

MUSIC CONNECTION

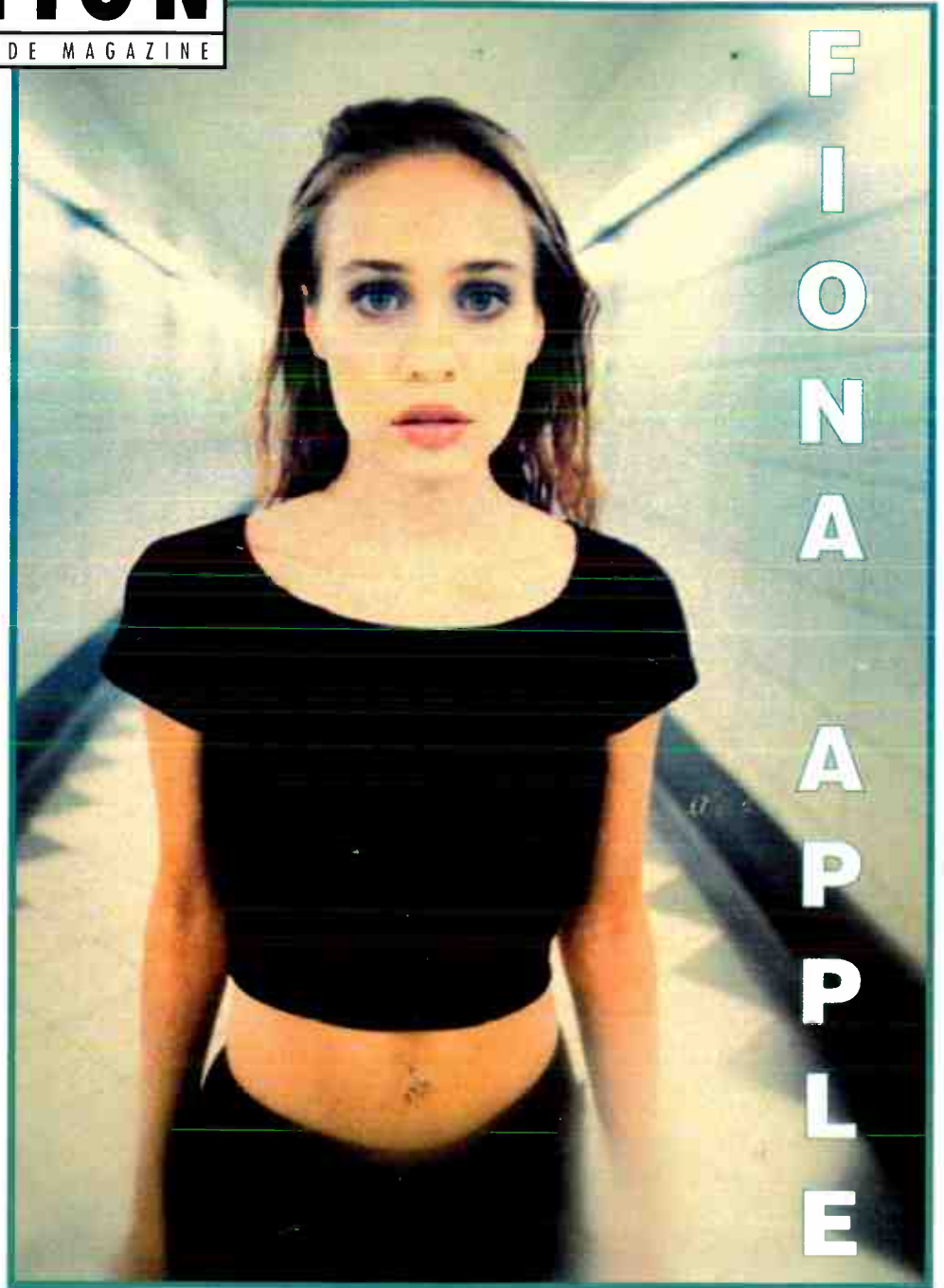
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Songwriter Profile:
Sam Phillips

Producer Crosstalk:
Barry Eastmond



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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XX, No. 21 October 14—October 27, 1996

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:

Modern 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. #447-650) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607. Single copy price is \$2.75. \$3.50 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Periodical 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 © 1996 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607

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FIONA APPLE

Mixing the seductive voice and songwriting maturity of a wise old soul with the alluring beauty of a cover girl model, nineteen-year-old Fiona Apple's debut album, *Tidal*, has been hitting listeners like...well, a tidal wave.

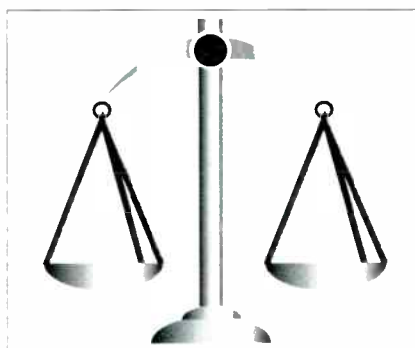
By Heather Clisby

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ATTORNEY SECRETS

In this informative must-read, *MC* goes behind-the-scenes and into the offices of several leading music industry attorneys to find out the most important things that all musicians, songwriters and artists should know about the music business.

By Bernard Baur



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Cover Photo: STEPHANE SEDNAOUI

MUSIC CONNECTION OCTOBER 14—OCTOBER 27, 1996



That's My Brother!

Dear MC:

I am not often compelled to reply to any insipid, vacuous statements on the part of any so-called critic, but being that I am somewhat personally involved in this particular instance (Neil Young Concert Review, Vol. XX, #20), and I had time on my hands.

I don't know where Mr. Jeremy Helfgot was sitting when he saw Neil at the Forum, but it must have been somewhere way up in the section they generally assign to the...uh, special people...because for a true Neil fan, this particular show was a special treat—Crazy Horse being about as on as they ever have been in their lengthy history with Neil.

The show was so intense and energized that most everybody was completely enraptured. I don't know what Mr. Helfgot was doing during the show that he didn't notice the entire arena singing along on all of what he called the "lesser known" songs, and being that the show closer, "Sedan Delivery," was on *Rust Never Sleeps* (one of Neil's bigger albums). I wouldn't have referred to it as such.

Perhaps Mr. Helfgot needs a little schooling, especially if he was only waiting for "Rockin' In The Free World," which, while being a highly visible Neil song, is kind of a lowest common denominator to a true fan. Anybody left in the building, deemed "unfulfilled" by your Mr. Helfgot, would probably have waited and watched yet another two hour set, if they had had the opportunity. I don't think there was anybody who left disappointed that evening. As a matter of fact, I saw many repeat offenders at the Irvine show the following night. (And Neil did do "Rockin'" at Irvine.)

What, exactly, Jeremy, did you expect?

Sincerely,
Astrid Young

That Ain't Blues

Dear MC:

What does Jon Pepper deem worthy to point out first in his [Rock Nightlife] column (Vol. XX, #20), regarding the recent Long Beach Blues Festival? That Slash "proved he can play the blues."

Hello! I don't know what Jon knows about blues, but what Slash played wasn't it. He was in the wrong key, out of tempo, obviously lost, and then was requested to leave the stage by Bobby Blue Bland.

On the other hand, maybe that is what Pepper knows about the blues. Sad.

Paul Mills
Hollywood, CA

Content Concerns

Dear MC:

I've been picking up your magazine since its inception, and I have always found it a good read. However, within the last month or so, you seem to have lost your way. I feel that eliminating signed artists [in the club review section] is a mistake. We need this input to make *Music Connection* a well-rounded music business publication.

There is also a need to increase the frequency of album and concert reviews within your pages. I also feel that an archival album review column is in order, as well as focusing more on country, western, blues and other forms of roots music. The Country Nightlife column seems to be the only avenue open to these forums of music as far as *Music Connection* is concerned.

This letter is intended as constructive criticism, and I hope you will take it as such.

Sincerely,
Jeff Wolfe

Magnificent Moon

Dear MC:

Thanks for the great review of Orphan Moon in your last Demo Critiques section (Vol. XX, #20). Within a few days, I received quite a few calls from labels and management companies interested in hearing the band's music. Nice to have A&R reps calling me for a change! Thanks for listening.

Sincerely,
John Boegehold
Brainforest Music

CORRECTION

In last issue's Guide To Everything Indie, there were a couple of mistakes in the listing of Greenghouse Management. The listing should read as follows:

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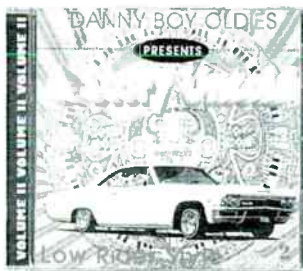
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By Carrie Colombo

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

Current

On Tuesday, November 12, the Los Angeles Chapter of NARAS will present "Breaking Down The First Door," a crash course in the basics for singers, songwriters, managers and anyone else trying to break into the music business. This 90-minute course will be held at the A&M Chaplin Soundstage (1416 N. La Brea Ave.), beginning at 7:00 p.m. Admission is \$3 for members (\$5 for non-members). For more information and reservations, call 310-392-3777.

You are cordially invited to attend an evening with Dionne Warwick and Burt Bacharach for "Wish Upon a Song," a concert to benefit Miller Children's Hospital at Long Beach Memorial Medical Center. Warwick and Bacharach, along with the Long Beach Symphony Orchestra, will perform tunes that they made famous together. Opening the show will be Bill Grisolia and the Attachments. Jonathan Jakes Children's Cancer Center and the Pediatric HIV/AIDS Center are two of the centers at the hospital that will benefit from the proceeds. Sponsors will have the option of designating which center they wish their funds to go to. The concert event will be held on November 9 at the Terrace Theater in Long Beach. Tickets are \$35 and up, depending on your level of sponsorship. For more information, call 310-933-8990 or 310-436-6684.


Drug and alcohol abuse has been a long-standing problem in the music industry, and is currently in the forefront of concerns for NARAS, the RIAA and other industry organizations. Why the sudden concern? Where does the self-responsibility of the artist/ writer come into play? What should publishers, record companies, managers and other industry reps do to both protect their interests, as well as to look after the health of their artists? Representatives from NARAS and the RIAA, as well as publishers, managers and rehabilitation providers will meet on October 22 to discuss this topic in "Drug & Alcohol Abuse in the Music Industry: Whose Responsibility Is It To Solve The Problem?" at the California Copyright Conference. The conference will take place at the Sportsman's Lodge in Studio City. For more information, contact Madeleine Smith at 805-259-8300.

Guitar Center in Covina will be sponsoring the unique and exciting "Drummer's Night Out" at their store on Saturday, October 12 between the hours of 8:00 p.m. and 12:30 a.m. The "Drummers

Night Out" includes artist clinics and performances by Mike Portnoy (Dream Theater), Dave Lombardo (Slayer/Grip Inc.), and Johnny "Vatos" Hernandez (Oingo Boingo). During these clinics, the artists will be showcasing their individual drumming techniques and meeting with event attendees. There will also be complimentary food and refreshments during the event, as well as the opportunity for customers to win free gifts and prizes. This clinic is free to the public, however, persons interested in attending must pick up tickets at their local Guitar Center store in advance of the event. For more information, contact Greg Crane at 818-967-7911.

The National Academy of Songwriters (NAS) Tuesday night Los Angeles Songwriters Showcase will host several music industry professionals in the coming weeks at their on-going "Pitch-A-Thons" and "Cassette Roulette" song critique sessions. On October 15, Ollie Brown, VP of A&R at Click/Castle Records, will be looking for Top 40, pop and R&B songs, and Raina Shaw, President of Reigning Queen Music will be looking for R&B, contemporary pop and rap artists and groups. On October 22, guests will be publisher Dale Tedesco, who is looking for all styles of songs and instrumental tracks (except country and rap) for film and TV, while Sean Brooks, Mark Nubar and John Scott, from indie label Drama Records, will be looking for contemporary pop, dance and trip-hop artists and songs. Sessions begin at 7 p.m. at 1749 N. La Brea. Contact 213-467-0533 or 213 463-7178 for info.

Re-Caps

The National Academy of Songwriters will present "Songwriters Expo 19" on October 25-27 at the Pasadena Hilton. Songwriters, as well as bands and artists will unite for three full days of classes, panels and workshops on the craft and business of songwriting, conducted by over 90 music industry professionals. There will be more than 30 song critique, lyric critique, and "Pitch-A-Thon" sessions to give you the opportunity to have your song and band demos heard by top producers, publishers, music supervisors and A&R reps for major and indie labels. Tickets are \$199 in advance, \$225 at the door (further discount for NAS members). For reservations, call NAS at 213-463-7178 or 800-826-7287 (outside California). You can also write to NAS/SWE 19, 6255 Sunset Blvd. #1023, Los Angeles, CA 90028. For further updates, check their web site (<http://www.spinach.com/swexpo>). 

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City Of Hope

With all of the support it garners from the music industry, it's hard to believe that the City Of Hope began as two tents in the desert, more than 80 years ago. Yet, this is exactly how the organization began—as a haven for those stricken with tuberculosis in 1913.

Today, the City Of Hope is considered one of the best hospitals and research centers in the country, and the music industry has played a big role in their success. Since the organization created its entertainment chapter in 1973, the music industry has raised more than \$25 million for the City Of Hope. A lot of this money is raised during the organization's annual Spirit Of Live Awards Dinner, which honors a different music industry executive each year.

The Spirit Of Live event is one of the hottest tickets in the music industry, considering that it usually features performances by major artists. This year's awards dinner, which takes place on Wednesday, October 16, at the Universal Citywalk, honors VH1 President John Sykes, and features the All-Star Garage Band (comprised of Don Henley, John Mellencamp, Sting, Sheryl Crow, Melissa Etheridge, Bryan Adams, Steve Winwood and others).

In 1994, Ticketmaster CEO Fred Rosen, who is one of the most generous executives in the business, but rarely allows organizations to put him in the spotlight, agreed to be the honoree. "[The City Of Hope] is a remarkable place that works to heal the mind as well as the body," Rosen said. "To walk through the grounds is a remarkable experience; from the state-of-the-art healing facilities to the beauty and serenity of the gardens, you recognize that this is a very special institution."

"My wife, Rikki, and I were moved by the spiritualism of the environment," Rosen added. "The enthusiasm, dedication and motivation of the staff—from doctors to researchers to administrators is truly remarkable."

John Frankenheimer, the City Of Hope's Chapter President for the music industry, commented, "Over this Chapter's history, we have consistently chosen true innovators, people who have fundamentally influenced the direction of the music industry to become Spirit Of Live award recipients."

So, what exactly does all this money go towards? For years, the City Of Hope's primary focus was on all forms of cancer, but today its research programs deal with many other life-threatening diseases, such as diabetes, Alzheimer's, AIDS, blood, brain and metabolic

disorders, and hereditary and genetic conditions.

The City Of Hope's many medical accomplishments include:

- * Helping to perfect a bone marrow transplantation procedure, which is used throughout the world to combat such diseases as leukemia, Hodgkin's Disease, lymphoma and other blood disorders.

- * Being designated by the National Cancer Institute as a Clinical Cancer Research Center, which acknowledges the organization's advanced treatment and research programs, and allows the City Of Hope to provide diagnostic assistance to physicians and institutions around the world.

- * Pioneering efforts in cancer pain management with the establishment of a Pain Resource Program.

- * Developing Humulin, the synthetic insulin now used by more than half of the diabetic patients in the world.

In addition to treating a patient's physical illness, the City Of Hope strives to provide counseling and support for families of the critically ill, as well as ensuring that the exorbitant cost of health care will not impoverish the patient or his family. It also offers each patient a social worker to help them manage personal situations, which medical care alone cannot resolve, such as returning to work, and skin and hair consultants, which help cancer patients maintain their dignity and self-confidence through hair prosthesis, wraps and cosmetics.

The City Of Hope's dedication to helping children and adults with life-threatening diseases is clear, and as long as they continue to do great work, the music industry will continue to give them the strong support that they deserve.

STATS:

Funding Breakdown:

90% Programs, 10% Overhead

Fund-raising Activities: Celebrity softball games, concerts, Spirit Of Live Awards, compilation CDs.

Supporters: Ed Rosenblatt, Fred Rosen, Al Teller, Tommy Mottola, Quincy Jones, Sheryl Crow, Clint Black, Reba McEntire, Vince Gill, John Mellencamp, Melissa Etheridge and Bryan Adams.

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The Musician's Hearing Institute

By
Scott Lenz

The Treaty of Ghent helped bring the dreaded War of 1812 to an end. Robert Ghent, a Manhattan Beach audiologist, is attempting to end a different, age-old conflict—ear damage and hearing loss in musicians.

Ghent, 40, has been involved in various aspects of music, electronics and engineering throughout his life, but he also suffered from "chronic" ear infections as a child. His exposure to audiology—the study of the science of sound (specifically hearing, as opposed to emitting)—came in his late teens, when he had a cyst removed from deep within his right ear.

"I wanted to roll my electronic and musical background into something, possibly health care related," Ghent recalls.

And he has done just that, running two similar, but separate practices out of his South Bay facility. Beach Cities Audiology derives its patients from doctor referrals and managed care contracts, while the Musicians Hearing Institute, Ghent says proudly, "caters to the special needs of the musician. Things they don't get from an audiologist who hasn't been onstage, hasn't mixed a live show, which are things that I've done."

Ghent advocates that musicians have a baseline audiogram done "so they can see where their hearing is today. Then we monitor their hearing over time. We want to get rid of all the ambient noise that gets into their ears when they're trying to listen to a mix."

Ghent is also aware of the fact that rock & rollers are not easily converted. "You can't tell a rock drummer to simply 'stop doing that'. You can't get up onstage and headbang and mosh and grind and jump around and do an aggressive performance if the level isn't there. You gotta feel it. There are things we can do to help them enjoy that and not damage their hearing. A lot of these [musicians] have damage, and it was preventable."

Another frustration for Ghent is that there aren't enough industry people promoting hearing-related awareness.

He will be launching his own (still to be named) web site in the near future, and has recommended publicly that promoters print "high volume" disclaimers on tickets, and that concert venues pass out ear protection at events.

Robert Ghent can be reached at 310-372-0645.

A.E.S. Announces Lineup For 101st Convention

By Jeremy M. Helfgot

Convention will feature speakers, seminars and facility tours throughout Los Angeles

Los Angeles—The Audio Engineering Society has announced a string of speakers, events and activities to take place during their 101st A.E.S. Convention, being held at the Los Angeles Convention Center, November 8-11, 1996.

Highlighting the annual event will be a series of technical tours of local audio and audio/visual facilities. Among the sites included are the Walt Disney Imagineering studio in Glendale, the Ash Grove in Santa Monica and the western news bureau of CNN in Los Angeles. There will also be a "Highway To The Future" excursion, visiting the facilities of Todd-AO, Village Recorder and Future Disk. All of the tours will be open only to registered attendees of the convention, and advance reservations are required.

Seminars during the weekend event will include a panel discussion on the issue of "Women In Audio," and a pair of sessions on "Professional Audio In Latin America" (both conducted primarily in Spanish), as well as the annual NARAS Grammy Recording Forum, presented by the National Academy of Recording Arts and Sciences, featuring a panel of engineers exploring recent technological and artistic

developments in the recording field.

Also on the weekend's bill is the day-long "Focus On Audio Education," on Saturday, November 9, including the Student Conclave, the Education Fair and a presentation by the subcommittee on the "A.E.S. In The Schools" program. "An Afternoon With...Leo Beranek," featuring the audio innovator, will be held on Friday.

Saturday evening will feature the annual A.E.S. convention party, at the Petersen Automotive Museum, and featuring performances by John "Juke" Logan and the band Rocket Science. Tickets and advance reservations for the party are required.

The 101st A.E.S. Convention will kick off with opening ceremonies at 11:00 a.m. on November 8. The keynote speaker for the opening will be John Strawn, Ph.D., former president and co-founder of Yamaha Music Technologies, and a longtime audio consultant for such companies as Kurzweil, Shure Bros. and Atari.

For information on the 101st Audio Engineering Society convention, or to register for the convention, contact A.E.S. at their New York headquarters, by calling 212-661-8528.

Musicians' Union Calls For Strike

By Michael Harris

Local production of 'La Cage Aux Folles' goes non-union, sparks labor charges

Los Angeles—Professional Musicians, Local 47, has called for a strike against the Civic Light Opera of South Bay Cities. The strike revolves around the C.L.O.'s alleged use of a non-union orchestra for their production of *La Cage Aux Folles*.

According to Professional Musicians Local 47, they signed a contract with the C.L.O. in January of 1996. In August of this year, however, before negotiations for a replacement contract began, the C.L.O. declared an impasse.

The Professional Musicians assert that the C.L.O., claiming poverty, requested a compromise on the existing contract, which the musicians were willing to meet by accepting a lower wage. The C.L.O. management returned with a final proposal of a 50 percent pay cut for the musicians, the union claims, which the musicians were unwilling to accept.

While still in negotiations, the union contends, the C.L.O. hired non-union musicians for the production, leading to the strike call, and the filing of charges with the labor board.

For information, contact Local 47 at 213-462-2161.

Clausen, Silver Receive Honorary Degrees

By Jay Spear

Berklee College of Music honors Emmy-nominated composer/arranger and legendary jazz pianist/composer

Boston—Berklee College of Music conferred honorary doctorate degrees on TV composer and Berklee graduate Alf Clausen and veteran jazz pianist/composer Horace Silver, at the college's recent Entering Student Convocation Ceremony and Concert,

welcoming students from the school's graduating class of the year 2000.

A 1966 Berklee graduate from North Dakota, Clausen has received 14 Emmy nominations for his work as a television composer on such series as *The Simpsons* and *Moonlighting*.

Silver is a pioneer of the hard bop style of jazz, composing such standards as "The Preacher," "Sister Sadie," "Song For My Father" and "Opus De Funk." He formed the Jazz Messengers with Art Blakey, and his ensembles

have been a launching pad for such artists as Art Farmer, Donald Byrd and Joe Henderson.

Founded in 1945, Berklee College of Music has a current enrollment of more than 2,700 students, 40 percent of whom are international. The school's alumni include many top music professionals, including numerous Grammy winners.

For more information on Berklee College of Music, including information on honorary degrees, contact the school at 617-747-2658.



Monte Lipman

Universal Records has appointed **Monte Lipman** to the post of Vice President, Promotion. Most recently National Director of Pop Promotion for Atlantic Records, Lipman will spearhead radio promotion efforts on behalf of Universal's artists. He will be based out of the company's New York offices (212-373-0600).

Musical instrument manufacturer **Samick Music Corporation** has announced two appointments in its newly renamed Customer Care Department. **Ray Uhlich** has been rehired to oversee the department, including all aspects of equipment repair and customer satisfaction, and **Kenny Marquez** has been promoted to Supervisor of Guitar Service, from his post in the company's quality control department. In other Samick news, **Howie Jackson** has been appointed Special Projects Manager, where his primary focus will be working with the sales and marketing departments on programs and opportunities that will give greater visibility to the Samick name and related products. He will also head the company's Artist Relations Department. For further information, contact Samick at 018-964 4700.



Dennis Morgan

Music and home video production/distribution company **Drive Entertainment** has named **Dennis Morgan** to the post of Worldwide Director of Sales & Special Projects. Morgan will be responsible for both export sales and foreign licensing, as well as being involved in domestic marketing, premiums and direct sales for the L.A.-based company. A 26-year veteran of the music industry, Morgan was most recently General Sales Manager for AGP Productions Inc. Contact Drive at 310-553-3490.

Laura Lancaster has been named Vice President of Business Development at **Chase-Rucker Music Produc-**

tions, where she will concentrate on acquiring new projects for Thomas Jones Chase and Steve Rucker for music composing and music libraries, by working directly with major film and television studios. She was director of Operations at Three Dimensional Imagination Inc. (3DI). The company has also named **Nathaniel Wiggins** Director of Special Projects. Formerly with CEMA Distribution, Wiggins will be implementing new projects for the company, including building Chase-Rucker's on-line presence and Cyber Studio Network. Contact **Costa Communications** at 213-650-3588.



Ritch Bloom

Capitol Records has announced that **Ritch Bloom** has rejoined the label's staff as Vice President. Promotion, based at their L.A. headquarters. Most recently, VP of Promotion for Quest, Bloom spent nearly eight years on the Capitol promotion staff before going to Quest. In his new position, he will work with the promotion staff on strategizing crossovers from a variety of radio formats. Contact Capitol Records at 213-462-6252.



Scott Richman

Scott Richman has been named Director of Special Marketing for **BMG Distribution**. In his new capacity, Richman will be primarily responsible for managing BMG Distribution's involvement in the company's co-branded credit card program, launched last winter. He was previously a Project Manager and Marketing Consultant. Contact BMG's New York offices at 212-930-4000.

Guitar manufacturer **Lindert Guitars, Inc.** has announced the appointment of **Larry Krupla** to the post of Production Manager for the company's

Chelan Falls (Washington state) facility. He has worked with Lindert president Charles Lindert for the past eight years. For more information, you can call 509-682-2360.

RCA Records has named **Jerry McKenna** to the position of Senior Director, Crossover Promotion Based in New York, McKenna will handle the set-up and development of projects at Top 40/ Rhythm Crossover radio on a national level. He was Director of Charts at both *Top 40 Monitor* and *Rock Airplay Monitor*, as well as Chart Manager for *Billboard's* Hot 100. **Jack Cyphers** has also been named National Director, Crossover Promotion. He will work in a capacity similar to McKenna, out of San Francisco. Prior to joining RCA, Cyphers was the northwest regional rep based in Seattle for Priority Records. For further information on both appointments, contact 212-930-4339.

Alan Grunblatt has been promoted to Senior Vice President of **Relativity Records**, based at the company's New York City headquarters. Rising from the post of Vice President of Marketing and Promotion, Grunblatt's expanded duties will include overseeing all aspects of the marketing and promotion of Relativity and its artists. Contact the company's New York headquarters at 212-337-5300.



Bill Johnson

Bill Johnson has been promoted to Vice President, Creative Services for **Sony Music Nashville**. Prior to the promotion announcement, Johnson most recently held the title of Senior Creative Director. He can still be reached at Sony Nashville's offices (615-742-4321).

MCA Music Entertainment Group has announced the promotion of **Sheryl Gold** to the post of Vice President, Business and Legal Affairs. Gold will now be responsible for the negotiation and drafting of artist, label, venture and soundtrack agreements, as well as for handling all aspects of business and legal matters for MCA Records Nashville. Formerly Director of Business and Legal Affairs, she will continue to work out of MCA's offices in Universal City, at 818-777-4000.

Mike Bergin has been named to the position of National Vice President, Promotion at **Twisted Records**, where he will be responsible for coordinating all national radio promotion efforts for the label. Bergin comes to Twisted

from Caliber Records, where he was VP of Regional Promotion. For more information, contact 818-777-0570.



Trudy Lartz

Industry sales data compiler **SoundScan** has promoted **Trudy Lartz** to Vice President of Sales and Service, from Director of Sales and Service. In this newly created position, Lartz will be responsible for providing customer service to all of the company's existing entertainment industry clients, as well as developing point-of-sale data for new and prospective clients. She will continue to work out of SoundScan's New York headquarters. Contact **Scoop Marketing** at 213-381-2277.

Mammoth Records has announced the promotion of **Steve Balcom** from Label Manager to VP/General Manager of the label. Balcom, who has been with the label for eight years, will help oversee the label's marketing and A&R efforts, as well as daily operations, from the company's Carrboro, N.C. headquarters. For further information, contact 212-275-1634.



Nancy Farbman

Windham Hill/High Street Records has named **Nancy Farbman** to the position of Vice President of International, where she will be responsible for marketing and promoting the label's artists in territories outside of the U.S. She was Vice President of International for BMG U.K. Records. Contact the label's L.A. offices at 310-358-4000.

Bob Estrin has been appointed Manager of **Goodman Music's** Universal City store in California. For the past fifteen years, Estrin has owned and operated the Music House, a retail music store and 24-track recording studio in Bloomington, Indiana. For further information, contact Goodman Music's parent company, **West L.A. Music**, at 310-477-1945.



PHOTO BY TOM KIDD

Jim Snowden

Title: President
Duties: Oversees all aspects
Years With Company: 7
Company: Mesa/Bluemoon
Mailing Address: 209 E. Alameda Ave., Burbank, CA 90502
Phone: 818-841-8585
FAX: 818-841-8581

Background: A division of Atlantic Records, Mesa/Bluemoon Recordings, maintains an eclectic roster of artists, ranging from traditional and contemporary jazz musicians (who record for the Bluemoon label) to singer-songwriters, reggae groups and world beat bands (released by Mesa Records).

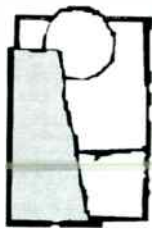
Mesa/Bluemoon President Jim Snowden launched his career in the record industry as a sales manager for Enigma Records/Greenworld Distribution, where he was a key player in the successes of such rock groups as Berlin, Ratt and Queensryche. He later co-founded importer/exporter Eastern Pacific Sounds, Inc., and the MCA-distributed jazz label, Zebra Records.

In the mid-Eighties, Snowden and Executive Vice President George Nauful teamed to form the PARAS Group and the Passport Jazz label, where they helped break such artists as Randy Brecker, David Benoit, the Rippingtons and Keiko and Kazu Matsui.

Founded in 1989 as a joint venture with Rhino Records, Mesa/Bluemoon's focus has always been on providing a sophisticated musical alternative for adults. In five of the past six years, the company has captured radio trade magazine *Gavin's* "Jazz/Adult Alternative Indie Label of the Year" award, based on its artists' performance in the Triple A rock format. The company was acquired by Atlantic in October of 1994.

The A&R Process: "What goes on from an A&R perspective is that the head of marketing, the head of promotion, George [Nauful] and myself sit down in an A&R meeting that we try to do at least once a week.

"Now that we're a little more established than we were yester-



day, we're developing what we are.

"It's different from the way bigger record companies do it, such as Atlantic. Every A&R decision isn't driven by how much we can sell or one person's taste. It has to turn on the entire company."

Talent Search: "Virtually everything that comes in at this point is sent in by attorneys we know, or by people who refer other people to us. Nonetheless, no matter how it happens, we sit down at these A&R meetings where we look at our schedule, look at our roster, look at what our holes are. We have about four or five slots for all of next year.

"We're always looking for those groovy things that have potential; sort of a world/crossover combination. I would take those until the cows come home. But when it gets down to the jazz stuff, we're really picky. We're in a position where we're not really looking for anything, but we're always looking."

Musical Tastes: "We all have to get along with each other and we all have to like the music that we're doing. Fortunately, we have similar tastes.

"Our major changes [since the Atlantic deal] are that we're going after a little bit more established acts. We are not taking as many flyers as we used to, meaning acts that potentially won't go out of the box with more than 15,000 units or that won't sell 30,000 units. Before, a Bulgarian Woman's Choir would come by and we'd say, 'This is cool. Let's do it.'"

Atlantic Benefits: "I don't have to jump in [on the business side] as much as I used to, where I would actually go through the first draft of the contract and make changes, then turn it over to the lawyer. That was more from a cost-effective standpoint.

"Now, we're more concerned about budgets and profitability than we are about cash flow. We work harder now, but we don't have the same street level concerns. We were lucky enough to survive those growing pains and finally get into a situation where the administration and everything else was handled.

"Since we're a smaller division we don't have to worry about selling millions of records to make things happen—50,000, 60,000 or 70,000 is a good release for us."

Release Schedule: "During our first couple of years, we were putting out close to 100 records a year, because of all these licensing deals we were doing. We got to a point, about two years into our existence, that we just couldn't concentrate on

everyone else's releases. We cut it down to around 35. Then, it got to the point where even 35 was a lot.

"Part of this came about because we were first a joint venture partner with Rhino Records. With Rhino, more is more. The more releases they put out, the more billing they do and the more successful they are. With us, because we dealt with acts instead of catalog, a few quality releases can do so much more."

Artist Development: "We have enough developing acts, and we're trying to spice it up with established acts.

"We spend an exorbitant amount of time developing, say, a Rick Braun, a trumpet player that we have. His last album was nominated as Artist of the Year and Record of the Year at *Gavin*. His next record is *Billboard's* concern, because he's at a point where he can break into that 150-200,000 unit range.

"But we started with his first release with sales of 5,000. That's developing over the course of four records. Then we happened to stumble across Randy Crawford, which looks like it could be our first gold record."

Reggae and World Beat: "We just signed Steel Pulse, we have a first quarter release by Aswad, and we have a developing act that I think is one of the best reggae acts I've

acts, to deal with.

"Last year, we signed King Sunny Ade and we've just recorded a brand new record with Sunny. We've also just signed Buckwheat Zydeco."

Triple A Artists: "The whole Triple A genre—David Broza, Al Stewart, John Martin, the Pogues, Boxing Gandhis—all those that would fall into that Triple A/pop realm, none will appear on our release schedule for next year.

"With the deal that we have, the next Boxing Gandhis record will come out on Atlantic. They're paying the marketing dollars. It doesn't affect our bottom line, except we participate in the profits of that act, which is the ideal situation.

"We were having some success with this Triple A stuff and were seeing a little bit of sales. Then, when we truly had a Triple A artist in the Boxing Gandhis the year before last, at the end of the day, we saw how much we spent getting them on the Dave Matthews tour.

"We had spent hundreds of thousands of dollars trying to break them and had minimal success. That's what the Atlantics of the world do. They have R&B budgets a lot bigger than ours, simply because they also have a catalog and platinum acts that help all these others. We're more of a catalog label without a catalog."

VIRGIN RUTLES



Those Fab Four jokers, the Rutles, stopped by the L.A. offices of Virgin Records to celebrate the October 29 release of *Archaeology*. During the recent video shoot for the group's first single, "Shangri-La," Peter Gabriel, Cyndi Lauper, Nancy Sinatra, Eartha Kitt, Pat Boone, Aimee Mann, Beach Boy Mike Love, and comedians Janeane Garofalo and Richard Belzer stopped by to lend their faces and voices. Pictured in the Virgin offices are (L-R): (back row) Phil Quartararo, President/CEO, Virgin Records; Stig O' Hara, Barry Wom; (front row) Kaz Utsonomiya, Executive VP, A&R, Virgin Records; Barbara Bolan, Sr. VP, Marketing, Virgin Records; Ron Nasty.

seen in as long as I've been dealing with this stuff. We have the established part of it and then we have the developing side as well.

"The same is true on the world beat side, as well. We've got a group, Willie and Lobo, that we've been working with on their fourth album. They're one of our favorites—as far as people and

Label Direction: "We'll just try to be the best we can in smooth jazz and jazz and reggae and world music. Though we'd like to think we can do everything, we can't.

We know these genres and we know we can establish a little bit and catch a flyer here and there."

—Interview By
MC Staff Writer Tom Kidd



The wardrobe may not be as flamboyant, but Micky Dolenz and the other three original Monkees have returned with the surprisingly strong reunion album, *Justus*, on Rhino.

Time Warp

October 15 is the day that **Rhino Records** releases *Justus*, the first all-new recording from all four of the original **Monkees**—**Michael Nesmith, Micky Dolenz, Davy Jones** and **Peter Tork**—in 20 years. Now, before you go thinking the worst, this is filled with a lot of generational crossover appeal, and with the upcoming onslaught of Monkee material (coffee-table book, CD-ROM and a **Disney Channel** retrospective), you can bet that *Justus* has the chance of bringing Monkee-mania back by the end of the year. This is one reunion that looked ridiculous on paper, but is actually one of this year's most pleasant surprises.

In other reunion news, **Journey**, the band that moved from progressive rock in the mid-Seventies to platinum-selling pop-rock throughout the Eighties, is officially back together with the upcoming release of *Trial By Fire* on **Columbia Records**. Featuring fourteen new tracks co-written by lead vocalist **Steve Perry**, guitarist **Neal Schon** and keyboardist **Jonathan Cain** (bassist **Ross Valory** and drummer **Steve Smith** are also back on-board), this album picks up right where the band left off in 1986.

More important than the album—which should please hard-core fans, but probably won't bring new fans to the fold—is the fact that the band will also be touring in the coming months.

Chart News

Soundscan, the company that helped change the way the music industry runs its sales charts, has started a new awkwardly named chart, the **Release To Date Album Chart**, that details the biggest selling releases since the inception of

the Soundscan technology back in 1992.

According to Soundscan, the official Top Ten selling albums (covering only the period from 1992 to 1996) are: **The Bodyguard** (11.3 million), **Alanis Morissette's Jagged Little Pill** (10.2 million), **Hootie & The Blowfish's Cracked Rear View** (9.2 million), **Garth Brooks' Ropin' The Wind** (9.1 million), **Metallica's Metallica** (9.1 million), **Garth Brooks' No Fences** (8.1 million), **Boyz II Men's II** (8 million), **Pearl Jam's Ten** (7.6 million), **Billy Ray Cyrus' Some Gave All** (7.1 million) and finally, **Kenny G's Breathless** (7.1 million). As surprising as this list may be to some, if nothing else,

it serves as a refreshing indication of the country's wide-ranging mainstream musical tastes—from adult contemporary, alternative rock and metal to country and instrumental pop.

New Releases

Mercury is set to release **Joan Osborne: Early Recordings**, a compilation of material from the platinum-selling belter's two indie albums, *Soul Show: Live At Delta 88* and *Blue Million Miles*, which were released on her **Womanly Hips** label. Best stuff here is the material that showcases Osborne in her true element—the concert stage.

Geffen has *From The Muddy Banks Of The Wishkah*, the long-awaited concert collection from **Nirvana**. Recorded between 1989 and 1994, *Wishkah* effectively showcases **Kurt Cobain's** intensity. Don't expect this to be the last time Geffen raids their vaults.

Fans of the **Alarm** will be happy to know that the group's focal point, **Mike Peters**, has returned with *Feel Free* (**Select Records**), his first official solo album (at least in America), and his first statement after being misdiagnosed as having cancer back in 1995. Good stuff.

Allen Ginsberg has the "beat." That's right, the legendary Beat poet has recorded "The Ballad Of The Skeletons," with musical support from longtime friend **Paul McCartney** and pianist **Philip Glass** (**Lenny Kaye** handled the production chores). The poem was first published in *The Nation* back in November of 1995, and **Mercury Records** President **Danny Goldberg** wanted to make a record out of the piece after seeing Ginsberg and Kaye perform it earlier this year. The new seven-minute recording

will now be issued as a CD single on **Mouth Almighty/Mercury**.

Natalie Cole has her fourth release on **Elektra**, *Stardust*, due on October 24th. Picking up where her massively successful 1991 album, *Unforgettable, With Love* left off, Cole has recorded eighteen songs—many made famous by **Nat King Cole**—including another technological duet with her father.

American Recordings band **Raging Slab** has *Sing Monkey Sing* out now. **Butt-head**, of **Beavis & Butt-head** fame, described the band as "like Skynyrd...but cool." How's that for a recommendation?

Fishbone has *Fishbone 101—Nuttasaurusmeg, Fossil Fuelin' The Fonkay*, a two-disc collection of greatest hits, original demos, B-sides, dance mixes, instrumentals and more. The **Columbia/Legacy** album is in stores now.

News

Want to get a job working for a self-confessed "madman," who has reportedly been known to bite the heads off bats? Well, here's your chance. Now that heavy metal icon **Ozzy Osbourne** has announced the beginning of **Ozz Records**.

As Osbourne's current tour winds down in Southern California on October 26, at the **Glen Helen Blockbuster Pavilion**, the CEO of **Ozz Records** is reportedly busy looking for bands and artists. The label will have offices in both London and Los Angeles. For further info, call the **Mitch Schneider Organization** at 818-380-0400.

In the growing world of artists-turned-entrepreneurs, make room for **Tionne "T-Boz" Watkins** of **LaFace Records'** superstar trio, **TLC**, who has opened **Shee Entertainment**.

Ironically, her first two signings are actually alternative bands—**She's The Man** and **Moibustrip**—both featuring **Watkins'** foray into production. **Shee Entertainment** will also continue **Watkins'** efforts



Ozzy starts his own label: Would you call this man, "Boss"?

toward developing animation series and film projects.

In related news, **LaFace Records**—the Atlanta-based label started by producers **Antonio "L.A." Reid** and **Kenny "Babyface" Edmonds**—has established their West Coast offices, **LaFace West**, with the new album from **Az Yet**. You can contact the L.A. office (310-358-4980) or the Atlanta headquarters (404-869-4044).

This & That

Following the cancellation of their tour due to lead singer **Scott Weiland's** drug problems, **Stone Temple Pilots** will be touring for six weeks, kicking off with shows at **Universal Amphitheatre** (November 4) and **Irvine Meadows** (November 8).

Speaking of lead singers, now that **David Lee Roth** has sent out a scathing press release that says he will not be rejoining **Van Halen**, the rumors are that **Eddie** and the boys have selected **Extreme** vocalist **Gary Cherone** as their new frontman. The fact that **Van Halen** manager **Ray Danniels** also manages **Extreme** seems to bode well for **Cherone**.

Still, with all due respect to **Cherone**, or whoever does fill the vacancy, there will be many disgruntled fans who were looking forward to a reunion tour of the original foursome. And with **Roth's** statement that he is out of the picture, it does appear as if the band brought him back to record new tracks for the upcoming greatest hits package merely to hype the release.

In his written statement, **Roth** attacked **Eddie Van Halen**, who, he says hired a replacement for **Sammy Hagar** long before they brought **Roth** with them to the **MTV Awards**. "I was an unwitting participant in this deception," **Roth** said. "It sickens me that the 'reunion' as seen on **MTV** was nothing more than a publicity stunt."

Back in 1985 when **Roth** left the band, he was the bad guy. But now, eleven years later, **Eddie** is coming across as the evil one. If things continue in this manner, he will have the notorious reputation of another guitar hero...**Ritchie Blackmore**, who has weeded through a vocalist or ten in his day.

Showcases

The **South By Southwest Music and Media Conference** (**SXSW**) will take place next year on March 12-16 in Austin, Texas. To submit an act for performance consideration, call 512-467-7979 for an application. Your package must be postmarked by October 18 (with a \$10 processing fee). The late submission deadline submissions must be postmarked by November 15 (with a \$20 processing fee).

—Compiled By **MC Senior Editor Steven P. Wheeler**



Q'S PUBLISHING JOINT



Quincy Jones Music Publishing has inked an exclusive worldwide deal with songwriter-producer Rory Bennett. Pictured celebrating at the company's Los Angeles-based headquarters are (L-R): Gayneisha Jones, Creative Assistant, Quincy Jones Music Publishing; Damon Jones of Devour Management; Rory Bennett; Quincy Jones; and Quincy Jones Music Publishing staffers Judith Bright (Vice President), Jay Brown (Creative Director) and Tracy Anderson (Creative Coordinator).

Songwriting Contest

The San Diego Songwriters Guild is holding its sixth annual SDSG Song Contest at the Red Lion Hotel in Mission Valley, California, on November 18th.

The contest is open to all songwriters in every genre of music. Registration for the contest begins at 6:00 p.m. on November 18, and contestants' songs will be judged by a panel of industry pros. Prizes include studio time, cash and musical equipment. Songs entered in the contest will be judged in the areas of form, lyrics, melody, originality and presentation.

Although the contest has an open-door policy to songwriters in all styles of music, there are several rules that must be followed in order to be eligible for the contest:

>All songs submitted must be original compositions by the contestants and each contestant can only enter a maximum of two songs.

>Each song must be submitted on an individual cassette that is cued up to within five seconds of the song's start time.

>Five copies of the song lyrics must be included with each entry.

>Cassettes and lyric sheets must also have the contestant's name, address and phone number. Winning songs from previous SDSG contests are not eligible.

In addition, there is a \$10 fee for each song entered in the contest. Admission to the November 18 event is free for SDSG members (\$10 for non-members). For more information, call the SDSG hotline at 619-225-2131.

BMI Fellowship

If you're an aspiring film and TV composer under the age of 35, you may want to apply for BMI's 1997 Pete Carpenter Fellowship, which is awarded to one winner every year. The recipient of the fellowship will have the opportunity to work with film and TV professionals for one month in Los Angeles, along with receiving \$2,000 for living and

travel expenses.

The fellowship was established in honor of the late Pete Carpenter, who co-wrote the themes for such TV series as *The Rockford Files*, *The A-Team* and *Magnum, P.I.*

The fellowship program is currently being supervised by TV composer legend Mike Post, who has written music for programs like *NYPD Blue*, *Quantum Leap*, *Hill Street Blues*, *Law & Order*, *Silk Stalkings* and *L.A. Law*.

Applications for the fellowship can be obtained by writing to the BMI Foundation, 320 W. 57th St., New York, NY 10019, or by accessing BMI's web site at <http://bmi.com>. You can also call BMI at 212-586-2000 for more information. The entry deadline is December 2nd.

Industry Grapevine

MCA Music Publishing has appointed Kathy Coleman Vice President of Motion Picture and TV

RETURN OF THE TUBES



Veteran rock band the Tubes, best known for their songs "I'll Talk To You Later," "White Punks on Dope" and "She's A Beauty," have recorded a new album, tentatively titled *Genius Of America*, which is due out this fall on Popular Records. The album features a ballad, "How Can You Live With Yourself," written by Richard Marx. Shown in the studio are (L-R, back row): Bill Drescher, engineer; Fee Waybill, Rick Anderson and Gary Cambra of the Tubes; Rick Riccobono, VP, Writer/Publisher Relations, BMI; Roger Steen of the Tubes and (L-R, front row): Richard Marx and the Tubes' Prairie Prince.

Music/Creative. Contact MCA's L.A. headquarters (310-235-4700).

ASCAP in Nashville (615-742-5000) has promoted John Briggs and Ralph Murphy to Assistant Vice President. Briggs was previously ASCAP Nashville's Director of Member Relations, and Murphy was previously ASCAP Nashville's Director of Creative Services.

Tina Snow has been named Creative Director of Catalog at Sony/ATV Music Publishing. Previously, Snow was the Creative

Director at PolyGram Music Publishing. Contact Sony's office in Santa Monica (310-449-2084).

BMI has promoted Eleanor Grier to the post of Senior Director, Research and Information. Contact her through BMI's New York offices (212-586-2000).

Quincy Jones Music Publishing (213-882-1340) has appointed Tracy Anderson to the position of Creative Coordinator. Prior to her new appointment, Anderson headed Monarch Entertainment, her own music consulting firm.

EMI'S NEW 'VISSION'



EMI Music Publishing has inked a deal with the dance production, writing and remixing team, Vission & Lorimer. Pictured at EMI's offices in L.A. are (L-R): (standing) Linda Benjamin, attorney; Tim McDaniel, manager; Javier Lugo, manager; (seated) Pete Lorimer; Jody Gerson, Senior VP, Creative, EMI Music Publishing; and Richard "Humpty" Vission.

Signing News

For the first time in over 20 years, Leiber & Stoller Music Publishing has signed a new songwriter: Kevin Bowe. Bowe, who most recently collaborated with blues prodigy Kenny Wayne Shepherd on Shepherd's debut album, *Led-better Heights*, also has two cuts on singer Jonny Lang's new album, which is set for release later this year. In addition, Bowe's song, "Sweeter World," is featured in the upcoming movie, *The Deli*, co-starring Heavy D. David Johansen.

Leiber & Stoller Music Publishing, which was founded by songwriting icons Jerry Leiber and Mike Stoller, specializes in "oldies" music, and rarely signs new songwriters, making the Bowe signing a unique situation.

If you'd like further information on the legendary songwriting duo and/or their Los Angeles-based publishing company, you can contact Leiber & Stoller Music Publishing at 310-273-6401.

BMI PROMOTION



Eleanor Grier, Senior Director, Research and Information, BMI.

Talent Search

If you're interested in musical theater and the burgeoning multimedia field, M3 is a new company that is looking for talent in both areas. Formed by composer and entertainer Paul Scott Goodman, the name M3 comes from Goodman's involvement in the Multimedia Musicals Workshop, an extension of BMI's Lehman Engel Musical Theatre Workshop.

Goodman says that his new company will be producing multimedia musicals aimed at a younger generation of theatergoers. M3's first project will be "Millenium The Musicals," a series of fifteen-minute musicals set in New York City in December of 1999.

M3 is currently looking for writers, performers, designers, choreographers and directors for upcoming productions. Interested parties should send material to: Paul Scott Goodman, BMI Musical Theatre Department, 320 W. 57th St., New York, NY 10019.

PUBLISHING PALMER




Songwriter-producer Robert Palmer has signed an exclusive publishing deal with peermusic. Shown celebrating the deal at peermusic's L.A. office are (L-R): attorney Bob Lieberman; Robert Palmer; Frank Petrone, Creative Director, West Coast, peermusic; and Kathy Spanberger, Chief Operating Officer, peermusic.

BMI Country

BMI recently staged its 44th annual BMI Country Awards, with top honors going to songwriters Ronnie Dunn and Tom Shapiro (for having five songs on the Most Performed list), and publishing giant Sony/ATV Tree (for the fifth consecutive year).

In total, Citations Of Achievement were awarded to the writers and publishers of 77 songs, during the black-tie ceremony at BMI's offices on Music Row in Nashville.

"I Can Love You Like That" earned the 28th Robert J. Burton Award as the "Most Performed Country Song Of The Year," for co-writers Steve Diamond and Jennifer Kimball, and publisher Diamond Cuts.

It was a banner year for the song, which topped the Country Charts with the version recorded by John Michael Montgomery, while also winning a BMI Pop Award for the chart-topping R&B version by All-4-One. 

POLYGRAM PARTIES WITH BARRY AND GREENWICH



PolyGram Music Publishing recently acquired the famed catalog of Jeff Barry and Ellie Greenwich, writers of such classics as "Da Doo Ron Ron," "River Deep-Mountain High" and "Do Wah Diddy Diddy," and threw a cocktail reception in L.A. honoring the duo, and guests included other noted songwriters such as Barry Mann, Cynthia Weil, Mike Stoller and Jerry Leiber. Pictured at the party are (L-R): Jeff Barry, Ellie Greenwich and David Simoné, President of PolyGram Music Publishing.

SAM PHILLIPS

A longtime critics' darling and cult favorite, this singer-songwriter marches to the beat of a different drum



Sam Phillips is a study in contrasts. On record, her singing voice and songwriting style are haunting and quirky, often evoking a touch of sadness. But talking with Phillips in-person reveals someone not only with a spontaneous sense of humor, but also a rapid-fire intelligence and upbeat personality. It is exactly this complexity which makes Phillips such a fascinating songwriter. Although she's never had the kind of platinum sales that record companies salivate over, Phillips has been earning accolades from her peers and music aficionados alike.

Her latest album, *Omnipop (It's Only A Flesh Wound Lambchop)*, follows on the heels of her other acclaimed albums *Martinis And Bikinis*, *Cruel Inventions* and *The Indescribable Wow*.

"What's strange about this record," she says, talking about *Omnipop*, "is that I consciously started out to make every song completely different from each other, and it ended up being the exact opposite—every song is connected to each other. They all sort of blended together and were written in a couple of months."

Much of the new album's material (which Phillips describes as being inspired by everything from "Thomas Merton the monk to 1965 *Playboy*") was written while Phillips was on location filming the movie *Die Hard With A Vengeance*, in which she played the mute girlfriend of the movie's villain.

"When I was working on the movie, I had a lot of time to think while I was on the set," she says. "There was so much going on around me, and I was completely displaced from my usual environment. It was almost like being in a foreign country, where people were speaking a different language. And I think that was one of the best things to happen for my writing."

When asked if she'd consider acting in another movie again, she says with a hearty laugh, "Yeah, I'd like to take another movie role so I could write some more songs! And next time, I'd like to have a role where I actually get to speak!" Having contributed songs to soundtracks like *Melrose Place* and *Die Hard With A Vengeance*, Phillips says that writing an entire film soundtrack "would be a lot of fun, but it would depend on the movie, because I couldn't just do any movie. I'd have to do something that I was really inspired by."

She continues, "I think the creative process is always happening in every writer. Your downtime is as important as the time you actually spend writing. As a performer, you spend a lot of time sitting around, whether it's waiting to get on a plane or waiting around for soundcheck. And all that time waiting around opens up a lot of room to muse and think."

Phillips can never be accused of being an artist strictly for the fame and fortune. In fact, during her previous career as a gospel singer (when she recorded under her real name, Leslie Phillips), she sold more records than she does now. But Phillips decided to leave gospel music behind when she became disenchanted with what she felt was the "hypocrisy" and "preaching" aspect of the Christian music industry.

And while Phillips tours regularly, she is sometimes criticized for being "self-conscious" onstage. So how does she really feel about performing live? "I love performing, but it's like a neurosis gone wild," she explains. "I first got into being a singer so I could be liked, but when you get onstage, you never really know how much people are going to like you. It comes off as insecurity—I know that about myself and I think it's pretty funny."

"That's one of the things I tried to do on this record—laugh a lot and have a sense of humor about myself. Like the song 'Entertainmen' [on *Omnipop*] talks about the things we, as women, do to get men's attention. And it's sad and funny what kind of acrobatics we go through to get that attention and that love. I don't think very many feminists would like this song, because they don't want to see the part of themselves that is like that. [But] I think laughing at it is healthier than saying that it doesn't exist."

She concludes with a sigh, "I'm a funny animal, because whatever I'm supposed to do, I tend to go in the opposite direction. That's why it's hard for people to figure me out, because I don't fit into any categories. I'm not that good at calculated art. I think I try to go for the more soulful approach in whatever I do."

Contact Virgin Records at 310-278-1181.






ON THE ROAD: R.E.M.'s *Road Movie*, which attempts to capture the essence of a live concert from the band that remains the musical apple of Athens, Georgia's collective eye, has been released on home video and is in stores now. Directed by Peter Care, the film was shot during the final three nights of last year's *Monster* tour. The 90-minute documentary introduces a number of songs that were written on the road and can be found on the band's recently released album, *New Adventures In Hi-Fi*. In addition to the material, the concert film also includes live performances of classic R.E.M. songs such as "Losing My Religion," "Man On The Moon" and "Everybody Hurts." The price is a very affordable \$19.98.

SOUND IMAGE: Sound Image Studios have opened a new 2,500 square foot facility in Van Nuys. The two-room operation, which features 24 and 48-track digital recording, has recently been invaded by the likes of RCA's Eleventeen (with producer/engineer Randy Pekich and assistant Gus Agostinelli), and Brian Allen Curtis, who was in working on his new country project with producer/engineer John Henning. In addition to that, Japanese record-

ing artist Sala was in shooting a music video, which was produced by Hiro-shi Igaki and directed by Brad Christian.

VESTAX NEWS: The HDR Series of Hard Disc Recorders just got better, as Vestax has announced that the HDRV8 is a complete studio in a box, with a processor that is three times faster, simultaneous recording on all eight tracks and eight direct outputs with absolutely no data compression. The HDRV8 comes with a one-gigabyte drive, which is expandable internally to four gigabytes without sending it to the factory. Call Vestax's headquarters in Fairfield, California (707-427-1920) if you'd like further information.

AROUND TOWN: Bobby Gianetti, former bassist for Edgar Winter, Dave Mason and Dwight Twilley, is in at Cazador Studios recording a four-song package for deal shopping. The country-pop tunes were penned by Phoenix-based writer Tom Powers; Cazador owner Jimmy Hunter produced the project...L.A.-based Brooklyn Studios recently played host to Bay Area punkers Smashmouth, who were in recording with producer Jai Winding. 

A STEELY ROCKY MOUNTAIN HIGH



Singer-songwriter John Denver (left) is pictured with veteran mixer Roger Nichols, best known for his work with Steely Dan, as the two have been mixing a European recording project at Recording Arts Studio in Nashville.

LITTLE DRUMMER BOYS



Tom Parham (left) of Parham Audio is busy recording the finishing touches on (seated) Chuck Silverman's new book and CD package for Warner Bros. entitled *Funk Masters The Grooves Of James Brown's Drummers*. Also, former Slayer stickman Dave Lombardo (standing, right) is mastering his CD for his up-and-coming book, *Power Grooves*. Lombardo's band, Grip Inc. will also be releasing their second CD in January. Tom Parham's CD, *Smokin' Beats The Ultimate Groove Library*, will be available for the NAMM Show in January. Call 800-BIN-LOOP for further information.

WHY STORE'S 'FATHER'



Way Cool Music/MCA recording artist the Why Store are pictured during the making of the video for "Father," from their self-titled debut album. Shot on location at L.A.'s Twin Towers prison, the clip was directed by John Schlesinger, and blends performance footage, along with scenes featuring Beverly D'Angelo, Chris Cooper and Devon Sawa. Pictured (L-R) are keyboardist Jeff Pedersen, guitarist Michael David Smith, Schlesinger, vocalist/guitarist Chris Shaffer, Way Cool Music CEO Mike Jacobs, drummer Charlie Bushor and bassist Greg Gardner.

Y A M A H A S Y N T H E S I Z E R F O R U M

NEW REPORT: FUN WILL KILL YOU!

The Norwegian Center for Public Health dropped this shocking news yesterday. It supports the Center's previous reports that chocolate, air and sex are bad for you.

Björn Nsyglyd, the Center's Director, elaborated, "our laboratory tests on mice clearly illustrate that if you have too much fun in a three second span, you could spontaneously combust. If the fun is spread over minutes

or days the results are diminished. However, you will definitely croak."

The news comes especially hard to Yamaha Corporation which has recently released two XG MIDI synthesizers that are actually fun to play.

The CS1x is a throwback to the 70s when people didn't have to program synths. They just dialed in the patches on rotary knobs and played away. Music was spontaneous and life was good. The CS1x features six real time effects knobs for voice editing of up to four elements. It also includes an Arpeg-

giator that lets the musician play with all kinds of fun sound patterns. And it offers over 1,000 XG and GM voices and performances plus 17 drum kits. Nsyglyd: "It's a death sentence."

The Yamaha CBX-K1XG is also an XG and GM compatible synth. Because it's a self-contained XG studio (tone generator, touch sensitive mini-keyboard and speakers) and because the battery powered unit can fit in an overnight bag, a musician could make music anywhere, including a roller coaster. The CBX-K1XG has 737

voices and 22 drum kits and 32-note polyphony. Nsyglyd's only advice, "run fast, run far."

Both Yamaha instruments have a TO-HOST connector for linking directly to computers. Nsyglyd's institute has not found any health problems related to computers but he promised, "We're working on it."

For more information about the report or the synthesizers, call Yamaha Corporation of America, DMI Dept., (714)522-9011.

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BARRY EASTMOND

This veteran producer and songwriter has quietly worked with the likes of Anita Baker and Barry White

By Jonathan Widran

He may not be a media-hounded name brand a la Jam & Lewis or Babyface, but when superstar mainstream R&B singers are looking for just the right groove for that next smooth hit, Barry Eastmond's on that first-call list. Though he insists his long-term goal is to produce an all-star recording under his own name, like his idol Quincy Jones, Eastmond's pleased thus far with his prolific career—both as producer and songwriter. "I believe I'm a vocal producer, pure and simple, and am able to bring out the best in whoever I'm working with," says Eastmond, who has also written songs with and/or manned the boards for Billy Ocean, Freddie Jackson, Jeffrey Osborne, Keith Washington and Anita Baker, as well as contributing tracks to Barry White's comeback project, *The Icon Is Love*. "I see my role as a total support system for the singer," he adds, "making them comfortable so that they can give their optimum performance. It may keep my name somewhat anonymous to the public, but I've always seen my role as somewhat chameleonic. I realize that it's not my name on the album, and so I like to step back a bit and let them know I'm there to serve the artist's best interests."

This isn't to say that the Brooklyn-born, Julliard-educated Eastmond just stands by and lets his charges loose until they get the perfect take. His work with Anita Baker on "I Apologize" and "It's Been You," for her 1994 hit *Rhythm Of Love* album, is a perfect example. "With veteran artists like Anita," he says, "they pretty much know what they want to do, and I'm there to enhance what she wants to accomplish musically. Even if the overall direction is good, I might make suggestions to improve little details. She chose to use a lot of producers, and felt that I could add a hip-hop groove to 'I Apologize,' which would appeal to a younger crowd."

"With a new artist, like this young singer Kenny Latimore, they're looking to me to take a certain amount of control in shaping their sound. My role, then, is to create an environment which helps them establish their identity. Brandy also tends to look up to me for guidance, whereas Anita already knows who she is and where she's headed."

A Grammy-nominated songwriter with hits like Jackson's "You Are My Lady" and Ocean's "When The Going Gets Tough" to his credit, Eastmond relies on top-notch engineers to take care of the technical aspects of the recording, so that he can focus on bringing out the nuances of the songs.

"With all the new technology that's become available, it still comes down to the words and the melody," he says, "which is why I'm so hooked on writing and producing ballads. Not only are they around longer, but they don't require a lot of tricks to get their point across. With vocalists, ballads are sort of a secret weapon. Recording them, you have to make sure that every word is decipherable, and the vocal must stand out in the mix. For upbeat songs, you can enhance the beat for dance purposes."

Eastmond began his career as a keyboardist with jazz violinist Michael Urbaniak, before launching into R&B as musical director for the likes of Melba Moore and Chaka Khan. He even spent a year playing in the orchestra for the Broadway version of *Cats*, at the same time writing jingles and developing his pop writing chops.

Recently, he co-wrote and produced "Missing You," for the soundtrack of *Set It Off*, which involved recording and dubbing the intertwining vocals of Brandy, Khan, Gladys Knight and Tamia. Because of scheduling conflicts, none of the singers was in the studio at the same time. "It was 'That's What Friends Are For,' part two," he laughs. "Sylvia Rhone at East/West wanted four females to mirror the plot of the movie." Eastmond adds, "It was a great experience, because I had to figure out whose voices and ranges fit where, where they should overlap, and what verse which voice should carry, etcetera. I got great performances from all of them, and in the end, it was like an old school, new school compendium of great female R&B vocalists. It wasn't easy, but I'd jump at the chance to do it again."

Contact PolyGram Music Publishing (212-333-8595).



E-Mail: BRudolph1@aol.com



Sony's MDM-X4 Digital Four-Track

The MDM-X4 is Sony's entry into the new digital four-track personal studio market. Since Sony is the licensor of the MiniDisc MD-Data format and developer of the ATRAC compression schemes, it makes complete sense that they must be a player in this emerging business.

The MDM uses a single 140Mb, 2.5 inch magneto-optical MiniDisc and has four tracks, each with up to 37 minutes recording time. You can also record in stereo for up to 74 minutes and in mono for 148 minutes. This is a "random access" recording system as opposed to a "linear", tape-based recording system so you have instant playback of any place in your song without waiting for rewinding and locating. There is complete playback compatibility between Sony, Yamaha and Tascam MD four-track machines. What separates the different machines, besides slight price differences, are the different editing and external synchronization features available from machine to machine and the ergonomic "feel" and design. This "human engineering" dictates how you personally relate to the way that the machines facilitate the recording, editing and playback of your music.

Editing features on the MDM include Song Edit, a way to do song-based editing like copying verses or chorus' and Track Edit that allows individual tracks to be manipulated. Virtual Mix allows you record more than four tracks on the MD disc for multiple, alternative takes, etc.

Like the Yamaha MD-4, the MDM has a MIDI Out jack that sends out MTC (that's MIDI Time Code) but in addition, the MDM also has a MIDI In jack so that MMC (that's MIDI Machine Control) can be used, i.e. the MDM can either "slave"

Martin's Golden Era Series D-18

For the first in the new Golden Era® Series of pre-war reproductions, Martin chose the 1937 Martin D-18. All the bracing measurement and accurate colorings are from the original D-18. Other pre-war specs are: a spruce top with mahogany back and sides, ebony bridge and fingerboard, abalone dot inlays, black bridge pins and a hand-beveled and hand polished tortoise colored pickguard. Martin has actually used the original 1937 "C.F. Martin" hot stamp from the Martin museum in order to burn in the "Nazareth, PA" logo on the back center brace.

The headstock, squared and tapered in the original style, has a Brazilian rosewood head plate, original decal logo and chrome "butterbean" tuners. One modern touch is the adjustable truss rod that has been concealed to maintain the vintage appearance.

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

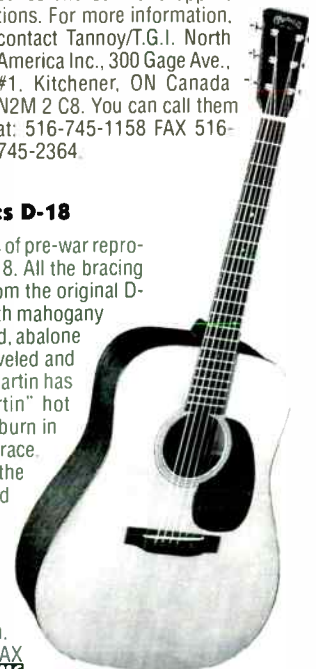
to your sequencer/multi-track or it can act as "master" that your sequencer can follow. (I would presume, therefore, that two MDM's could be "synched" together...another easy way to song collaborate between two MDM owners) The on-board mixer has ten inputs total: four mic/lines, one stereo input and two stereo aux effect returns. There are two aux effect sends and there is also an external control jack for foot-operating the unit's transport controls.

Sony is working hard to have this unit ready by November, 1996, with a suggested retail price of \$1,250. Contact Sony Corporate Communications Dept. at 1 Sony Drive, Park Ridge, New Jersey 07656. Call them at: 800-635-SONY.



Tannoy's System 600 & 800 Near-Fields

System 600 (shown) and 800 near-field monitors represent Tannoy's latest Dual Concentric monitor technology. Both systems have high sensitivity (+90db) and can handle in excess of 150 watts of power. The new cabinet design is said to improve overall tonal balance as well as improve the "over-the-console" sight line. The frequency response for the 600 is 52Hz to 20Khz, ± 3db while the bigger 800 rates 47Hz to 20Khz, ± 3db. Both new models are designed for recording studios, project studios, broadcast, video post, editing suites and surround applications. For more information, contact Tannoy/T.G.I. North America Inc., 300 Gage Ave., #1, Kitchener, ON Canada N2M 2 C8. You can call them at: 516-745-1158 FAX 516-745-2364.





Tori Amos

STANDING AT THE CROSSROADS: Cable TV music fixture VH1 has teamed with Atlantic Records to produce a CD compilation of performances from the network's *Crossroads* program,

and the disc will feature an enhanced CD interactive portion with video of Tori Amos' "I'm On Fire," which will be the compilation's first single.

Although, unfortunately, the Amos clip will be the only enhanced portion of the disc, the audio section will include previously unreleased performances from the likes of Blues Traveler, k.d. lang, a duet with Joan Osborne and Melissa Etheridge, Del Amitri and Deep Blue Something. The *Crossroads* disc is in stores now.

MUSIC CENTRAL: Musician.Com (<http://www.musician.com>) may be the ultimate web site for musicians and music enthusiasts. Boasting over 500 packed pages of informa-

tion, Musician.Com is a sponsor of Guitar Center's on-line clearing house, overflowing with everything from product profiles to the cyber-tour of the chain's famous Hollywood Rockwalk.

On the technical end, the site offers detailed general and spec information on most of the instruments and gear carried by the instrument retailing giant. FAQ's (frequently asked questions) are answered on everything thing from Fender guitars to Roland and Korg keyboards, with the information coming to you directly from the manufacturers.

The newest in MIDI software can be sampled at the site and ordered directly for shipment to your home or office. Also, instruments can be ordered on-line as well, for shipping around the country.

If you're into collectibles, the site includes an extensive Vintage Instruments section, with interactive sales support for Vintage Room shoppers. Freebies abound, as well, with frequently updated contests and giveaways, along with the daily Search For Webster contest, in which you can help the perpetually lost drummer find his way to the gig in return for prizes. There are also exclusive offers and coupons available only to visitors of the on-line site.

Those interested in a bit of rock history can visit the Rockwalk virtual tour (complete with its own on-line gift shop), and those with a taste for making rock history can check out



Shown (L-R): Peter Blachley, Gary Burden, America's Gerry Beckley and Henry Diltz at the release party for *Under The Covers*.

the *Cyber Folio*, which showcases new and developing musical talents (both individuals and bands).

If that's not enough to keep you busy, an extensive music links page is also included, and the site will be featuring frequent special events, including on-line showcases, product demos and chats with established technical and artistic musical personalities. You can even find your next gig with the on-line Musicians Search Service, a free network for amateur and working musicians.

It's a lot to look into, but worth the time for a true musical one-stop effect. Why deal with traffic, parking and time on the road when all you need to do is park yourself, pop on the screen and point your browser? It's a virtual "playersground" worth checking out!

COVERING MUSIC: Graphix Zone, a multimedia company that is headquartered in Irvine, California, has released a new CD-ROM based on the collaborative works of longtime rock & roll photographer Henry Diltz and veteran album art director Gary Burden, appropriately titled *Under The Covers*.

The extensive CD-ROM, released in conjunction with Triptych Pictures (a partnership between Diltz, Burden and video producer Peter Blachley), features video interviews with many of the artists with whom the pair have collaborated—including Don Henley and Glenn Frey of the Eagles, the Doors' Ray Manzarek, Crosby, Stills & Nash, Jackson Brown and Dan Fogelberg—audio clips, galleries of the pair's works (both their individual efforts and their collaborative works) and archival footage, including film of the Eagles' famous shoot-out sequence for *Desperado*.

"Narrated" by rock journalist and former *Rolling Stone* editor Ben Fong-Torres, the CD contains



enough multimedia to keep you busy for hours. The manner in which Diltz and Burden's gallery of album cover works is presented provides a very nostalgic look back at Sixties, Seventies and Eighties music, and even includes some of the duo's more recent work into the early Nineties.

This ROM—which will run on either Windows or Macintosh platforms—is a must for any rock enthusiast, whether interested in the history behind the history or just for a pleasant look back at an exciting era in American music.

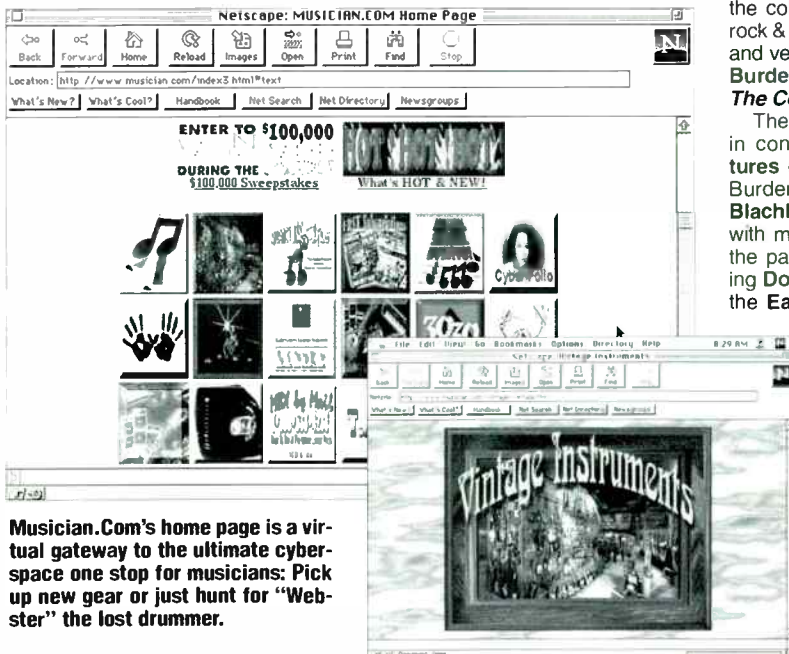
The company has also released two other new music-based CD-ROM titles: *Herbie Hancock Presents Living Jazz and Willie: The Life And Music Of Willie Nelson*. For more information, visit Graphix Zone's site on the World Wide Web at <http://www.gzone.com>.

MORE REAL AUDIO: Progressive Networks, pioneers of the Real Audio (<http://www.realaudio.com>) technology which has changed the way we listen to music on-line, has announced the release of Real Audio version 3.0, which will make stereo sound available via 28.8 modem for the first time on-line.

The new software is available for free downloading via the Real Audio site, and is slated for use in the near future by companies including Sony Music, Warner Music, PolyGram, BMG and MCA.

In another breakthrough, Seattle radio station KING-FM 98.1 recently broadcast a Real Audio feed straight from the 'Net over the airwaves. The classical music broadcast was accomplished using a high-speed ISDN feed directly into the station's studio, allowing the Real Audio feed to come in off the 'Net and flow straight to the station's transmission tower. Stay tuned for more to come.

VIRGIN TERRITORY: Label giant Virgin Records has opened up shop



Musician.Com's home page is a virtual gateway to the ultimate cyberspace one stop for musicians: Pick up new gear or just hunt for "Webster" the lost drummer.

on the Web, with their new on-line site (<http://www.virginrecords.com>). Aside from a really funky-looking home page, the Virgin site contains a number of goodies revolving around such artists as the **Smashing Pumpkins**, **Lenny Kravitz**, **Iggy Pop**, **David Bowie** and others.

What makes the site "way cool" is a cache of "special" pages, including the **Lava Room**, which is slated to be used for live chats and events, and **mhz**, the one-stop for Virgin music. In mhz, visitors can access Real Audio recordings of many Virgin artist tracks, as well as listening to literally *hours* of pre-mixed, continuous play Real Audio programs of tracks from Virgin artists. Pretty sweet.

In only its first weeks up and running, the Virgin site has already received kudos as "Site of the Day" from **Yahoo!** (<http://www.yahoo.com>), "Site of the Week" by **Microsoft Music Central** (<http://musiccentral.msn.com>) and "Shocked Site of the Week" according to **Macromedia** (<http://www.macromedia.com>).

VIRTUALLY LIVE: With L.A.'s dwindling club scene, hanging out in cyberspace is becoming a viable alternative to hitting the clubs. Facilitating this is **L.A. Live** (<http://www.lalive.com>), a virtual club in cyberspace that is plugged-in to many of the City Of Angels' actual venues.

In addition to information on upcoming shows around town, L.A. Live 'Netcasts many of those local performances, as well as providing information about relevant music-related events in town (the Foundations Forum **F-Fest**, for example).



Explore Virgin territory on the Web

If you happened to miss your favorite artist's recent show, there's a good chance that you'll find the cyber version in the L.A. Live archives. Among the cybershows embedded in the archives are the recent **Troubador** appearance by **MC** cover girl **Fiona Apple**, the **Sex Pistols** show at the **Palladium**, **Porno For Pyros** summer date at the **American Legion Hall** and more than a dozen others.

Recent shows include one of the final North American dates of **Atlantic** artist **Bad Religion's** "Gray Race" tour, from the **Palace**.

ATTENTION READERS: *Cyber Music is always looking for the latest and greatest in cyberspace. If you come across a cool music-related CD-ROM or web site, let us know where it's at! Drop us e-mail (muscon@earthlink.net), visit our web site (<http://www.musicconnection.com>), or call our feedback hot line at 818-755-0101.* **MK**



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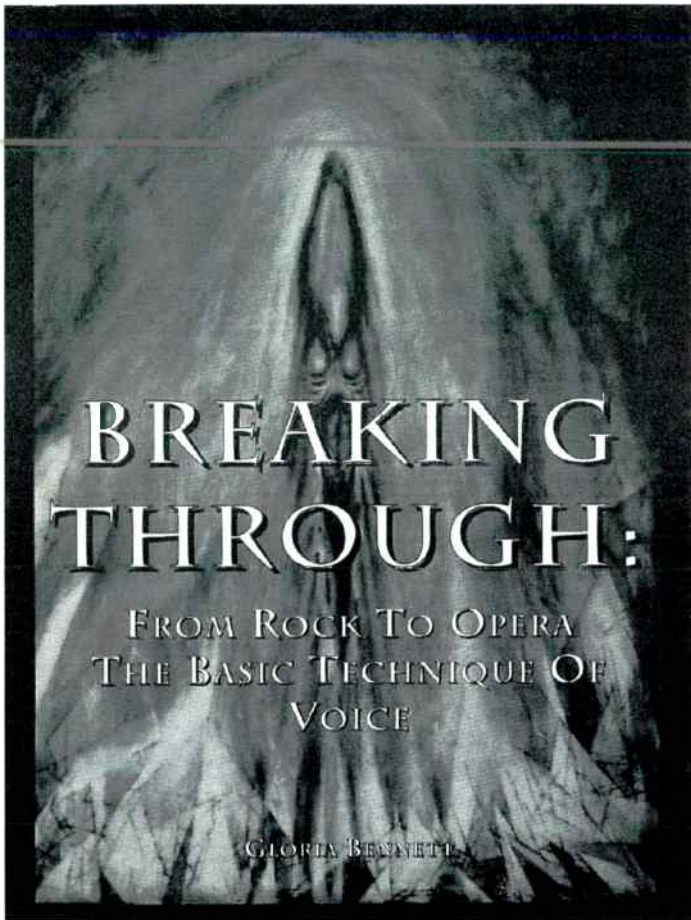
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There are as many theories on how to sing properly as there are voice teachers. There is, though, only one right way, and that is the classically-developed style taught by traditionally-trained teachers. **Gloria Bennett** is the best of the best. Through the years, she has taught a cavalcade of stars including **Vince Neil**, **Anthony Kiedis** and **Steve Wynn**. (Here's a memorable moment: I once sat in Bennett's studio waiting for a lesson to end, listening to the voice of a sweet tenor as they sang songs from *West Side Story* inside the inner office. Imagine my surprise when the door opened and I discovered that wonderful voice belonged to **Axl Rose**!) The best way to become a singer is to take private lessons, one-on-one, so that the teacher may guide students according to individual needs. But for those who can't make it to Bennett's Hollywood studio, there can be no better alternative than to pick up *Breaking Through: From Rock To Opera The Basic Technique Of*

Voice. This workstudy book is designed to give the student insight into the history of voice, proper support and technique, how to maintain a great voice and usable vocal and physical exercises. It's an important addition to any musician's library, but of particular importance to those
w h o



choose to study voice by themselves. *Breaking Through: From Rock To Opera The Basic Technique Of Voice* is available wherever fine books are sold or by call-



Captain & Tennille join RuPaul on the drag queen's new VH1 talk show

ing Bennett direct at 213-851-3626 or 310-659-2802.

There's a big push behind *ER: Original Television Theme Music And Score*, newly released by Atlantic. And why not? The instrumental pieces—composed by **Martin Davich**—are modern, yet lush, and are particularly interesting when Davich throws in tribal undertones. **James Newton Howard** (*The Fugitive*, *Outbreak*, *The Prince Of Tides*, *Dave*, *Pretty Woman*) has the first single, an extended version of the show's theme, but the real treat is **Duncan Sheik's** dainty and introspective "Reasons For Living." *ER*, the television show, recently won the Emmy for Best Drama. The program is watched by nearly 40 million viewers each week, making this NBC medical drama the Number One series of the 1995-96 season.

To celebrate their 350th issue, the gang at *MAD Magazine* are giving away a free CD-ROM with every copy. Created in conjunction with **America Online** and **Rhino Records**, *MAD BYTES IT!* is the legendary humor magazine's first CD-ROM. Included are three tracks from the current Rhino Records album



Rita Coolidge

Mad Grooves, a complete index to *MAD*, a special *MAD* one-liners contest and the *MAD* Landfill, a full-color gallery drawn from the magazine's colorful history. *MAD* #350 is on sale now.

To help celebrate the release of her first solo recording in recent years, *Out Of The Blues*, songstress **Rita Coolidge** has been tapped to join the cast of the theatrical revue, *20th Century Pop*, in Washington D.C. She will appear beside **Darlene Love** in what has

been described as a "brilliantly belted celebration of American pop music."

Coolidge is probably best known for her featured soloist turn during **Joe Cocker's** legendary *Mad Dogs And Englishmen* tour and for a string of pop hits that includes "Higher And Higher" and "We're All Alone." *Out Of The Blues*, a collection of blues standards just released by Los Angeles-based **Beacon Records** includes "Hallelujah, I Love Him So," "Bring It On Home To Me" and **Gershwin's** "The Man I Love," plus two new songs. The album is in stores everywhere.

A throat injury has forced **Danny Osmond** to miss the first three weeks of the musical *Joseph And The Amazing Technicolor Dreamcoat* in Detroit. Osmond injured his vocal chords while performing in Boston. **Sam Harris**, who filled in for Osmond after the original injury, also covered for him in Michigan.

Grammy Award-winning duo **The Captain & Tennille** joined **RuPaul** for a taping of the drag diva's new VH1 talk show. Both **Daryl Dragon** and **Toni Tennille** have been making the talk

show rounds in support of their new CD, *20 Years Of Romance*. The collection includes rerecorded versions of all their chart-topping hits and coincides with their 20th wedding anniversary. Other guests scheduled for *The RuPaul Show*, which should be airing about now, include **Eartha Kitt**, **Dennis Rodman**, **Whoopi Goldberg**, **Cher** and **Dionne Warwick**.

Former country singer **Naomi Judd** is said to be preparing a talk show of her own. There will be no celebrity interviews. Guests will be "ordinary people."



Michael Becker, Donna Summer and Harold J. Kleiner are in the *Mouse House*

Is Antonio Banderas a victim of type-casting? He's just finished playing **Che Guevara** in the Madonna-starring musical *Evita*, and now he's set to play the same man in a non-musical film, *Tania*, for Mick Jagger's Jagged Films at Warners. The story is about the love affair of the revolutionary and an East German agent.

Disco queen **Donna Summer** recently recorded a new, club-style version of "Someday," from *The Hunchback Of Notre Dame*, for Walt Disney Records' upcoming dance album, *Mouse House*. Summer took time out from her tour to record the track, which will go out to multi-format radio prior to the album's October release. Pictured above (L-R) are the three behind the recording project, co-producer **Michael Becker**, Summer and co-

producer/executive producer **Harold J. Kleiner**.

Disney is also set to open its newly refurbished New Amsterdam Theater in Manhattan. The opening production is *King David* by ace songwriters **Alan Menken** and **Tim Rice**. Five performances in May will be recorded for a later CD release. Also planned are a version of *The Lion King* and an **Elton John-Tim Rice** project based on *Aida*.

Set in New York in the 1930's, **Abel Ferrara's** *The Funeral* is a period crime drama about three brothers involved in racketeering (**Christopher Walken**, **Chris Penn** and **Vincent Gallo**) and the women in their lives (**Annabella Sciorra**, **Isabella Rossellini** and **Gretchen Mol**).

Set against the infamous and

volatile labor clashes of the depression era, *The Funeral* centers around the Tempio family as they mourn the murder of **Johnny** (Gallo), whose older brothers seethe with grief while they lust for revenge. Told in flashback, filmmakers **Ferrara** and **Nicholas St. John** take us back in time through memories of family, business and bloodshed. We also learn of their complicated relationship with **Spoglia** (**Benicio Del Toro**), a stylish, menacing monster who may or may not be behind the killing.

This is the story of a family torn apart by a tradition of violence and revenge. *The Funeral* is produced by **Mary Kane** with **Randy Sabu-sawa** as co-producer and **Michael Chambers** and **Patrick Panzarella** (*Kids*) as executive producers.

October Films will release this stylish and intriguing film in...you guessed it, late October.

There may be a Broadway revival of *Annie Get Your Gun* coming your way, with either **Geena Davis** or **Patti Lupone** in the role of **Annie Oakley**.

Singer and actress **Chaille**, who portrays pop star **Diane Dane** in the upcoming film from **Tom Hanks**, *That Thing You Do*, will be a featured artist on the film's **Epic** soundtrack. Chaille's character is based on Sixties pop sensation **Jackie DeShannon**.

What is the price of wealth? That's the question raised in *The Rich Man's Wife*, a live-action thriller just released by

Hollywood/Caravan Pictures. **Halle Berry** stars as **Josie Potenza**, a woman who has it all. But then, in a flash, her rich husband, **Tony** (**Christopher McDonald**) is murdered, and her world turns upside down. As the one who appears to have the most to gain from the tragedy, **Josie** soon finds herself the prime suspect in the police investigation, then terrorized by a psychotic killer and the victim of blackmail.

Though there aren't any plans to release the soundtrack, kudos anyway to **John Frizzell** who finds room in the film for such suitably unsettling standards as **John Lee Hooker's** "Chill Out (Things Gonna Change)" and **Ann Peebles'** original version of "I Can't Stand The Rain." *The Rich Man's Wife* is in general release.

Lava/Atlantic Records has the soundtrack to *Escape From L.A.*, the long-awaited sequel to the classic sci-fi/action/adventure yarn *Escape From New York*. This time



Christopher Walken and Chris Penn star in *The Funeral*

out, **Kurt Russell**, reprising his memorable role as the legendary outlaw **Snake Plissken**, is trapped on the island of Los Angeles, in a "moral America," where personal freedoms are dead and survival in a wasteland of warring gangs, outcasts and loners is anything but certain.

Director **John Carpenter** has been taken to task for creating the sequel too much in the mold of his original film. (The only notable change in the



script was the shift in locale.) That didn't make *Escape From L.A.* any less enjoyable a diversion. Those cyber punks who took the film to heart will also like the soundtrack. Seven of the 14 cuts here were actually in the movie, including those by **Stabbing Westward**, **Tool**, **White Zombie** and a refreshingly energetic **Tori Amos**. There's also "Blame," the first single, performed by **Gravity Kills**. The rest of the songs by **Ministry**, **Toadies**, **Deftones** and others are in the "inspired by" mode, though album producers **Jason Flom** and **Kevin Weaver** deserve a pat on the back for ensuring a consistent tone. **MC**



Halle Berry and Christopher McDonald star in *The Rich Man's Wife*

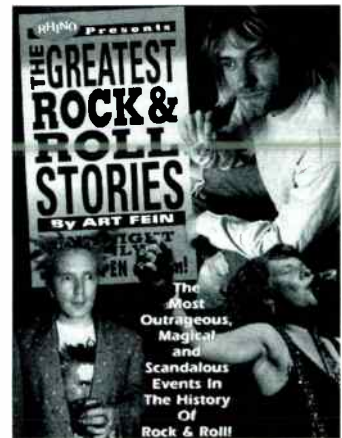


SINGING AND MASTERING THE BLUES: Drive Archive and Icehouse Records have both released some excellent blues packages. Drive utilizes historic blues recordings on *Singin' The Blues* (featuring the likes of Jimmy Reed, Elmore James, Willie Dixon and John Lee Hooker) and *Nothin' But The Blues* (including B.B. King, Buddy Guy, Junior Wells and T-Bone Walker), while Icehouse has *Masters Of Blues: A Tribute To Elmore James*, featuring covers of James' material from the likes of the Allman Brothers, Johnny Winter, Albert King, Buddy Guy and Junior Wells, and many more. Check your local blues shop today.

EXPLORING MUSIC: New York-based label Ellipsis Arts... has effectively carved a niche for itself by focusing their attentions on tra-



DISNEY DAYS: Walt Disney Records has a couple of interesting new releases coming up. *Mouse House*, an upcoming Disney dance album, includes Donna Summer's rerecording of "Someday" from *The Hunchback Of Notre Dame*, while *Music From The Park* includes over a dozen contemporary artists performing their favorites from Walt Disney World attractions (including Barenaked Ladies' "Grim Grinning Ghosts" from the Haunted Mansion and the Pointer Sisters doing "Yo Ho (A Pirate's Life For Me)" from the Pirates of the Caribbean ride). Meanwhile, Little Texas is just one country music act taking part in *Country Disney: The Best Of Country Sing The Best Of Disney*, a collection of country versions of classic Disney material. Pictured (L-R) are: Christy DiNapoli, Little Texas manager; Minnie Mouse; Duane Propes, Little Texas; Carolyn Mayer Beug, Senior VP, Walt Disney Records; Del Gray and Dwayne O'Brien, Little Texas; and Mickey Mouse.



SEX & DRUGS & ROCK & ROLL: The ultimate gossip book of rock & roll is now in stores. Written by veteran journalist/entrepreneur Art Fein, *The Greatest Rock & Roll Stories* (Rhino Books/General Publishing Group) is a delicious slice of rock's flamboyant past and tabloidish present. All those lurid tidbits you've heard over the years are here, but there's much more that you've surely never heard before. More than 200 pages of fascinating info that might make you wonder why you're reading it, but rest assured you'll read every juicy word. Call General Publishing Group, Inc. at 310-314-4000 if you're having trouble finding it.



SUGARSPOON LIVE: MCA's Sugarspoon recently performed at the Billboard Live in L.A., performing songs from their self-titled MCA debut. Pictured backstage after the performance are (L-R): Gary Greenberg, band attorney; Robin Godfrey-Cass, EMI Music Publishing; Mark Henry, drummer; Bob Raylove, band manager; Paul Sisemore, vocalist and guitarist; Kent Bradley, lyricist and guitarist; Angela Hamlin, National Director, Promotion, MCA; Jeff McDonald, bassist; Abbey Konowitch, Executive VP, MCA; Susan Greenwood, National Director, Rock Promotion, MCA; David Fleischman, VP, Album Promotion, MCA.



SMOKING POPES IN THE PIZZA: Capitol recording artists the Smoking Popes are pictured performing at LIFEbeat's SkateAID in New York City—an alternative music fest for in-line skaters. Proceeds from the event were donated to LIFEbeat, a non-profit AIDS awareness organization. The event occurred during the "God Bless America" tour, featuring the Popes and their labelmates, the Figgs and Jimmy Eat World.

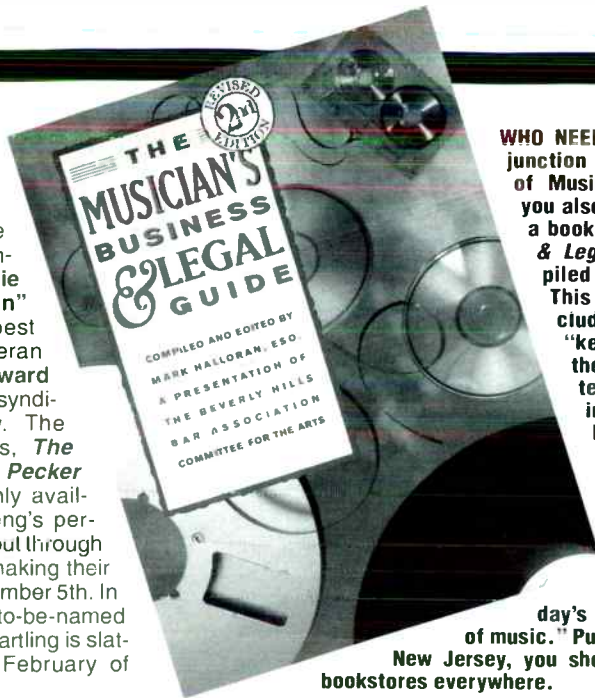


NEUROTIC OR JUST PLAIN CRAZY?: In what may be one of the weirdest rock collaborations in recent memory, the Sex Pistols' Steve Jones, Duran Duran's bassist John Taylor, and Guns N' Roses' bassist Duff McKagan (playing guitar in this lineup) and drummer Matt Sorum, have developed into a full-fledged project, dubbed (appropriately) Neurotic Outsiders. After the foursome performed a "one time" benefit jam at the Viper Room last year, the punkish quartet decided to keep on playing, performing a regular schedule of Viper Room gigs, before signing a recording deal with Madonna's Maverick label (their self-titled release is now available). Pictured (L-R) onstage during their recent U.S. tour wrap-up at the Whisky are Matt Sorum, Steve Jones and John Taylor. —Jeremy M. Helfgot

dilational and indigenous music from diverse cultures located around the world, and they have done so with high-class packaging that includes informative books and creative artwork to help bolster the identity of the music. The latest releases are *Deep In The Heart Of Tuva* and *Tibet: The Heart Of Dharma*. Subtitled *Cowboy Music From The Wild East*, *Deep In The Heart Of Tuva* takes a unique look at the people and music of the Siberian mountain regions near Outer Mongolia, while *Tibet: The Heart Of Dharma* (subtitled *Buddha's Teachings And The Music They Inspired*) is a collection of ritual orchestra, meditations, prayers and poems. Not exactly mainstream stuff here, but very intriguing. And, at times, enlightening.

THE JOKE MAN:

Redondo Beach-based *Oglio Records* has announced that they will be releasing a few comedy CDs from Jackie "The Joke Man" Martling, who is best known as the veteran head writer for Howard Stern's nationally syndicated radio show. The comedy collections, *The Joke Man* and *Sgt. Pecker* were previously only available through Martling's personal 800 number, but through *Oglio*, they will be making their retail debut on November 5th. In addition, an as-yet-to-be-named new release from Martling is slated for release in February of 1997.



WHO NEEDS AN ATTORNEY: In conjunction with our annual Directory of Music Attorneys, we thought you also might like to know about a book, *The Musician's Business & Legal Guide*, that was compiled by Mark Halloran, Esq. This revised 2nd edition includes six new chapters to "keep pace with changes in the music industry." Very interesting reading for those in all facets of the music biz, especially musicians. Patrick Moraz, former keyboardist for *Yes* and *The Moody Blues*, says, "This book is saving my life. It could save yours. An indispensable instrument for today's musician in the business of music." Published by Prentice-Hall in New Jersey, you should be able to find it in bookstores everywhere.



HANGIN' WITH RHINO: Rhino Records, the king of cool compilations, is kicking back to a time when "alternative music" was more than just an overused moniker, and alternative artists really did break away from the mainstream and stretch the musical envelope. A new three-disk series, titled *Hang The DJ: Modern Rock 1986, 1987* and *1988*, respectively, spotlights some of the cutting edge sounds of the late Eighties, with eighteen tracks apiece (all original recordings from the original artists). *1986* includes the Smiths' "Panic" (the obvious source of the series' title), the Psychedelic Furs' "Pretty In Pink," New Order's "Bizarre Love Triangle," as well as cuts from the likes of the Pretenders, Oingo Boingo and the Art of Noise to Depeche Mode, the Divinyls and O.M.D. *1987* features "No New Tale To Tell" from Love and Rockets, X's "4th of July," and more from 10,000 Maniacs, Concrete Blonde, Public Image Limited, the Sugarcubes and the Jesus & Mary Chain. *1988* wraps up the series with R.E.M.'s "Orange Crush," Siouxsie & the Banshees' "Peek-A-Boo," the Cowboy Junkies' "Sweet Jane," "Under The Milkyway" from the Church, and cuts from Jane's Addiction, Everything But The Girl, Ministry, the Mission U.K., Erasure and a host of their peers. Extensive liner notes from series co-producer Eric Kayser accompany each volume. A must-have set for any late-Eighties alternative music collector.



—Jeremy M. Helfgot



OPEN THE OOORS...AGAIN: *Monstersounds Entertainment* has released another spoken word history package, this time from *Doors* keyboardist Ray Manzarek (their previous two-CD set, Paul Kantner's *A Guide Through The Chaos [A Road To The Passion]: The Spoken Word History Of Jefferson Airplane & Beyond*, came out in July). Ray Manzarek's *The Doors, Myth & Reality: The Spoken Word History* features two hours of conversation with the *Doors* co-founder that is a must for all fans of the band, and should go a long way in setting straight those who took Oliver Stone's cartoonish cinematic depiction of Jim Morrison as gospel.

Celebrating

20

1977-1997

MUSIC CONNECTION

Tidbits From Our Tattered

1986—DID I REALLY SAY THAT?: Poison lead singer Bret Michaels told *MC*: "We're just products of the music and bands we were influenced by. When it's all over and done with, bands that shot from the heart and did what they wanted are the ones left standing. Basically, we're an honest band."

1985—ASYLUM INMATES: Former Eagle Don Henley talked candidly about the restructuring of Asylum Records, following founder David Geffen's departure: "They started signing all kinds of acts. I looked at the roster in the late Seventies and there were 80 or 90 acts, and I think I recognized about five of them—and, of course, we [the Eagles] were paying for all that."

"They fired about 500 people one week and brought in this guy Bob Krasnow, and they moved the company to New York. And [Krasnow] made some comments to the press about 'all the old dinosaurs we have on the label,' and it really pissed me and [Glenn] Frey off."



Fiona Apple: The Shadowboxer Enters The Ring

The last time there was an industry-wide buzz of such magnitude revolving around the gigs of an unknown piano-playing singer-songwriter at the Troubadour in Los Angeles, Robert Hilburn of the Los Angeles Times declared a young Elton John to be rock's next superstar. And now, with teenage Fiona Apple's sold-out stint at the famed club behind her, and a debut album steadily climbing the charts, could lightning strike twice?

In an era where flash-in-the-pan successes have become a way of life in the music industry, rare is the debut artist who expresses a maturity far beyond her years, and is so seemingly made for stardom that you can literally see a lengthy future burning bright on the horizon.

Such is the case with nineteen-year-old Fiona Apple, who arrived on the scene this past summer with her recording debut, a hail of glowing reviews and a lot of dropped jaws — occasionally, her own. To say that “she came from the shadows of obscurity” would not be an exaggeration—just bad writing.

Her debut, *Tidal* (WORK Group/Clean Slate), was released in late July, but the first single, “Shadowboxer,” is showing itself to have legs, and has been steadily collecting fans via radio, with its clever use of boxing metaphors to describe confusion in a relationship (“I been swinging all around me ‘cause I don’t know when you’re gonna make your move”).

Perhaps a DJ on L.A.’s Triple A radio station, KSCA-FM, described the young singer-songwriter best by saying, “Now, here’s Fiona Apple...a young girl with a very old

soul.” But that’s not just a local opinion. After all, it was *Time Magazine* who gave her the headline “Wise Beyond Her Years.”

That’s why, after listening to her music—which presents a woman fiercely independent, prematurely wise and dangerously seductive—it is a relief to discover that she is, indeed, all those things, as well as being a real teenager who is prone to giggling and using the word “like” a bit too liberally.

So, just where did this old soul with the physical attributes of a young model come from? Actually, the Fiona Apple story is already a well-worn legend: After moving to California from New York to live with her father, the then-seventeen-year-old songwriter, with the sultry voice of a woman twice her age, made more than 70 demos.

At one point, a friend mentioned that she baby-sat for a prominent music executive and offered to pass on one of the tapes. Apple’s demo ended up being played at a party, which Andrew Slater from HK Management (the Wallflowers, Michael Penn) happened to attend. Quite simply put, Slater was blown away, and is now Apple’s producer, manager, and one of her most trusted friends.

Despite the acclaim for her artistic maturity and haunting vocal style, Apple has never considered herself a singer, though she comes from a musical family, and continues to see herself as primarily a songwriter, more influenced by the works of Maya Angelou than any musical force.

“I’m only singing because I’m writing,” she insists, during a conversation at a Venice, California café. “It’s just that I don’t want anybody else singing my songs right now. I never thought that I had a bad voice, but I never thought about it. I just didn’t think that I had a very legitimate singing voice, because everybody else in my family has a very different voice from me.”

The musical legacy of Apple’s immediate family is quite extensive. Her father, playwright/actor Brandon Maggart, left his homestate of Tennessee on an opera scholarship, while Apple’s mother, also trained in opera, took the Broadway route. Her sister, Amber, apparently inherited a sweet soprano from their mother—a stylistic difference Fiona has always been aware of.

“I remember once when my sister and I were singing a song, when we were a lot younger, and there was family over or something. We were singing a stupid little song and somebody said, ‘Amber’s got a classical voice, and Fiona, you’ve got more of a rock and roll voice,’” she says, smiling at the memory. “That was the first time that somebody said something about my voice. I was like, ‘Oh, that’s cool,’ and I went back in my room.”

But that “cool” memory was somewhat short-lived, apparently, as she comes across as an artist who had to convince herself, as well as others, that she is a singer.

In fact, Apple goes on to say that when she and her father went over to meet Slater in his office, her dukes were up and she was ready for a fight—determined to defend her right to sing and record her own songs.

“I still didn’t think that I was a singer,” she says, “and when I walked in, I thought [Slater] was going to say, ‘You’re a good writer, and I have a singer that you should give these songs to’

“I was all prepared to argue and be like, ‘I know, but I will work on my voice and I don’t want anyone else to sing ‘em,’” she says, laughing at her needless resolve. “I walked in, and he said, ‘Well, first of all, you have a beautiful voice,’ and I remember looking at my dad and going, ‘Oh, uh, okay.’ It was definitely unexpected and wonderful.”



*Is that why they call me a sullen girl—sullen girl
They don't know I used to sail the deep and tranquil sea
But he washed me shore and he took my pearl
And left an empty shell of me*



Growing up in New York, Apple was a classic loner and is still happiest alone, playing piano—a habit that began at the age of eight, although there is photographic evidence of Apple trying to play the instrument as a toddler. “I think that I had a certain kind of relationship with the piano, before I even started playing,” she recalls. “I just felt like it’s what I wanted to do. I felt pulled towards it.”

And, despite her often dark and revealing lyrics, Apple is more of a sunshine girl than she used to be. Always a furious enemy of school, she never felt comfortable there, often suffering in the shadow of her beautiful older sister. “My teacher called me ‘Cocker Spaniel Girl,’ ‘cause I was like a dog,” she recalls. “All the kids actually thought that I was a witch. I was really weird-looking and really just very messy.”

Apple matter-of-factly relates her fifth grade introduction to the now-familiar world of therapy. “This one morning, we were all heading down to chapel and these eighth grade boys always used to say to me, ‘Oh, aren’t you upset that you don’t look more like your sister?’ I was so pissed off. I hated my sister, and I hated everybody, and I go, ‘Aaaagh! I’m gonna kill myself and I’m going to bring my sister with me!’”

Instead of committing either homicide or suicide, she found herself in the principal’s office with her mother, who was told, “She’s showing signs of depression and suicidal tendencies and we’re going to send her in for psychiatric evaluation.”

For years, throughout her childhood, Apple endured peer rejection, ink blots, family therapy, and even a rape at the age of twelve. The more one learns about her life, the easier it becomes to grasp why spending time alone seems to be the favored state for this young artist.

However, living a life inside one’s head can make it difficult to understand how others perceive you. For Fiona, adjusting to life inside the fishbowl is one-part dream and one-part nightmare. When asked how she is adjusting to all the fuss and attention, she sighs and confesses, “With great difficulty.”

Apple explains that as she began to discover her muse, she also began to feel awkward about her self-imposed solitude. “I was like, ‘God, what is this doing to me? I’m becoming a hermit,’” she says, laughing at herself. “But I was talking to my ex-stepfather and he was like, ‘No, you were always like that.’ He reminded me that I’ve just always liked to be by myself. I’ve always liked to stay up during the night hours when everyone else goes to sleep,

an ethereal beauty—the type that makes photographers and makeup artists salivate. Ironically, the subject of her image does not impress the young star. As a matter of fact, she goes much further than that when discussing her obvious contempt for the “bullshit” aspect of the music business.

“Photo shoots are my pet peeve of life,” she hisses passionately. “I hate them! I hate them! I hate them! I hate them more than anything! It’s like four hours of concentrated self-esteem breakdown—hours concentrated on appearance, when it has nothing to do with what I’m doing this for.

“People see me,” she continues, “and they want to put glitter all over me and have me wear really, really stylish clothing, and I’m like, ‘No, no, no, that’s not me.’”

“It’s hard, because I feel like I have to constantly argue to protect my true image, my self-image, and I have to protect it without having a bad attitude—without coming off like I’m difficult to work with. But it ends up feeling like I’m betraying myself, because sometimes I just get so exhausted I’m like, ‘Fine, put the fucking gold lipstick on, I don’t care.’ It’s exhausting.”

Exhausting, maybe, but not nearly as trying as cutting the album itself, which Apple describes as “the toughest thing I’ve ever done.”

*And don't bother leaving the light on
'Cause I suddenly feel like a different person
From the roots of my soul come a gentle coercion
And I ran my hand o'er a strange inversion
A vacancy that just did not belong
The child is gone*



Beginning in October of last year, the recording of *Tidal* took four to five months—not including December, which Apple insisted on taking off for a much needed dose of New York.

The difficulty in making her first album seems to come from the fact that, with nothing but a brand new high school diploma to her credit, and private years alone in her room, Apple had to adjust to creating music with a roomful of strangers and musi-

cians amidst a professional atmosphere—a foreign concept entirely.

“For me to be the only girl, the only teenager, in this room, with all these professionals, ten, twelve hours a day, with no escape [she doesn’t drive], I was going crazy. I had nowhere to go by myself, and I have such a need to be by myself,” she sighs. “I really hated going into the studio a lot of the time. It was incredible stress.”

“At the beginning of this whole thing,” she explains, “I was just like, ‘Don’t bring in people that are going to intimidate me.’ They’re all amazing players, and amazing people also, but I felt like ‘All these people are here doing [producer/manager] Andy [Slater] a favor—nobody really likes me. I’m just this little kid, I have no experience, I can’t keep tempo.’”

“When we were tracking,” she says without a hint of embarrassment, “it was a joke, because I’d fuck up and go, ‘I suck!’ We have so many outtake reels of me going, ‘Fuck, I hate myself!’”

As a producer for the debut project, Slater, who handled the R.E.M./Warren Zevon collaboration, *Hindu Love Gods*, was the white cane for the otherwise blind rookie artist.

“He has such an incredible understanding of what I want,” Apple says, with gushing admiration. “I’m going in [the studio], and I don’t have any experience playing with a band, I don’t know what a snare drum is, I don’t know what a Chamberlain is, but I know what kind of feeling I want, and what kind of sound, and I have to describe it to him. [Andy] was so useful to me, to be able to translate it into musical language. I can never let myself take for granted the fact that I could just trust him and the musicians that I work with.”

Still, the trust of one’s manager, producer and friend is one thing; giving your trust to those you don’t understand is another thing entirely.

Which brings us to the world of rock journalism, and the continual barrage of artistic comparisons that she

has had to endure from entertainment scribes, since the release of her album. You’ve heard them all before: Alanis Morissette, Tori Amos, Sade, Nina Simone, Laura Nyro, Kate Bush, P.J. Harvey, Tracy Bonham and Me’Shell Ndegéocello.

Certainly a worthy crowd to be connected with, nevertheless, the burgeoning talent bristles at the idea. “Isn’t art all about individuality and seeing the world through

Fiona Apple 26 ►

◀ 25 **Fiona Apple**

someone else's perspective? Why do we have to put people in categories? Why am I having so much trouble fitting into a category? Why can't I be rock and hip-hop and jazz and folk. Why can't I be all those things? Why can't it just be my music?" she questions, as her huge blue-green eyes reflect annoyed confusion.

Despite her bewilderment and feelings of irritation for the issue at hand, Apple does admit to savoring the Nina Simone reference, but she bows only slightly to the other previously mentioned comparisons.

"I think it's all cool, like the stuff with Alanis and Tori Amos, and all that," she says. "I'm not offended by it, but I can't be.

"I seriously don't know their music," she maintains. "I don't have their albums. I've only heard the things that come at me from the radio. All of it hasn't really gotten to me, because I guess I'm really secure that I have

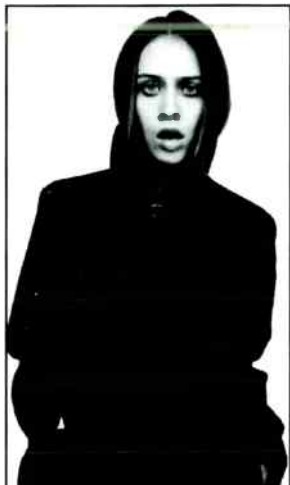
my own thing going on. You just have to wait for people to realize it, sometimes. I haven't been insulted, yet."

With regards to the Morissette-isms, which every female artist that has appeared

not going to last. I'm not going to be Alanis's little sister forever. I think they're just doing that now, because I'm new and they need to kind of orient themselves, 'What is she like?'"

HONEY
LIKE
SLOW

*You'll remember me
like a melody, yeah,
I'll haunt the world inside you
and my big secret
Gonna win you over
Slow like honey,
heavy with mood*



on the scene in the past year has had to deal with, Apple resigns herself to the industry's process for initial introduction. "I think it's basically because we're young, and we're girls, and we're white, and we wear our hair down. It's just an easy thing.

"I don't know anything about this business," she adds, "but my instinct is that it's

Of the three songs from the original demo that brought Apple her record deal, only one, "Never Is A Promise," made it to the album, and because of that, it holds a special meaning.

"I have a special thing with 'Never Is A Promise,' because it's the only song I didn't write for the album," she explains. "I wrote it when I was fifteen, before I knew about any of this, before I even thought that I was going to try to do this.

"So, when I listen to it on the album," she says, obviously giving the issue some thought, "I listen to my voice and I know that that's the voice of somebody totally unsuspecting, totally unaware that there's any kind of prospect in the future."

Already, it seems like a long time ago. When the interviewer offers to pick up the food tab, the young artist declines, purely on principle. "The last time I was here was the first time I heard ['Shadowboxer'] on the radio, and some ass changed the station."

With that, she stabs her fork into her dinner, rises to her feet and walks out, vowing never to ingest anything from the place again.



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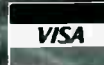
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Industry Insights From Top Attorneys

By Bernard Baur

Music attorneys are the lifeblood of the industry—or the bloodthirsty sharks, depending on who you talk to—but they are also as vital and important to your success (or your financial well-being) as your amp, microphone or guitar.

The problem is, you're a musician and all you really want to do is play your music—business affairs and contracts make your eyes glaze over, but the fact remains that if you are one of the few lucky ones to garner industry attention, then you are going to have to deal with it at some point in time. After all, it is called the music "business," right?

To help you in that transition, or to help alleviate your future concerns, *MC* spoke with a variety of those infamous suit-and-tie guys—from the seasoned veterans to the hungry rookies—and they told us what they felt were the most important things that you, as a musician, songwriter or artist, need to know about the wacky world of the music business.



Choosing The Right Attorney

There are three characteristics your attorney must have to cut you a good deal: They must know the music business, contracts and how to negotiate them.

They don't teach that in law school, which is why sometimes a non-lawyer can negotiate you a better contract than some of the new or mid-level attorneys. Then, you would have to have a lawyer review the contract to check out the finer points. It's not recommended, but it's also not unheard of. Just try to make sure that anyone who does your deal really knows what they're doing. Simply put, a law degree is no guarantee.

Attorneys tend to come in three categories: New, Mid-Level and Top Guns. Years of experience, and who they may have represented in the past, are not always accurate indicators of who can cut the best deal for you.

With the Top Guns, you usually know about their client list before going in. Some at the top won't even accept new acts, so call and check it out first. But the important thing to remember is that who a lawyer has represented in the past, and what kind of deal they got, may not apply to your particular deal.

Generally speaking, Top Guns are more

consistent—but some may rely on the tried-and-true philosophy when a more novel approach can get you the deal you want—while Mid-level and Newcomers are a mixed bag.

The most important thing is that you must be sure that any attorney you choose understands how the music business works and how it relates to your contract. Have them explain it to you, so that you can understand it. If they can't, move on. Competent counsel want their clients to know what they're signing.

While interviewing attorneys for this survey, one lawyer boasted about the great deal he just got his client, but when more questions were asked, it became painfully obvious that, in fact, the deal was hideous.

Hunting for the right attorney can be scary. So, be careful, ask questions, and, by all means, feel comfortable and confident with the person you choose to represent you and your career.

Make sure that you understand what's happening before you sign anything. The most competent lawyers will explain, in plain English, everything, even if you don't want to hear it. You may not get another shot, so choose your lawyer carefully.



Attorney Fees

Attorneys aren't cheap. And, if you've ever seen a recording contract, you'll know why. Some are over 100 pages long, and all are filled with mumbo-jumbo legalese that even takes some lawyers two or three readings to fully comprehend. With that said, attorneys will get paid one of three ways: Flat Fee, Hourly Rate or Percentage. (Most flat fees and all hourly rates require you to pay a retainer upfront of \$150 or more.)

Flat Fee

The flat fee should give you an understanding of what this job is worth. Currently, lawyers charge from \$10,000 to \$20,000 to negotiate a recording contract. Don't freak out! Most of the attorneys understand that the average musician does not have that kind of money, so they'll work with you.

Hourly Rate

The going hourly rate is anywhere from \$150 to \$450, so it's a good idea to negotiate a "cap," so that the attorney's fee doesn't get out of hand.

Percentage

A percentage is usually taken by an attorney who's very confident about the result. Their piece of the action will be anywhere from five to fifteen percent. What amount that percentage comes from is also negotiable, whether it's gross, net, advance money, recording fund or the full amount you're entitled to under the contract.

THREE



Demo Shopping

Most Top Gun attorneys will not shop your demo, as their time is largely spent on deals or litigation. Mid-level and newer attorneys usually will take on the demo shopping activities, if they like it and believe that it's worth their time.

Anita Rivas of Walner & Rivas, attorneys for Butt Trumpet, says, "I have to love it, because I don't charge for shopping it. If it doesn't work out, I don't want to feel bad about taking the time I could have been paid for."

Top Gun attorney Eric Greenspan notes that he doesn't actively seek out clients in the clubs or accept unsolicited material: "I try not to, because I might like it, and I'm just too busy negotiating deals to shop something new."

However, a common trait among music attorneys is their love of music. All of them said that if an artist or band blew them away, they would talk to them.

FOUR



Contract Within A Band

It's a good idea to have a contract drawn up between the members of a band, but it's also hardly ever done. Problems can, and do, arise when a member leaves or the group splits up. Without a written contract, a group is really a partnership. Every member is entitled to use the band's name, and get a piece of the action, if a recording makes money.

Most lawyers suggest that a manager or an attorney should sit down with the group and discuss it. If the members try to do it themselves, it's sort of like a prenuptial agreement, and some of those involved may take offense to that.

FIVE



Protecting Your Group Name

A group name is protected by a service mark, which is like a trademark, but is for services—like playing music. There is a common right that if the name is associated with your group in a particular region, it's yours.

However, problems can occur if a band across the country has the same name. You can check out the names of touring bands in *The Billboard International Talent & Touring Directory*, or have a search done professionally, although it's pretty costly (from \$250 to \$1,000).

If you want absolute protection, you can register the name with the federal government by writing for an application to the United States Patent and Trademark office, or check out your Secretary of State's Trademark/Service Mark office.



SIX Self-Released CDs

We all know the stories about Hootie & The Blowfish, the Dave Matthews Band and others who came to the attention of a record company through the sales of their self-released CDs, but the important point to remember is that the sales figures were recorded, usually through an independent distributor. Anita Rivas points out, "Bands must be pro-active to set them apart from the pack."

Recording a CD and putting it out on

show that the sales numbers are legitimate, you may create a buzz, and have some leverage when negotiating a contract. But if you expect a busy executive or A&R person to listen to your twelve-song CD, get real. Have a short three-song demo available.

If, however, you believe a CD is the only way to go, consider this: Among the attorneys interviewed, there's a division as to their usefulness. Veteran Don Engel says he "hasn't seen it work too well," while Donald Passman, the attorney involved in the R.E.M. and Janet Jackson multi-million dollar deals, points out that "even if you sell a few, it's better than flippin' burgers."

being expressed by more than one label.

On the opposite side of the coin, other attorneys like to wait, or even demand an offer, because it establishes the floor for negotiations—believing that if you send a proposal listing your demands, you give the label a ceiling from which they will negotiate down.

Like everything else, it really depends on your particular situation, and the attorney representing you. Everyone has their own negotiating style. Some like to have the first word, others would rather wait. However, a proposal may be effective if you have several labels after you, in effect causing a bidding war, where there's always the possibility they will go above the numbers in the original proposal.

HERE'S YOUR MONEY

According to the attorneys MC spoke with, here are some of the numbers you may find in a typical record deal for a new act today, depending on the size of the label of course:



Major Label

Advance Money: \$100,000 to \$300,000
Royalty Rate: 12% to 14%
Commitment: 6 to 7 albums to be delivered by the artist
2 to 3 albums guaranteed release by the label



Major Independent Label (Those indies affiliated with major labels)

Advance Money: \$50,000 to \$200,000
Royalty Rate: 12% to 24%
Commitment: 3 to 4 albums to be delivered by the artist
1 to 2 albums guaranteed release by the label



True Independent Label (Indies who are not affiliated with major labels)

Advance Money: \$2,500 to \$35,000
Royalty Rate: 12% to 50%
Commitment: 2 to 3 albums to be delivered by the artist
1 to 2 albums guaranteed release by the label

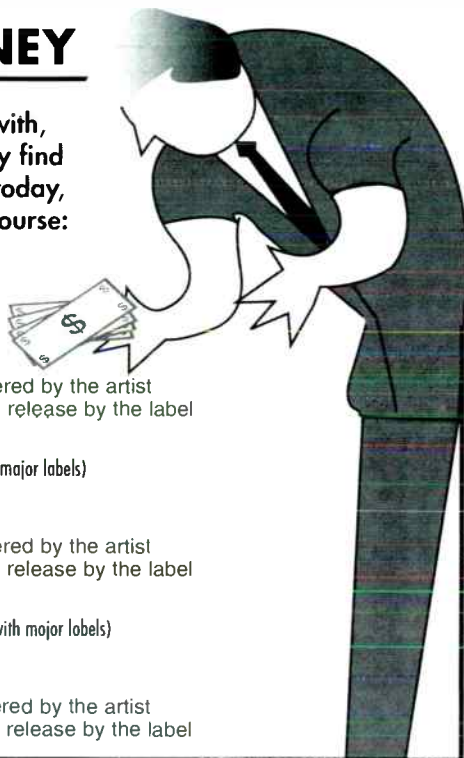


ILLUSTRATION BY RICHARD W. MICHELI

EIGHT



New Artist Deals

"A new artist never gets a fair deal," says Don Engel, attorney for Metallica, TLC and Nine Inch Nails. "They have no leverage, and some would pay the company to record them."

Eric Greenspan didn't go quite that far, but as the attorney for the Red Hot Chili Peppers, Stone Temple Pilots and the Lollapalooza Tour, he notes, "There is no average deal. They're all different. There are trends of deals, but this month's trend may not be next month's."

There is, however, one trend that's pretty consistent: All the lawyers agreed (a rare occurrence, indeed) that if you're a "hot" act with a big buzz, all bets are off and you can shoot for the moon. In fact, Gene Salomon, attorney for the Gin Blossoms and Korn, said, "It's really a two-class society out there—the hot acts and the rest."

Still, whether you're hot or not, there are some general rules that control the outcome of your deal. Greenspan explains that negotiating a record deal is actually a balancing act. And there are numerous factors to be considered—many more than this space allows—but the major points are: Short-Term Money (bigger advance with a lower royalty rate), Long-Term Money (smaller advance with a higher royalty rate) and Commitment (how many albums a label agrees to release).

Music Attorneys 36 ►

your own, without any label affiliation, may be the rage today, but unless you do it right, it can be a waste of time and money. It's best to think of self-released CDs as a marketing tool, but without using a simple business plan, you probably won't get rich, or get a recording deal out of them. Many musicians believe that a ten or twelve song CD is a substitute for a demo. No way!

If you do sell well, and have some way to

SEVEN



Dealing With Label Interest

There's a strong division and debate among lawyers on this issue. A few of the Top Guns like to get involved with drafting a proposal listing artist demands, as soon as a label expresses interest, but hasn't yet made an official offer—especially if there's interest

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Compiled by Carla Hay

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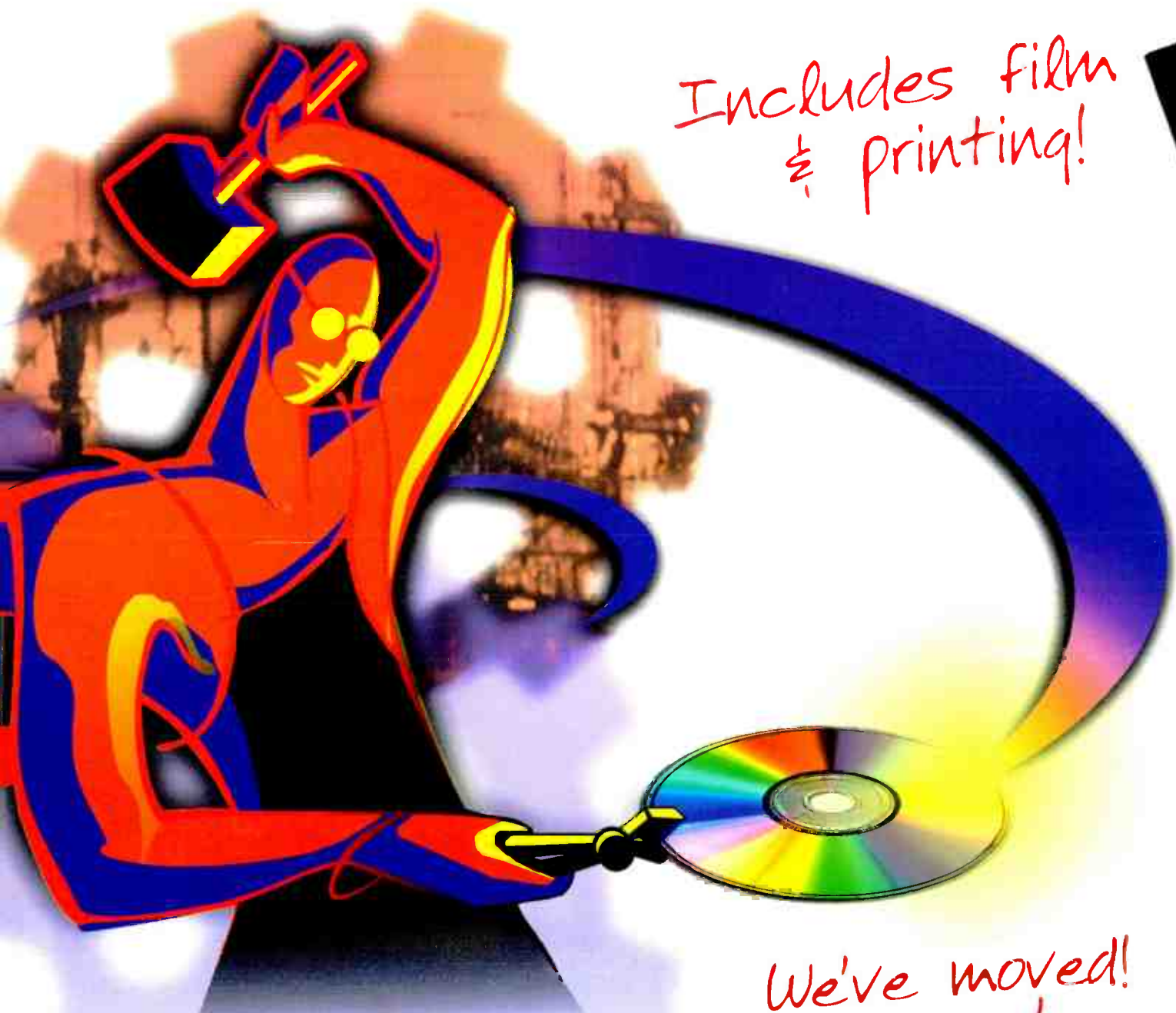
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Sean "Puffy" Combs:

By Gil Robertson

Step inside the metallic grey and black Courtney Sloane-designed offices of New York-based Bad Boy Entertainment and you feel like you've peeked into a glimpse of the future. Its minimalist and elegant galactic-like decor, however, is in stark contrast to the cacophony emanating from the feet and mouths of various staff and interns, who mill about like ants gathering their meal for the day.

Actually, the Bad Boy vibe is a combination of both; one which releases an energy of camaraderie akin to "the young guns" moniker its CEO and founder, Sean "Puffy" Combs, dubs himself with. The young staff feeds off the aforementioned Bad Boy mantra, plus the knowledge that they are a part of one of the hottest independent labels on the East Coast.

Having formulated and defined itself as a "money-making family" over the past four years, there is no question that the musical hybrid spewing from the Bad Boy camp—two parts hip-hop, one part soul and one part funk—combined with a non-threatening, albeit, 'I don't give a damn' attitude of the street, has swept through urban and suburban neighborhoods like an airborne virus infecting listening palettes to the point where anything sounding remotely different is repulsed.

The proof, however, of Bad Boy's success lies not just in the verbal and monetary acceptance of the urban market, but in the equivalent mainstream recognition that the independent label has received.

Last year, *Billboard* magazine ranked it as the Number One Rap Label with five charted singles, the Number Ten "Hot 100 Singles Label," the Number Four "Top R&B Label," the Number Nine "Top R&B Album Label," the Number Four "Hot R&B Singles Label," the Number Five "Hot Dance Music Label," and the Number One "Hot Dance Music Maxi-Single Label." The accolades were based upon the sales of Craig Mack, Notorious B.I.G., and Faith, the company's first three artist releases.

"Not many start-up labels come out of the gate batting a thousand," states Jeff Burroughs, Director of Marketing at Arista Records, the

Bad Boy Makes Good



label that nationally distributes Bad Boy's music. "That kind of success speaks for itself, as they produce strong images and deliver hit after hit. [Combs] has his finger on the pulse of today's market," continues Burroughs. "Bad Boy has vision, they know what they want to say and they're saying it."

Mainstream success with urban artists is something Arista knows plenty about. The overwhelming success of pop-friendly R&B acts (Whitney Houston, Toni Braxton or TLC; the latter two are on LaFace) attest to the thoroughness and commitment of Arista's marketing, sales and promotion teams to the music they peddle.

With Arista having such an impressive track record with their own artists, then with independent labels LaFace and Rowdy Records, the marriage to Bad Boy, a label etched in grassroots promotional strategies, made a perfect match—one which gave Arista the ghetto credentials the label had yet to obtain with their previous acts. And in doing so, Arista has held a lock on R&B music—in all of its subdivisions—placing the label in an enviable position amongst its contemporaries.

But just three years ago, this tale of success would have belonged to MCA Records had Combs not been unceremoniously dismissed from his VP of A&R position at Uptown Records, an indie label distributed by MCA.

"I was considered the 'bad apple' of Uptown because I went against the grain," Combs says about the company where he honed his talents for five years. "However, if it wasn't for Uptown, I wouldn't be here today. They took a chance on me, but as time went on, Andre [Harrell] and I had a different position. After the split, every major system called me."

While many labels were interested, it was Arista's Clive Davis who sang the song Combs wanted to hear. The meeting between the two was implemented by L.A. Reid from LaFace. "L.A. played an instrumental role in my partnership with Arista," adds Combs. "I met him at one of the lowest points in my life and he supported me without question. He is like family to me."

The meeting with Davis provided Combs with a major label partnership and a license to be free to create. And therein lies the vision and its visionary. As a label executive and producer, Combs is in the enviable position to change the face of the art form as we know it. Picking up where Teddy Riley left off with "new jack swing," Combs has helped resuscitate the life of R&B, making it more accessible to a younger audience with the addition of hip-hop, while not alienating traditionalists.

The partnership between Arista and Bad Boy is such that Bad Boy whets the appetite of the urban market with their marketing strategies that create credence to the artist they are pro-

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“I was considered the ‘bad apple’ of Uptown, because I went against the grain. They took a chance on me, but as time went on, Andre [Harrell] and I had a different position.”

—Sean “Puffy” Combs

moting. Step through the doors of any Bad Boy function and you’ll see their street soldiers waving banners, handing out flyers and chanting the entertainment label’s moniker like the rival gang in *The Outsiders*—beckoning everyone to come out and play.

“For the last three years we’ve always had a different edge,” maintains Kirk Burrows, GM for Bad Boy. “We would do more than the next person. We worked on establishing identities through clothing, T-shirts and other promotional items. It’s refreshing to work for a company like this, because in larger companies, there is a VP

of this and a VP of that, and it seems like it stands still. When they finally get a chance to shoot, the target has moved.”

The innovation of Bad Boy that is lauded, appears to come from the fact that its CEO is constantly seen, according to Michelle Joyce, “with the heads on the street,” and finding out what they like

Combs is also seen in the videos of his artists, dancing and having fun. He appears on tour dates, you hear him on wax and he greets the crowds of fans—who know his face and his name as much as they know the artists on Bad Boy Entertainment.

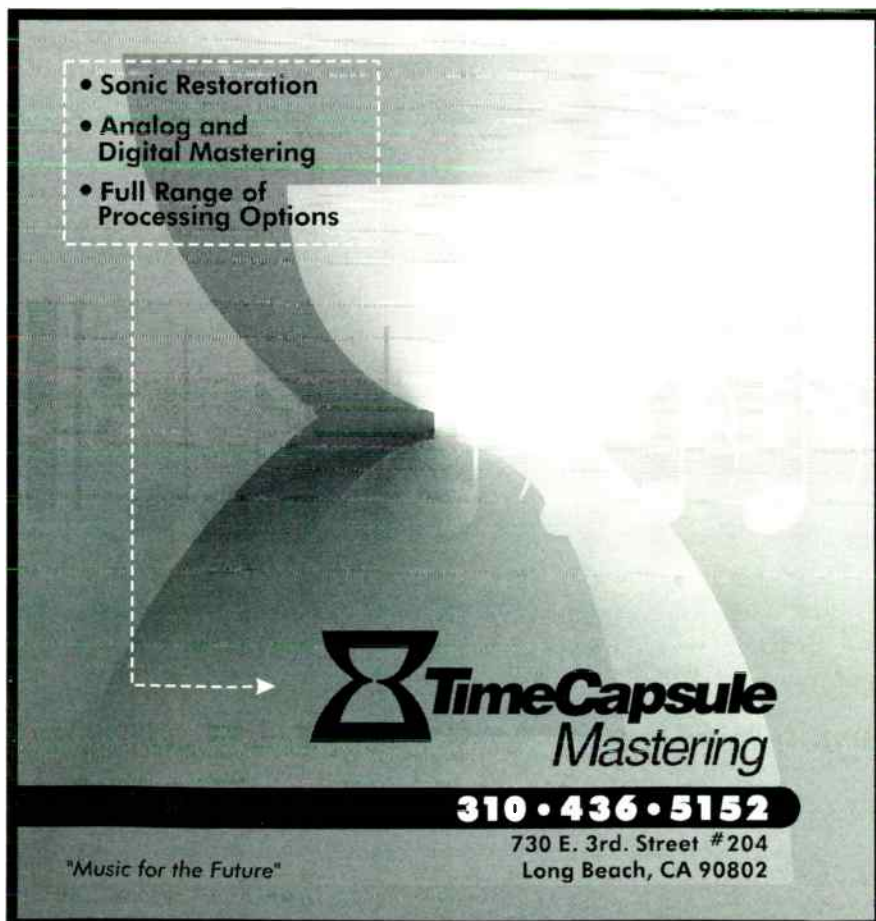
However, this in-your-face type of promotion has been a double-edged sword. While it gained notoriety for Combs and his company, it also solicited sneers, snickers and a lack of respect amongst peers. “There was initial resistance to take him as a serious business man in the beginning,” admits Joyce. “[But now] he’s starting to receive the respect that is owed to him.”

“Puffy keeps his ear to the street. He’s constantly researching,” adds Kirk Burrows in his defense. “He’s very aggressive.”

That aggressiveness is a positive aspect of Combs’ work ethic and personality. And if Generation X has a sound for their own claiming, the contribution or movement which Teddy Riley started, Combs has taken over and made his own, thanks to his unorthodox methods of achieving and sustaining success.

While it’s often been said that bad boys are no good for you, in the case of Sean “Puffy” Combs being a ‘bad boy’ has been, well, all good—for him, his staff and the artists on Bad Boy and Arrestee Records.

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Many provisions they include don't even apply to their operations, but they've also learned that it frequently gets them more money. So, if you think that an indie label is more musician friendly, don't be fooled when it comes to your contract.



TEN

Pursuit Of Publishing

When to look into getting a publishing deal is the one issue that caused the strongest division and debate among the attorneys. Publishers administer the copyright of your song by licensing it to record companies, print music publishers, film and television, and any other medium that may exploit it for licensing fees. For this service, publishers traditionally get 50 percent of any income generated.

Donald Passman says, "You should hold on to your publishing rights as long as possible. After you sign a recording contract and have any measure of success, you'll be able to cut a much better deal with a publisher—getting a bigger advance and more favorable terms."

Danny Hayes, attorney for Hunger, Haze and A&M Records, admits to pros and cons of signing a publishing deal early on, but advises struggling artists to do so. "A publishing deal can be a great advantage to an artist. The artist will get some money, maybe get financial help making a demo, and can utilize a good publisher's contacts and connections in the music industry." The most recent example often cited is Alanis Morissette, who, as a songwriter-artist signed to MCA Music Publishing, was hooked up with writer-producer Glen Ballard, and the rest is Grammy history.

Publishing advances can start at less than \$10,000 and rise beyond \$100,000. The hot new prospect can generally expect, at this point in time, anywhere from \$10,000 to \$35,000. "It really comes down to whether you're looking for short-term money or longevity and long-term benefits," explains Don Engel.

In other words, if you really need the bucks, you might consider it. But, if you can hold out, the advantage can be great.



ELEVEN

The Royalty Wait

How long will a non-song-writing musician have to wait for a royalty payment? The answer is quite simple: A long time. If you're a band member and you don't write songs, you'll make most of your money touring, playing gigs, merchandising and any other way the band has figured out to make a few bucks while waiting for the royalties to kick in. Even the songwriters, if they've signed a publishing deal with an advance, will have to wait until it's recouped before they see any money.

You really shouldn't count on royalties for your income, because not only are they a long time in coming, but the accounting procedures and deductions used by all the labels cut into your royalties pretty heavily.

In fact, it is not uncommon for a group to sell gold, and still not receive any royalties.

TWELVE



Free Agency

How long a label can hold you under your contract is another concern for all artists. You agreed to deliver a certain number of albums under the contract, and as long as the label fulfills their obligations, you must fulfill yours. However, California has a seven-year statute that says you can't be held to a personal services contract beyond that time.

What usually happens if you are a couple of albums shy, and that time period is approaching, is the the label will renegotiate your contract, starting the whole time

period all over again. Some acts manage to deliver their albums right on schedule and beat the clock, and do not renegotiate their deal while they're still under the original contract. And that's how you get free agency, and multi-million dollar mega-deals like Metallica, R.E.M., Janet Jackson, etc. Of course, what they all have in common, besides a good work ethic, is that they sell records . lots of 'em.

Bernard Baur is a former music industry attorney, who is currently Director of Management and Business Affairs for an entertainment/management company in Southern California.

(The opinions expressed in this article may or may not reflect the views of Music Connection, Inc.) MC

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KYLE CUMBER

Republica

Label: deconstruction/RCA Records
Management/Contact: David James, Diane Wagg, Rise Management
Address: Studio 223 A, Canalot Productions, 222 Kensal Rd., London, W10
Booking: Little Big Man Booking
Band members: Saffron, Andy Todd, Tim Dorney.
Type of music: Alternative Rock
Date signed: November, 1995
A&R Rep: Dave Novik

If you think about such concrete concepts as the speed of sound, relativity, gravity, and so on, you'll find all these theories may be empirically grounded. There is no randomness or variables involved. Not so in seeking out the formula in landing a record deal. Logic is replaced by luck and creativity nudges out the x-quotient.

Such was the case with Republica, a five-piece band based in England, which recently signed with deconstruction, a tentacle of the huge BMG recording octopus. According to Saffron, the quintet's alluring singer and frontpiece, what gave this particular unit a leg up on its competition was the fact that she had established a connection with the label years earlier.

"I had a relationship with deconstruction. They started off as a small label, releasing dance and alternative music, and I was with a band called N-Joi."

Saffron kept these lines of communication open, and after writing but one song, the label signed them. It was simply a piece of the crucial networking puzzle—when you find someone interested in your music, stay in touch.

What Saffron attempted to explain was that so many bands, starved for attention and just that minute amount of respect, dive into the first deal offered. "I know it's very hard for bands because they go with any record company who shows interest and that may not be the right decision. I know a lot of record companies expect you to have releases right away, and have a hit. It's very, very difficult for new bands."

This ties in with what may be the most essential component—be the master of your domain. Take as much control out of the hands of non-band members as you can. Take that job as a phone salesman, work part-time in the local guitar shop, and release your own CD.

Summing things up, Saffron merely says, "At any time, there are always great bands out there. I think everyone has their time and place. If you believe in yourself and what you do, that comes across and people will see it. I think that no matter how long it takes, if you want it enough, you'll get it."
 —Steve Rosen



BR5-49

Label: Arista Nashville
Management/Contact: Barry Coburn, Ten Ten Management
Address: 33 Music Square West, Suite 110, Nashville TN 37203
Phone: 615-255-9955
Booking: Ron Baird, CAA
Legal Rep: David Wycoff, Nashville
Band Members: Don Herron, "Smilin" Jay McDowell, Chuck Mead, "Hawk" Shaw Wilson, Gary Bennett.
Type of Music: Hillbilly-eclectic & bizarre
Date Signed: October, 1995
A&R Rep: Jim Scherer

The fact that Arista Nashville signed a hillbilly band is strange enough. The fact that this outfit spent the last two years playing at Robert's Western Wear makes this signing story even more miraculous. It started on April Fools Day in 1990, when all five of the members first set foot onstage together.

Coming from all over the U.S., the five members of BR5-49 hooked up in Nashville. A half block is all that remains of Nashville's glorious honky tonk past, and it has revived itself and given birth to a whole new contemporary underground music scene that is far removed from the wheeling and dealing of Music Row.

Their rise to fame was a slow and steady process that involved grabbing the attention of the industry folks who came into Robert's to buy a pair of boots or have a brew at the bar.

Chuck Mead says, "We didn't go through [the signing process] the conventional way. A *Billboard* article came out about us. We were on the cover of *Billboard* and we didn't have a record, but we were making things happen down at Robert's." A demo soon followed.

Arista's VP of A&R Jim Scherer had been to Robert's to see the band. According to stickman Shaw Wilson, "Jim had come in earlier [prior to the demo release]." Liking what he heard, Scherer returned and eventually threw Arista's hat into the ring, but by that time there were nine other labels vying for BR5-49's traditional hillbilly sound.

Taking up the story, Mead says, "We went down to Robert's and played a show for the Arista people. Everybody showed up, the entire crew—58 out of 60."

Recalling that night, Don Herron adds, "They were all really into it. [Arista President Tim DuBois] said, 'We're going to do it,' and he's never done that before."

Admittedly, it all sounds like a fairy tale, or at least a Hollywood movie, but BR5-49 is one group that believe that there is room for everyone in the music business, even pickers who got their deal while playing in the front window of Robert's Western Wear on lower Broad in Nashville. After all, miracles do happen.
 —Jana Pendragon



DAVID LEWIS

Pluto

Label: Virgin
Management/Contact: Mick Brigden, Bill Graham Management
Address: 260 Fifth St., Second Floor, San Francisco, CA 94103
Phone: 415-541-4900
Booking: The Agency Group
Band members: Ian Jones, John Ounpuu, Rolf Hetherington, Justin Leigh.
Type of music: Alternative Rock
Date signed: October, 1995
A&R Rep: Geoff Kulawick

In their first practice session in 1993, Pluto wrote two songs. In less than a month, they had recorded the songs and released them as a 7" on their own Popgun label. More singles were to follow for independent labels Mint and Shake. (Mint would also release the band's first full length album, *Cool Way To Feel*, in the spring of 1995.)

Cool Way To Feel was a way-cool record, at least to Canadians. The Vancouver B.C. quartet had made quite a name for itself by the time the full length album showed up in stores. In particular, their songs were favorites on college radio. The problem was that no one in America had ever heard of the band, much less its recordings.

It wasn't from lack of trying that their name meant absolutely nothing to households in the States—other than being a neighboring planet or a dog who hung out with Mickey Mouse. Still, plenty of big name recording artists had heard of Pluto. On their own turf, the band played gigs with Everclear and the Flaming Lips and toured with Pansy Division and Cracker.

That was likely the key to their eventual deal with Virgin. "We've always tried to tour as much as we could possibly afford to," says guitarist and vocalist Ian Jones. "We garnered a buzz and eventually got people to our shows."

Jones isn't too sure when or where Virgin A&R rep Geoff Kulawick first showed up, but he knows that he did. The band, which Jones said, "always had a misconception we wanted to be on Geffen," were taken in by Virgin's international focus and on the focus of the individual staff members. "We talked to other people at other labels, but we liked what Geoff had to say," says Jones.

Signing with Virgin was particularly painless because the deal let the band do what they wanted. The main thing Pluto wanted to do for their eponymous big label debut (it was preceded by a four-song EP entitled *Cut And Paste*) was to fix *Cool Way To Feel*.

"It never got mixed properly because we originally mixed it in 24 hours," Jones explains. "So for the new record we took six songs from *Cool Way To Feel*. We picked our favorite ones."

Now that the signing wars are over, Pluto is ready to get down to the business of having fun. "For us, music isn't about wallowing in the negative," explains bassist/vocalist John Ounpuu. "It's a release—something that goes beyond all that."
 —Tom Kidd



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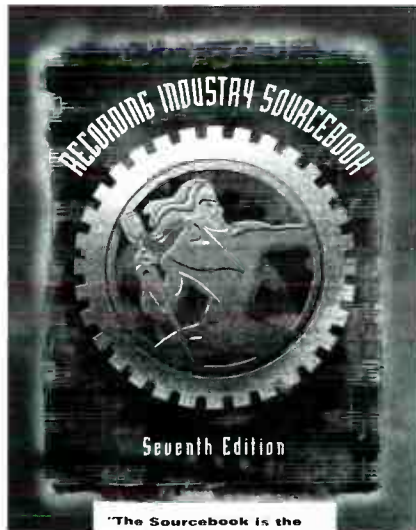
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Tracy Todd

Contact: Artist Hot Line
818-843-5020
Seeking: Label Deal
Type of music: Jazz

Production.....6
Lyrics.....N/A
Music.....N/A
Vocals.....7
Musicianship.....8

Average

1 2 3 4 5 6 7 8 9 10

Comments: Backed by impressive musical talent, Todd shows off the necessary subtle vocal style of a jazzy lounge singer. While she didn't include any original compositions of her own, she does have what it takes as a jazz vocalist, and with the support of these talented musicians, Todd seems to have a recording future indeed.



Stephen Lage

Contact: Artist Hot Line
310-202-0437
Seeking: Label Deal
Type of music: Country

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

Average

1 2 3 4 5 6 7 8 9 10

Comments: Lage's voice isn't his strongest suit, which is why we see a much better shot for a publishing deal. Writing (and creative packaging) is where he shines, although his chops as a musician are strong as well. The songs have memorable melodies and catchy lyric. Lage looks to be a songwriter waiting to be discovered.



Tamberli Rae

Contact: Artist Hot Line
213-876-6889
Seeking: Label Deal
Type of music: Country

Production.....4
Lyrics.....4
Music.....5
Vocals.....3
Musicianship.....6

Average

1 2 3 4 5 6 7 8 9 10

Comments: With her wispy voice, Rae fails to captivate, and she doesn't match the intensity of the rockin' band that backs her up. The music that she writes is nothing new, but it shows promise. The problem is on the lyrical end where she writes with cliches, and her forced vocal phrasing doesn't help matters. Not ready yet.

Production.....4
Lyrics.....3
Music.....4
Vocals.....3
Musicianship.....5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This Santa Barbara outfit is probably an engaging live act, but what comes across here is a band that's having too much fun to really care about what they're doing. They fail in the songwriting and vocal areas, and are not ready for industry attention with this demo, but a lot can be said for just having a good time.

Smoke "N" Burn

Contact: Wide World Mgmt.
805-965-3747
Seeking: Label Deal
Type of music: Rock



Hawk & Jones

Contact: Longhorn Mgmt.
818-904-9400
Seeking: Label Deal
Type of music: Country

Production.....7
Lyrics.....6
Music.....6
Vocals.....5
Musicianship.....8

Average

1 2 3 4 5 6 7 8 9 10

Comments: "Here Today, Gone Tomorrow" is a seductive single, and there's also some catchy West Coast boot-scootin' barroom rock mixed with saccharine ballads. While there's no groundbreaking material, and the vocals aren't of a stellar quality, there's no reason why these guys don't at least have a deal.



Chris Roseberry

Contact: Artist Hot Line
818-781-3569
Seeking: Label Deal
Type of music: Rock

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

Average

1 2 3 4 5 6 7 8 9 10

Comments: Roseberry has a way with writing melodies, but the focus of his material is questionable, as he moves from alternative rock to an A/C pop ballad. In fact, the one ballad was actually a little stronger than the opening rocker. A talented artist, but this demo is unfocused. Don't hedge your bets, be firm in your artistry.



Eve's Life

Contact: Artist Hot Line
212-697-5211
Seeking: Label Deal
Type of music: R&B

Production.....4
Lyrics.....3
Music.....5
Vocals.....4
Musicianship.....5

Average

1 2 3 4 5 6 7 8 9 10

Comments: While this is a pleasant enough sounding demo, the Seventies-styled soul ultimately misses the mark. There are nice grooves, but they fail to match that aspect with any of the other vital elements—vocals, lyrics and production. Their future might be in songwriting or production, rather than as artists.

SUBMISSION GUIDELINES

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

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

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

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The Braxtons
So Many Ways
Atlantic

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "Slow Flow," "Only Love," "I'd Still Say Yes."
Summary: Yes, these Braxtons are related to *the* Braxton, and Toni's sisters—Trina, Towanda and Tamar—aim for a similarly lush, cool vibe, dripping passion and late night slow dance numbers all over the place a la SWV. Vocally, they are not quite as deep and memorable as their sibling, but they can hold their own. It's the material that falters at times. As with any of these similar female soul projects, however, the problem is simply a lack of true tempo variation. They're good, but their sis is the real deal.

—Nicole DeYoung



Gabrielle
Gabrielle
Island

1 2 3 4 5 6 ★ 8 9 10

Producer: Trevor Horn and others
Top Cuts: "There She Goes," "Forget About The World," "Have You Ever Wondered," "People May Come."
Summary: Following on the success of her single, "Give Me A Little More Time," which is a huge hit with the dance crowds both overseas and domestically, Gabrielle's self titled album is masterfully tracked and well produced. The London Session Orchestra, incorporated on various tracks, helps add a richness to the album's appeal, but this album isn't a big dance album—it is smooth and laid back. Still, regardless of that fact, this album is entertaining enough to be a good buy.

—Michael Hill



Robyn Hitchcock
Moss Elixir
Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

Producer: Robyn Hitchcock
Top Cuts: "Sinister But She Was Happy," "Man With a Woman's Shadow."
Summary: Once you get past the longwinded but entertaining entering the afterlife liner notes, this is a quirky collection whose surprises just keep growing on you (and in a nicer way than moss!). Combining a distinctly Sixties Brit vibe with a modern, alternative, even industrial edge, Hitchcock weaves hypnotic hooks and odd storylines that make each tune, no matter how brief, a story worth telling many times. Hitchcock's best trait is his constant tempo variation. The only guarantee is you'll never be bored.

—Jonathan Widran



Susanna Hoffs
Susanna Hoffs
London Recordings

1 2 3 4 5 ★ 7 8 9 10

Producer: David Baerwald, Jack Joseph Puig, David Kitay and others.
Top Cuts: "All I Want," "Falling."
Summary: The former Bangle returns after a five-year absence, with her second solo outing, far and away stronger than her first. While that may not say much, the truth is that collaborating with such songwriters as David Baerwald, David Lowery, David Kitay and former Go-Go Charlotte Caffey has resulted in some material that rivals anything Hoffs did with her previous band. While her voice is still limited with its "little girl" lilt, there are some adventuresome moments that re-establish her as a viable artist, albeit not a platinum act like the band she left.

—Charlie Ray



The Marilyns
Fumbled By Karma
Tremor Records

1 2 3 4 ★ 6 7 8 9 10

Producer: Rusty McFarland and the Marilyns
Top Cuts: "Fact Is Stranger," "Fear Of Clowns," "This Mess."
Summary: This veteran quartet from Memphis doesn't wear the Blue Suede Shoes that made Elvis the King of that territory, instead playing alternative pop-rock that is at times invigorating and at others run-of-the-mill. The all-girl outfit is now co-ed, mixing Sixties garage-pop sensibilities with new wave energy reflecting Blondie or the Go-Gos, but with much more punch. Harmless, bouncy alternative pop-rock that would have found an audience ten years ago, but now...who knows?

—Ernie Dean



Travis Tritt
The Restless Kind
Warner Bros.

1 2 3 4 5 6 7 ★ 9 10

Producer: Don Was & Travis Tritt
Top Cuts: "Restless Kind," "Did You Fall Far Enough," "Sack Full of Stones."
Summary: Tritt is an artist of substance who refuses to be molded into some MBA's ideal country singer. This release puts all the creative pieces together and gives the listener a clear picture of a legend in the making. With Was at the helm, the production is just enough, never too much. Support comes from Marty Stuart, Mike Henderson, Lari White and others. With tradition in mind, Tritt and Was have created a disc that firmly places the artist on his own path outside of Nashville. And yes, Hank would be proud.

—Jana Pendragon

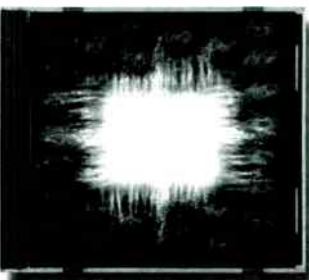


Trisha Yearwood
Everybody Knows
MCA

1 2 3 ★ 5 6 7 8 9 10

Producer: Garth Fundis
Top Cuts: "Believe Me Baby (I Lied)," "Everybody Knows," "A Lover Is Forever."
Summary: Be forewarned, this is not a country music album. Like her heroine, Linda Ronstadt, Yearwood seems to do best when she is in that middle-of-the-road place that appeals softly and gently to the masses. Unlike her barnyard break through single, Yearwood shows very little affinity to the C&W genre here. While she has her moments, there is nothing that reaches out and demands your attention. This is mostly a series of pop tunes with very little grit. Still, her voice is in fine form.

—Jana Pendragon



Tool
Aenima
Zoo

1 2 3 4 5 ★ 7 8 9 10

Producer: David Bottrill
Top Cuts: "Eulogy."
Summary: Tool continues to pump driving beats with a hard edge on their latest release, not quite hitting the metal plateau, but coming very close. The songs are solid, though there may not be any pieces that are going to stick in your head on the first listen, which isn't necessarily a bad thing—if it draws you to listen again, looking for something to latch on to. The best news is that the album is extremely well produced, which always makes listening to hard-edged music a bit more palatable. Not quite Grammy material, but a solid effort with a lot of energy that should keep the band's fans happy.

—Michael Harris

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Fishbone

Fishbone recently performed at the House Of Blues, and showed once again why this is still one of the best live shows anywhere. Angelo performs with such manic delight and really revs up the crowd, as the music keeps everybody's feet moving. This band has an energy level that bands half their age wish they could match. So, keep up the good work, as this is what rock & roll is all about.

They Might Be Giants had the problem of John Linnell having no voice when they recently played the House Of Blues, but with the help of the lead singer from the opening band, The Candybutchers, and special assistance from Frank Black, they did manage to put on a great show. This is another of those bands that will probably always be associated with the Eighties, but they are still producing fine music and the creative quality hasn't dropped one bit.

James Taylor brought his son onstage at his Universal Amphitheatre show and they traded

verses on Lowell George's "Dixie Chicken." This capped a very good show by this veteran performer, who seems to have more energy than ever.

Local blues star Kal David also played a fiery set at B.B. King's Blues Club. His band has unusual instrumentation, featuring a bassless trio with a Hammond B3, drums and a female vocalist.

Two local club notes. First, it looks like the Club Lingerie is going to reopen. The booker will be Tequila Mockingbird. Stay tuned for an opening date. Second, if you have nowhere to go on Thursday nights, you might want to check out Hollywood Moguls, where Mary Nixon is bringing some of the finer local alternative bands, and all for free.

Several very fine CDs have come out. The first is the second collection of blues from House Of Blues Music called Essential Blues 2. Next, is a compilation album of bands from Athens, Georgia called Five Ring Circus on Flip Records. Some very good cuts, including a live R.E.M. track. Also, Primus bass player Les Claypool and the Holy Mackerel have released an album on Interscope called Highball With The Devil. A very fun disc. Last, but not least, is Lynn Miles' album Slightly Haunted on Philo. This is a great collection of sensitive and introspective songs.

A couple of shows to check out. One is the Blasters and Rod Piazza & The Mighty Flyers at the House Of Blues on October 19th. If you have never seen or heard of Rod Piazza, go check him out, as he is one of the finest entertainers in the world.

—Jon Pepper

COUNTRY



JANA PERDRAGON

Buck Owens

Buck Owens recently did a surprise show at the Crazy Horse in Santa Ana. While very few knew about the event, those connected to the Bakersfield Renaissance had an inside line, and showed up in droves to support Buck and his band, the Buckaroos. For two-and-a-half hours Buck entertained a full house of enthusiastic fans. Look for more live performances from this Bakersfield legend and recent inductee into the Country Music Hall Of Fame, after the opening of Buck Owens' Crystal Palace Museum and Theatre, sometime in late October. You can expect to see queen Bonnie Owens, Merle and Dwight at that event.

Longtime Buck fans, BR5-49, rode through town and did a showcase at LunaPark. This hip bunch are big fans of Merle, Johnny Horton and Red Simpson, too. In fact, their man of steel, Don Heron, lived and played in Bakersfield a while back. One of their current West Coast favorites is Big Sandy & His Fly Rite Boys. This band really loves the music they make and it shows. Look for them the next time they come to town. They may even show up in Bakersfield. Check out their new self-titled debut CD on Arista.

Another guest to our fair city in recent weeks was Billy Ray Cyrus. Like Travis Tritt, whose current release was recorded and produced here by top producer Don Was, Cyrus is breaking away from the pop schlock format. His new disc, Trail of Tears, is very traditional and heartfelt. Always a grand performer, Billy Ray did a lively acoustic set at the new Billboard Live club on Sunset. His mandolin player, Michael Joe Sagraves, is inspirational. This project should bring Billy and his band the respect they deserve. Mercury Nashville is Billy's label.

Another enlightened soul, Charlie of Shanty Town Productions, has turned Tuesday nights into something special at the Foothill. Roots and C&W are her specialties. Recent guests

included Wayne "The Train" Hancock, Ronnie Dawson and one of Germany's best touring bands, the Speedos. Look for more good stuff from Charlie. You can call her at 310-434-9936, and plan on making it down to the Foothill on Tuesdays.

The country rock format seems to be catching on again. The City of Angels is now home to three very diverse country rock bands: Rio Grande, Kacey Lee & Trouble Train and Hawk & Jones. Bakersfield-based Hawk & Jones have already won over a number of radio listeners with a Number One off their current disc, Honky Tonk Highway. This outfit is on the road, but hopefully they will do a gig in L.A. very soon. Write to Hawk & Jones at 2621 Oswell, Suite 109-133, Bakersfield, CA 93306.

The Ash Grove was the spot for a special Bill Monroe Tribute. Jim Lauderdale, a bluegrass from way back, opened the night. Local bluegrass band the Laurel Canyon Ramblers followed. Led by the peerless Bill Bryson and Herb Pedersen, they paid a worthy tribute to the recent passing of Monroe, the father of bluegrass music.

Willie Nelson is putting together Farm Aid '96. Slated for October 26 at Williams-Brice Stadium in Columbia, South Carolina, John Mellencamp and Neil Young will also be there. Guests include John Conlee, the Beach Boys, Jewel, Hootie & The Blowfish, and—at Nelson's request—Marshall Chapman. TNN will broadcast the event across North America starting at 6:00 p.m. (EST). Contact Jerry Bailey at 615-871-6995 to find out more.

Finally, after weeks of rumors, Jacks Sugar Shack has announced that Ronnie Mack's Barn Dance is now on "indefinite hiatus." Mack, who has been running the weekly showcase for the past eight years, is taking an extended vacation. Mack started his Barn Dance, along with James Intveld, at the now-defunct Little Nashville, before moving it to the Palomino and then to Jacks. The final outcome of this decision remains to be seen.

—Jana Pendragon



JANA PERDRAGON

Les Claypool And The Holy Mackerel



JANA PERDRAGON

"Charlie" from Shanty Town Productions with Big Sandy.

JAZZ



Lalo Schifrin

At 39, the **Monterey Jazz Festival**, under the direction of **Tim Jackson**, continues to improve each year. Held the third weekend of September, at **Monterey Fairgrounds**, the Festival features top-notch music simultaneously at four different venues. Its 30 hours of music (120 if one counts all of the stages) always contains dozens of highpoints. By constantly running, I was able to catch at least a glimpse of nearly every group performing.

Jon Hendricks presented his classic **Evolution Of The Blues** show (with guest spots for **Joe Williams** and **Dianne Reeves**) for the first time in 20 years. Pianist **Jon Jang's** sextet mixed together avant-garde jazz with his Chinese heritage, featuring **David Murray** on tenor, **James Newton** on flute, and **Chen Jiebing** on the haunting erhu.

Several performers appeared in different settings, most notably tenor-saxophonist **Joshua Redman** and trumpeter **Roy Hargrove**, who both served as artists-in-residence. **Howard Johnson's Gravity** (a remarkable unit consisting of piano, bass, drums and



Howard Johnson

six tubas) showed that the tuba could be an unexpected high note instrument, and **Herbie Hancock** played acoustic jazz with his quartet (featuring the tenor of **Craig Handy**). **Jon Faddis' Carnegie Hall Jazz Band** did a much better job of interpreting **Lalo Schifrin's "Gillespiana"** than they had at the **Playboy Jazz Festival** last June; Monterey's excellent sound (as opposed to the **Hollywood Bowl**) certainly helped.

Of the L.A. musicians, **Billy Mitchell's** group with **John Bolivar** emphasized soulful bebop, young tenor great **Robert Stewart** honked and screamed his way through a spirited trio set with organist **Ed Kelly**, while pianist **Billy Childs** was heard playing exciting duets with trumpeter **Hargrove**.

Saturday afternoon is traditionally dedicated to the blues (this year **Johnny Nocturne**, **Taj Mahal**, **Irma Thomas**, **Otis Clay** and **Smokey Wilson** were the main stars, although harmonica whiz **Andy Santana** was most memorable), while Sunday afternoon is dominated by college and high school bands, but for the first time the two nightclubs also featured major jazz groups during the day. Among the daytime highpoints were the **Alice Arts Center Jazz Orchestra** (an exciting big band led by **Mike Vax**) and brilliant pianist **Jessica Williams**.

And that was not all. **Dave Douglas' fascinating String Group** matched the trumpeter in an adventurous quintet, with violinist **Mark Feldman**, cello, bass and drums. The wonderful singer **Kitty Margolis** swung her way through an enthusiastic set, **Cedar Walton** and **Eastern Rebellion** debuted his "Autumn Sketches" (which featured a string section), the **Yellowjackets** and **George Benson** had enthusiastic crowds, and **Leon Parker**, with his stripped-down drum set, was one of the hits of the weekend. Whew! —**Scott Yanow**

URBAN



Darius McCrary

The big news in the urban community continues to be the mystery surrounding the shooting death of **Death Row** recording artist **Tupac Shakur**. Although many feared that the rapper's death would further exacerbate the chaos that exists between various rap factions, the opposite has occurred, with many high-profile rappers from both the West and East Coast mourning the rapper's demise, and calling for an end to the senseless violence affecting the genre. By the way, sales of Shakur's entire catalog have skyrocketed, with some retailers predicting that his most recent release will surpass the ten million sales mark.

The other big news in the community is the closing of the **Perspective Records** label. Founded by **Jimmy Jam** and **Terry Lewis** in 1990, the **A&M**-distributed label had been the home to an impressive array of urban talents, whose music encompassed the complete spectrum of the R&B art form. Although the label consistently issued recordings that were met with critical praise, commercially the label failed to deliver on the expectations of its foreign owners. While no official reason was forthcoming from the label's representatives, it's believed that

three of **Perspective's** top performers (**Mint Condition**, **Solo** and **Ann Nesby**) will be absorbed into the **A&M** camp.

Upcoming events for "Players Night" at the **House Of Blues** include a birthday bash for **KCBS** newscaster **Jim Hill** on October 20, an **Oscar De La Hoya Night**, the **College World Party '96** on November 23, and a reunion celebration for **New Edition** in early December. "Players Night" is a monthly event presented by **HOB Sports**, a full-service marketing enterprise designed to further develop the natural kinship between professional athletes, entertainers and the corporate world.

Another popular music industry hotspot is the **Beverly Club**, a new and exclusive bistro/club that has been attracting a stellar lineup of industry insiders. With an elegant dining room, and a revolving entertainment lineup, the **Beverly Club** is the place to go to have a good meal and enjoy a night out. Artists looking for information on booking can contact **Makeda** at 818-848-6056.

The **Atlas Bar & Grill**, in the mid-Wilshire district, has become a meeting place for musicians to showcase their talents. **Darius McCrary**, from the TV series **Family Matters**, recently featured a set of new material from his upcoming album, that left the crowd wanting more. For more showcase information, you can call **Phatt Jazzy Productions** at 818-753-0319.

Veteran recording industry executive **Eddie Pugh** recently released the debut recordings from his two new labels, **Our Turn** and **God's Turn Records**. Initial releases include a gospel recording from Pugh's daughter, **Inger Reid**, entitled "He's My Everything," plus still untitled releases from the pop/R&B group **Final Four** and the rap group **Ultra** (formerly known as **Ultramagnetic**). Demo submissions for both labels can be sent to Pugh at 27520 Sierra Highway, Canyon Country, CA 91351. —**Gil Robertson**



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 **CLUB REVIEWS**



The Rhinestone Homeboys: A class act all the way.

The Rhinestone Homeboys
Jacks Sugar Shack
 Hollywood

Contact: Mel Harker: 310-827-2239
The Players: Mel Harker, vocals, bass; John David, vocals, lead guitar; Matt Betton, drums.

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

- 1 2 3 4 5 6 7 8 9 10

This is another L.A. favorite with all the right chops. Fronted by three of the hippest cowboys the City of Angels has to offer, the Rhinestone Homeboys are, above all else, entertainers. But, when the neon is turned off and everyone goes home, the three principles metamorphose into songwriters with flair. Never will any listener mistake a Homeboy song for something by someone else. Distinctive is the key. Such crowd pleasers as "Highway Lovin'," "I Left My Boots," "Cowboy Jazz" and the breezy "What A Way To Go," all display this quality with a touch of spice. Like Bob Wills, the Sons of the Pioneers and other C&W artists with an eclectic bent, the Rhinestone Homeboys draw their inspiration from a wide variety of influences including blues, jazz, roots rock and traditional C&W. It is how they combine these multifaceted influences that astounds and amazes. Very original and thoughtful.

As for musicianship, John David is one of the finest lead players anywhere. Just fancy enough to call attention to his abundance of talent, David moves flawlessly and with precision as he keeps pace with his extroverted cohorts and their on-stage shenanigans. David Jackson has never been shy on stage or anywhere else. A steady bassman who leads a double life as a comic, Jackson helps to create the mood with his playing and his

vocals. Smooth and cool, his singing on "Cowboy Jazz" is most fitting. Mel Harker, a genius of sorts, completes the fronting threesome. A devastatingly charismatic figure, Harker is mesmerizing as he plays off of Jackson and David. A musician of energy, he is always in control. As for the long forgotten drummer, Betton filled in on this particular occasion for Steve Duncan, who can often be found keeping time at the back of the stage for the 'boys. Betton, another seasoned player, didn't miss a beat and added a dash of excitement to the mix.

I've yet to see or hear about a less-than-successful Homeboys performance. Always prepared, this is another band that comes alive in front of a live crowd. Very accessible and easy to watch, the Homeboys are very good at what they do. Audiences are drawn in by the fellowship and the music, and stay because it is such a good time. Performance highlights this time included the Reeve Hunter/Mel Harker honky tonk song, "It's Clostin' Time" and the encore performance of Tom Paxton's "Yuppies In the Sky," sung to the tune of "Ghost Riders In the Sky." Never has music and humor combined so effortlessly.

Overall, it is hard to describe the Rhinestone Homeboys as anything but a class act all the way. Catch them the next time they are out and about playing around town, which should be sometime soon.

—Jana Pendragon

I Found God
Coconut Teaszer
 Hollywood

Contact: Stress: 213-876-7228
The Players: Christy Gerhart, vocals; Stress, bass; Devin Kramer, guitar; Todd Wyatt, drums.

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

- 1 2 3 4 5 6 7 8 9 10

I Found God is familiar to frequent visitors of the Coconut Teaszer. As a newcomer, I was not disappointed. In fact, I had a great time. The band has an Eighties sound that sets them apart from the grunge/alternative sound of Nineties rock, but, at the same time, they are growing out of this sound and creating their own contemporary groove.

To their credit, this band has a sound that makes every song distinct. Drummer Todd Wyatt stood out, especially during the intros, as his melodic pacing urged you to move. At the same time, guitarist Devin Kramer and bassist Stress had an almost heavy metal sound. Together, it was an almost danceable rhythm.

Stress, the bass player, grooved on "Yeah, Yeah, Yeah," and his solo rocked the house. Vocalist Christy Gerhart ventures near hard rock territory, but veers down into the alternative area. Unfortunately, her range is only utilized on a few songs, like "Find A Way" (written by her father's friend who died of AIDS), but while her voice demonstrated itself to be strong and insistent, it resisted taking on the range she is capable of.

The band's energy is contagious, and the crowd surged into the room as soon as I Found God was announced. There was no pomp and circumstance here, just the band. Gerhart, seemingly unafraid to create a casual intimacy with the audience, tugged at her stockings between sets.

Lyrically, the band had an interesting array of material from the haunting "I Don't Mind" through the soulful "Got No Home," and while you hear the work going on in "Off Time," it does sound promising. As the music guides the band, their lyrics formulate complex life stories that are universal.

While I Found God is working on their next CD, and they will only make infrequent visits to the stage during that time, I'm looking forward to hearing it.

—Nyenyne Kitchings



I Found God: Creating their own groove.



Malfunction: A really bizarre Vegas act?

Malfunction

Viper Room
West Hollywood

Contact: David Benveniste. 310-271-8001

The Players: Frank Perez, lead vocals; Al James, guitar; Shane McGlaughan, bass; Sean Clark, drums.

- Material 6
Vocals 8
Musicianship 6
Performance 7

- 1 2 3 4 5 6 7 8 9 10

The lead singer, dressed in black vinyl pants, matching jacket, and sporting a haircut ala a young Elvis Presley, is surrounded by dreadlock-haired musicians playing hard-core industrial thrash rock. They may look like a really bizarre Las Vegas act, but don't let Malfunction's outlandish and diverse appearance dissuade you; they are as hard-core as a band can get, and nothing about them sounds like a cheap Las Vegas act, either.

Lead vocalist Frank Perez is a highly charged ball of sexual energy. His erotic gyrations and exceptional vocals were the high point of the performance. Perez showed great diversity in his singing style, which ranged from a melodic and rapid vibrato to a hard-edged throaty roar. At times possessing qualities reminiscent of Jim Morrison, Perez unabashedly exposed his raw talent—and his chest—that night, while proving to be a capable and confident frontman. (How hot did it get in those vinyl pants, Frank?)

Complicated rhythms and constantly changing tempos were well executed by drummer Sean Clark. He had excellent control and meter while playing demanding drum patterns and rhythms. Sean drove the pulse of this band with his excellent chops and dynamic

drumming style. However, this can't be said for the bassist and guitarist. Between incessant and annoying tuning at full volume, guitarist Al James never attained a tight and cohesive groove with the other players. The same goes for bassist Shane McGlaughan, who spent more time trying to untangle his dreadlocks from his strap than concentrating on his bass playing. The result was poor and sloppy musicianship.

Most of the material was repetitious and there really wasn't anything here that we haven't heard before. However, one song did stand out: "Feel," a combination of both melodic and hard edged rock, sung excellently, and, despite the aforementioned musical flaws, played okay too.

Malfunction isn't a band for the feeble—you've gotta like it hard and you've gotta like it fast to get off on this one. As a whole, this band didn't give the most impressive performance, but they unquestionably have a loyal fan base, who seemed to enjoy and mosh to every song. I wouldn't discount Malfunction, either. With a little more practice and honing, Malfunction may achieve a higher level of competency in both their songwriting and their musicianship.

—Renee Silverman

Imperial Crowns

Ash Grove
Santa Monica

Contact: Laura Engel at Engel Entertainment: 213-874-4206.

The Players: Jimmie Wood, vocals, harmonica, guitar; J.J. Holiday, guitar; Billy Sullivan, drums.

- Material 9
Vocals 8
Musicianship 7
Performance 8

- 1 2 3 4 5 6 7 8 9 10

The Imperial Crowns are a blues band with a rock & roll attitude. The majority of the material they play is either covers of older blues material (Robert Johnson, Blind Lemon Jefferson, etc.) or originals that sound like they could have been written on the Delta.

Now this is not to say that they are a one-note band or anything like that. This music has a great depth and entertains on many levels. In fact, it is even dance music. And, as Jimmie Wood said himself, "The blues are supposed to make you feel better, not worse."

Wood handles the vocals, with a voice that ranges from a sneer to a down-home, Howling Wolf-like growl. He also adds his talents on harmonica, blowing a mean harp, and on guitar. Joining him in this bassless trio is J.J. Holiday on guitar, who handles the majority of the melody duties. And backing all this up is Billy Sullivan, who is a master at knowing when to lay back and when to jump in with both feet.

But it is Wood's voice that carries the set and makes all the difference. If this same trio were to appear and the vocalist were lackluster, they would not be anywhere near as effective. Wood's voice has soul and character. It is the voice of the brokenhearted and the cry of the survivors.

The other amazing thing about this band is the level of intensity they managed to obtain on the stage. Playing to a small crowd, the Imperial Crowns still worked up enough energy to have the audience responding to them, dancing and shouting back at the stage. The performance was top-notch.

While their music may be hard to classify, the Imperial Crowns are one thing: a good time. Whether it is identified as psychedelic blues/soul/rock, as they identify their music in their own releases, or just good time music, as this reviewer would call it, it is still some of the best music heard in a while.

—Jon Pepper



Imperial Crowns: A blues band with a rock & roll attitude.

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CLUB REVIEWS



System Of A Down: Industrial rock with the flavor of Middle Eastern melodies.

System Of A Down
Viper Room
West Hollywood

Contact: David Benveniste: 310-271-8001

The Players: Serj Tankian, lead vocals; Daron Malakian, guitar; Shavo Odadjian, bass; Andy Khachaturian, drums.

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

1 2 3 4 5 6 7 ★ 9 10

System Of A Down plays a mesmerizing blend of heavy groove and riff-laden industrial rock with a unique flavor of Middle Eastern melodies thrown in for good measure. These guys, who all hail from Armenia (hence their Middle-Eastern influences), play a brand of music once exclusively heard in the hard-core rock alternative scene, but recently making headway into the mainstream with groups like Primus.

Overall, the band executed a tight and cohesive groove throughout their 30 minute set, transitioning smoothly between songs. Individually, the band's biggest asset is their bassist, Shavo Odadjian, who not only held the feel together, but played some tasty, kick-ass bass riffs. Odadjian, who, at times, seemed to compensate for some of the drummer's minor inconsistencies, continued playing his bass with both technical proficiency and verve. It's great to see musicians having fun doing what they love.

Drummer Andy Khachaturian had some minor inconsistencies in his meter, but was able to keep up a tight groove in this power-charged unit. He held his own in a style of music where timing and meter are changing frequently, and fast. No pretentious or glitzy guitar playing here, but good solid rhythm and blending. The guitarist, Daron Malakian, shone best when playing his intoxicating blends of Middle-Eastern riffs and melodies.

Looking at times like a madman with dark piercing eyes and a Manson-like beard, lead vocalist Serj Tankian flailed wildly, and at times broke out in what looked like Middle-Eastern folk dancing. His singing was intense, roaring with raw guttural tones one minute and pulsing into cross-fire rap the next. Although it was hard to decipher all the lyrics, Tankian brought unique style and conviction to his performance.

Dynamically, System's performance spanned from heart pounding to head banging, crescendoing into earth moving riffs and mosh inducing drum beats. The songs were well-crafted, and contained many musical elements, including rap, punk and metal. Tunes like "Sugar" stand out, with heavy grooves that seemingly meld into an earth shattering chorus; and "Temper," which begins innocently enough, then propels you into another mind-blowing dimension. Particularly amusing was System's cover of Berlin's "Metro." They get an A+ for most interesting cover rendition of the year.

From their like-gangbusters opening to their ground shaking encore, System of a Down pulled off a tight, well-rehearsed set to a packed and fully charged crowd at the Viper Room. A must-see act that brings a real musical earthquake to L.A. —*Renee Silverman*

8 1/2 Souvenirs
The Viper Room
Hollywood

Contact: Continental Records: 512-478-1414

The Players: Olivier Giraud, vocals, acoustic guitar; Glover Gill, piano; Todd Wulfmeyer, stand-up bass; Adam Berlin, drums; Juliana Sheffield, vocals.

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

1 2 3 4 5 6 ★ 8 9 10

The lounge scene is alive and well in SoCal, and so, it should come as no surprise that French Continental pop swing band 8 1/2 Souvenirs—who've created quite a buzz in their own hometown of Austin, TX—would pack one house after the next on their short tour through this area, recently.

The band's one-hour performance at the Viper Room was electrifying. Vocalist Giraud sat center-stage with an acoustic guitar in his lap and a devilish grin on his face. And in between tunes, he'd talk to the audience and set the scene for the next song, which in many cases, he sang in French or Italian. Eventually, they were joined by the gracious and beautiful Juliana Sheffield, who may be the newest member, but was completely at ease with the material. And she handled even the most difficult vocal parts with the charm and expertise of a seasoned professional, even though she looked to be in her early twenties.

Not only are the members of 8 1/2 Souvenirs excellent musicians, but they are a hoot to watch. Giraud described his band as a "five-piece Italian circus." Expressive and always willing to crack a joke, Giraud easily held the audience's attention. His smoky vocals and smooth, articulate guitar work brought the material to life. Then there was rockabilly-inspired Todd Wulfmeyer, who slapped that bass with every ounce of his wildman soul. Helping Wulfmeyer hold down the bottom-end was drummer Adam Berlin, who draws inspiration from Gene Krupa. And finally, tattoo-sporting and classically-trained pianist Glover Gill's expressive face and exaggerated hand gestures brought a sense of play to the material.

Combined, the band made you feel like you were no longer in some trendy, smoke-filled club in L.A., but rather, you had been transported back to the WWII era, and were wandering through the streets of Paris, soaking up the sights and sweet sounds of a time when life was simpler and music was an escape. —*Pat Lewis*



8 1/2 Souvenirs: French pop-swing.

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AL'S BAR
305 S. Hewitt St., Downtown Los Angeles, CA 90013
Contact: Lizzy, 213-625-9703
Type of Music: Original, unique, Experimental only
Club Capacity: 175
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Auction: Call
Pay: Percent of door. No guarantees

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4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Hal Cohen, 818-783-3348
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Auction: Yes—Baldwin Baby Grand
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Contact: 818-769-2221
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P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Auction: No
Auction: Send tape, promo pack. \$455
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046
Contact: Jay Tinsky, 310-578-5591
Type of Music: Original vocal/acoustic pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Auction: Send promo package to Jay care of club or call
Pay: Negotiable

THE JUNGLE
17044 Chatsworth St., Granada Hills, CA 91344
Contact: Lorna Kaiser, 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
P.A.: Yes
Lighting: No
Auction: Send promo to The Jungle, P.O. Box 467, Canoga Park, CA 91305
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LIBRARY CAFE
10144 Riverside Dr., Toluca Lake, CA 91602
Contact: Jennifer, 818-505-0930
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Stage Capacity: 4-5
P.A.: On Saturdays
Lighting: No
Auction: Open Mic. Let them know you are auditioning
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23 Windward Ave., Venice, CA
Contact: Steve Salmon, 310-452-2222
Type of Music: Jazz, R&B and salsa
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes

Piano: Yes
Auction: Call Steve or send package

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322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
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P.A.: Yes
Lighting: Yes
Auction: Send tape, bio and photo to above address
Pay: Negotiable

THE TOWNHOUSE
52 Windward Ave., Venice, CA 90291
Contact: George Czarnecki or Frank Bennet, 310-392-4040
Type of Music: All types. Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Auction: Send promo package or call
Pay: Negotiable

TROUBADOUR
9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance or Zack, Tues-Fri 2-6 pm, 310-276-1158
Type of Music: Rock, alternative, acoustic top 40
Club Capacity: 350
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Auction: Tape bio, picture, or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus, 714-496-8930
Type of Music: Rock, alternative, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Auction: Call for info or send promo
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or

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

SHARP/HARD-WORKING interns needed who seriously want to learn music publicity and/or radio promotion. No pay. Fax resume to Michelle Roche/Restless Records, 213-957-4355

MANAGEMENT COMPANY seeks Client Presentation Director. Must be self-motivated, detailed and work well under pressure. Flexible hours, commission and sales experienced. Fax resume, 818-755-9196.

INTERNEEDED for independent record company to assist in promotion department. Duties include mailings, public relations, light office work, and calling radio stations. Flexible hours. Sheri, 310-652-8145

RECORDING STUDIO seeking interns. Prefer recording school students. Promotions for motivated, reliable persons. 818-760-7841

RECORDING STUDIO seeking intern for reception. 818-760-7841

EVENING RECEPTIONIST needed for busy recording studio. Immediately fax resumes, attn: Jamie, 818-845-8328

NEW LATIN hip-hop label seeking interns. Please call Melanie or Lee, 310-550-0233

MAJOR LABEL seeks motivated, responsible, energetic interns for marketing department. Fun, fast-paced environment, excellent learning opportunity. Must receive college credit. Call Karen at 213-469-2411 x3735

LARGEST INDEPENDENT manufacturer of CDs/cassettes seeks motivated individual immediately for full-time position. Experience not necessary. Musician, engineer, Spanish-speaking preferred. Fax resumes 213-876-6724

RECORDING STUDIO night manager. Some experience is necessary. Echo Sound Recording Studios 213-662-5291, or fax resume 213-662-4660

EXPERIENCED RECORDING engineers. 24 & 48 track, JH-24 Studer plus moving ladder automation. Echo Sound Recording Studios 213-662-5291 or fax resume 213-662-4660

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

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

PUBLICITY INTERNS needed for busy indie publicity firm. Hardworking, serious about career in music industry. Contact Kristie, 213-655-4151

WANTED BILINGUAL broadcast interns for training on radio show in production. All areas of commercial broadcasting. Must have desire and commitment. Call Vic or Carmen, 818-762-1348

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COUNTRY

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
CLIFF B. - Kybds/Prod./Prgrmr/Engnr Complete Pro MIDI Studio 16 track ADAT, Digital Performer 1.7. Sample Cell II K-2000s, JV-1080 Custom loop library. AKG 414. iso booth.	213-469-4981	✓	✓	✓	✓	✓	BA in Production, Engineering, and Synth programming from Berklee College of Music. Many album, film, and TV credits. Worked on projects with Polygram Warner Bros. Motown Atlantic. 9 years in business - same location. Call for complimentary meeting.	Honesty, integrity, commitment to excellence, master craftsman, down to earth, reliable. Infr by the Beatles, Bowie, Led Zeppelin, Rundgren, U2, etc. Ask about new client specials.	✓	✓	✓	✓	✓
MARK BACON - Bassist 6 string bass, 4 string bass, keyboard bass, and background vocals.	805-296-4364	✓	✓	✓	✓	✓	Graduated top of the class from M.I. (Musicians Institute). All styles. Can play anything.	Specialize in arranging and musical directing R&B and Jazz background (EW, RTF, etc.)	✓	✓	✓	✓	✓
BILLY BAUMAN - Bassist Electric bass, authentic Motown-Stax-Chess tone and feel.	818-902-1381	✓	✓	✓	✓	✓	Deep in the pocket groove-oriented player. Specialize in R&B funk Chicago blues. Also comfortable with rock n roll and jazz standards. Read music/charts. Strong music background. Good ear.	Good attitude, cooperative, punctual, reliable, fast learner.	✓	✓	✓	✓	✓
THE BUCKAROOS - Rhythm Section Buck Owen's band	805-326-1011	✓	✓	✓	✓	✓	15 years together as a studio rhythm section. Consists of Jim Shaw (keyboard, production), Doyle Curtissinger (bass), Terry Christoffersen (guitars, steel), Jim McCarty (drums, percussion).	Available for sessions at Fat Tracks Studio (Bakersfield) or Capitol Records (Los Angeles).	✓	✓	✓	✓	✓
CHRISTOPHER - Songwriter/Producer Experienced, 12 year producer. Uses "loaded" class projects have graueu these oovs.	818-771-5734 21-32 track digital rooms.	✓	✓	✓	✓	✓	Strong writer/producer. Creative, open minded, produces most genres. Have extensive touring and engineering background. Clearly understands what A&R departments want from today's producers and can deliver. Exceptionally gifted artist/developer. Have been offered A&H gigs. Call and see why!	Honest, intuitive, savvy, organized and highly motivated. Self promotion through my actions. Looking for hit material on a budget? You can't afford not to call.	✓	✓	✓	✓	✓
TOM CHUCHVARA - Drummer Full Pearl, Ludwig, Mapex acoustic kits with M.I.D.I. gear. Pearl, Gibraltar, DW hardware, Zildjian cymbals.	818-505-1059	✓	✓	✓	✓	✓	Twenty years playing. Michigan State solo and ensemble first place drummer four consecutive years. Twelve years diversified experience in film score production, tours and sessions. PIT graduate. Private study with Casey Scheuerell, Bill Schaefer, and Mark Craney.	Specialize in solid groove playing, the dynamic freight train you want to jump aboard! Appropriate embellishment. I play for you, not for me.	✓	✓	✓	✓	✓
ADAM COHEN - Bassist Electric/acoustic basses, keyboards, lead/background vocals.	805-579-9056	✓	✓	✓	✓	✓	Performances and recordings with Thomas Dolby, Chester Thompson (Genesis, Weather Report), The Meters, Frank Gambale, Bernard Paudie (Steely Dan, Aretha Franklin), Al Wilson, Rikki Rockett, numerous cover/original bands.	Musicality is the key! Whether I'm laying down the groove or blowing a burnin' solo.	✓	✓	✓	✓	✓
TY DENNIS - "Songwriter's Drummer" Acoustic/Electric custom drums, drum programming, KAT, snares, dble pedal, AKG/Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer.	213-256-5681	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Dynamic. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/funk - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates.	✓	✓	✓	✓	✓
DEVRIK - Producers Established production team with track record and history of creating hit songs. Willing to work with established or unestablished artists and songwriters.	909-989-6303	✓	✓	✓	✓	✓	Production/songwriting team with major labels that have achieved gold and platinum sales to exceed 5 million units. Multi faceted, musicians, programmers etc. Credits include Tom Jones world tour, Soul Train, BET, MTV and Solid Gold.	It's your pro demo, for your deal. Bring your lyrics, we have the beats & grooves. Recently recorded for the legendary Barry White. Quality demos, 8 or 24 tk. Call for appointment.	✓	✓	✓	✓	✓
STEPHEN FLINN - Drummer Vintage drums	310-450-4696	✓	✓	✓	✓	✓	Fifteen years professional experience. Nine Winds recording artist.	Seeking casuals and general business gigs.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps (nylon or wire string), mandolins, dulcimers, (Appalachian or hammered) psaltry, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	Extensive pro studio, stage, media, and tour experience. Five solo albums and four more with international group Celestial Winds. Own independent record company and publishing. Numerous album and commercial credits. B.I.T graduate, highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for all styles. Website: http://www.gezi.com/gzworld/c_winds/home.html E-mail: harpgirl@aol.com	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer ADAT Digital, Foxtex 16-trk analog, MAC w/Logic Audio, 2 DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, piano, Mackie 64 X8 mixer.	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Master & demo production. Best live drums for the price. Keyboards, arranging, composing & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.	✓	✓	✓	✓	✓
TERRY GLENNY - Violinist/Compsr. Acoustic, electric custom 5 string violin.	818-249-5200	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show); electric violin on Mitsubishi jingles; country, new age albums; alternative bands; gypsy musical; 20 years professional experience, USC degree. Composer, arranger, producer. Live video film.	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock/fusion, alternative, progressive, new age.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Acoustic percussion and Drumset. Plus M.I.D.I. pads, triggers and sound modules.	213-874-5823	✓	✓	✓	✓	✓	RECORDING AND PERFORMING ORIGINAL MUSIC PROJECTS. NATIONAL AND INTERNATIONAL TOURING. FILM AND TELEVISION SOUNDTRACKS. MUSIC PRODUCTION. FLUENT LANGUAGES: ENGLISH AND SPANISH.	GOOD EARS, GOOD HANDS, AND A PRO ATTITUDE. AVAILABLE FOR LESSONS.	✓	✓	✓	✓	✓
ROBERT ILLES - Producer/Writer/Guit Portable digital studio. Guitarist, producer, arranger, writer, vocalist.	310-203-0982	✓	✓	✓	✓	✓	Four records on my own label all got airplay. Own and operate 64 track mobile studio. Very current sound. Can take your songs to the next level.	Record where you live, work, or rehearse.	✓	✓	✓	✓	✓
BOB KNEZEVICH - Producer/Musician "Songwriter's One-Stop."	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, and recording. Fast, creative, low-rates. Live, sampled, and MIDI arranging.	Goals are originality, quality, and marketability.	✓	✓	✓	✓	✓
HOWARD LOREY - Vocalist/Sngwrtr Tenor-high baritone with great range and pitch. Excellent equipment for live performances.	213-913-2878	✓	✓	✓	✓	✓	Excellent presence. Studied at University of Oklahoma, BMA, emphasis in voice. Perfect singer for songwriters -- plenty of concert experience along with multiple recording projects that I've co-written. Member of ASCAP. I love bands and will commit to the right project.	I'm searching for opportunities to record and play with the right people. I'm creative and easy-going, and I'm not a music snob. I love rock, pop, and R&B. Workable rates.	✓	✓	✓	✓	✓
BOB LUNA - Pianist/Kybds/L. Vocs. Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range. Rehears pianist! Specialize in last minute emergencies.	✓	✓	✓	✓	✓
ROBBIE McDONALD - Vocalist Vocals	213-482-8869	✓	✓	✓	✓	✓	Fifteen years experience. Very versatile, good pitch and attitude. Read music. Quick and creative.	Fun attitude. Uniquely creative vocals. Good instincts.	✓	✓	✓	✓	✓
LESTER McFARLAND - Bassist Electric fretted/fretless bass guitars, 4, 5 & 6-string. Some keyboards. Tenor vocals cross between Philip Bailey/James Brown.	310-301-2107	✓	✓	✓	✓	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit albums.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player." Aka "The Funkmaster."	✓	✓	✓	✓	✓
RUSS MILLER - Drums/Perc./Elec Perc Also: Arranging & Programming, Master Classes, Lessons, Sound Design. Film work includes The Specialist, Mortal Combat, AF of M #47 member.	818-759-5022	✓	✓	✓	✓	✓	Internationally recognized player, newly relocated to L.A. Tons of tour and album credits including Jon Secada, Slash, Dave Koz, N.Y. All-Stars (w/Spyro Gyra & Sting members), Full Yamaha Zildjian Remo and May Microphone endorsee. Member of electronic design for Yamaha.	Top professional, advanced reading (have book with Warner Bros.) Very versatile, together person and image. Resume and demo (solo album) music.	✓	✓	✓	✓	✓
CRAIG OWENS - Keybrds./Prod./Arr. ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synth's, sampler, guitars, Hammond B3, Wuritzer, piano, bass, horns.	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String bends & slide rings on both hands make my guitar sound like WWIII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellicasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established gants as well. Let's talk.	✓	✓	✓	✓	✓
RANDY REVO - guitar/drum Tom Anderson Strat. Lag & Ibanez guitars, Ovation acoustic, Mesa Boogie pre/power amps. Rocktron Intelliflex, Crybaby & numerous fx/guitars available.	213-874-5437	✓	✓	✓	✓	✓	Tons of experience in studio & stage situations. TV dates, arranging, songwriting, drum programming. Read music, learn fast, play with a lot of feeling and emotion. Advanced music education and theory. MI grad, very reliable, always on time. Guitar lessons available.	Professional attitude, friendly, fast, and easy to work with. Ready to help develop the song (if desired).	✓	✓	✓	✓	✓
"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.	✓	✓	✓	✓	✓

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NAME	PHONE	QUALIFICATIONS	COMMENT		
DON TESCHNER-Multi Instrumentalist Violins, Mandolins, Acoustic, Electric, & Slide Guitars, Harmonicas, Viola, Lap Steel, etc. Very old & large instrument & amp collection.	213-934-3041	Five years of world tours with Rod Stewart. Album credits: Singer-songwriter of Swamp Rock Blues.	Color instruments and screaming solos!	✓	✓
TREVOR THORNTON-Drums & Percus Full international Yamaha & Zildjian endorsee. Acoustic/electric: real-time programming.	818-755-4686	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia, 1992-93. Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London.	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Tager: 610 504 9540	✓	✓
HOWARD WALES - Keyboards Hammond organ - electric piano - production, etc.	415-459-1080	World class organist/keyboard professional. Credits include albums by Grateful Dead, Freddie King, James Brown, many other hits.	I introduce magic to any song I play on. Relaxed and professional.	✓	✓
JOHN ZANDER - Guitar/Bass Gibson Les Paul, 335, Double Neck, Strats, Tele with B-Bender, Acoustic Nylon & Steel (6 & 12), Roland Guitar Synth.	310-928-3238	Twelve years experience stage & studio. The perfect complement for a singer-songwriter. Very hard worker with great musical ideas.	Works well with artists and producers. Low rate for demos. I play it your way.	✓	✓

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- Haller transnova pwr amp, model 9505, \$995 310-449-9267

- Hartke 4 10 XL bass cab \$395 310-835-5484
- Marshall 1960 JCM red reissue hall stack. Mosfat 100, 2 chan, \$900, 213-876-4517
- Marshall 9200 pwr amp, 2x100 watts, \$800 Marshall 4x12 cab w Celestions \$400 213-255-0491
- Peavey combo 115 good cond great for starters \$250 obo Chris, 213-240-4343
- Peavey model TNT 160, solid state, combo bass amp, 150 watts, single black widow spkr w extras \$400 firm 213-526-2979
- Peavey CS-800 commercial series PA pwrful amp, good cond \$250 SansAmp bass DI like new \$100 818-762-2946
- SWR Goliath II bass cab, 4x10 xint cond, \$550 Peavey Mark VIII bass amp, nine band EQ, 400 watts \$200

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3. RECORDING EQUIPMENT

- 1/2" Ampex 456 pro audio rec tape. Two cases, never opened. \$20/ea or \$200 for all. Joe, 818-780-6424
- A Vestax 6-trk hard disc recorder w/on board mixer, immaculate hardly used \$1400 818-973-2246
- Lexicon Alex effects processor mint cond \$225 818-240-6590
- Speck electronics M72 mixing console w patch bay, 72 input rec console, \$13,000 Tascam DA60 time code DAT w/sync card, like new must sell, \$3,699 310-449-9267
- System 7s mixer by Mark of the Unicorn. Automate your mixes. \$195 obo 818-753-5635

4. MUSIC ACCESSORIES

- ADA ampulator, \$350 909-789-2116
- Alesis 3630 compressor mint cond \$185 818-240-6590
- Ashley preamp, Synetrix compressor, Rane crossover, BGW pwr amp, all wired in anvil case. \$775 Will separate. Kevin 310-559-8959
- Backdrop: 30"x12", flame proof canvas backdrop city scene perfect for live shows. \$400 818-764-1873
- Boss noise gate pedal, \$30 818-713-1569
- Digitech TSR 245, \$350 909-679-7755
- Mady 201 wireless gut system, \$125 310-835-5484
- Sampson cordless mic w case, SR-22 2-chan, true diversity DBX, \$200, 213-876-4517
- Soundtech 16 chan snake 100' ft brand new \$200 firm 818-897-5611
- Technics SVDA-10 DAT recorder Same as Panasonic SV-3200, \$395 obo, 818-753-5635
- Yamaha DX-7 synth w/anvil flight case, \$175 Weekends or 6PM to 10PM 818-762-2946

5. GUITARS

- 1959 Silvertone Kay model, red sunburst hollow body, single cutaway very rare great for slide or twang sound \$450 213-464-5995
- 1977 Charvel maple neck for Strat w new graphite nuts & frets by Caruthers. Thin flat & fast \$200 obo 909-789-2116
- ART BCC multi effects bass command center like new, \$200 Kramer Pioneer elec bass w case \$100
- Fender Strat USA early 80's \$300 obo Msg 310-517-0385
- Fretless Ibanez roadster bass, sunburst body w ebony fingerbd, oil finish neck, w case, must see \$800 obo

- 818-768-6686
- Gilt Pilot in mint cond w small Marshall practice amp brand new, all for \$450 obo Jerry 818-386-0332
- Mighty mite maple neck for Telecaster. Heel shaped for Strat body 909-679-7755
- Spanish Montoya acoustic gut steel strings no case \$75 Fender 3 4 nylon strng folk gut no case \$75 818-989-2091
- Takamine C1345 solid top classical gut xint cond hs case incl. \$450 obo 310-474-4022
- Yamaha BB-100 bass, active pickups \$350 Hohner fretless bass \$150 Chris 818-792-6652
- Yamaha Elec bass blk lightwgt body plays great \$325 w gig bag 818-990-2328
- Yamaha fretless bass flame blue w gold hw active EQ \$395 310-835-5484

6. KEYBOARDS

- Do you have remote mde kybd controller gathering dust? Get quick cash for Lynk, Roland Axis or Yamaha KX-5 818-743-5635
- Emax II sampler for sale, w/gig bag & discs. \$800 obo Sean 818-710-9162
- Emulator II sampling kybd w full sound library mint cond w road case, \$600 Jason 310-274-6968
- Howard baby grand piano, xint cond walnut finish, like new \$6000 obo, 818-716-8450
- Roland 106 midi kybd, \$400 Roland MSQ 100 midi digital kybd recorder, \$75 213-876-4517

8. PERCUSSION

- Ludwig classic pwr set, custom bblk, two 24" bass, 13", 14", 15", 16" toms, snare, Paiste cymbals, cases, mint cond \$1800 818 964-6553
- Orig 6-pc Tama Art Star series drms designed by Neil Peart very good cond 8, 10, 12, 14, 16, 24. Destined to be collector's item, \$1200 obo 310-477-4314
- Orig 6-pc Tama Artstar, bubinga wood, drum set, designed by Neil Peart 8, 10, 12, 14, 16, 24. Collector's item \$1200 obo 310-477-4314
- Remo master touch Venwood beebop w RIMS Like new H and B hard cases \$2000 Rob, 818-570-8109

9. GUITARISTS AVAILABLE

- 1 guitar & kybd voc w xint songs looking for org band You must have xint engr. Single only. Eric Hoover 213-358-7194
- 18 yr old gut w/a lot of dedicatn avail to start band or jam w/other gut & drmr Infl Pumpkins, Rage Aaron 310-794-5587
- A1 souful pro gut w Paul's Marshall's slide Strats, voc chops cool look & major credits. Seeks pro rock band full band only Doug, 310-370-0360
- Alt gut avail, Tremolo, Echoplex phase shifter, Les Paul wah-wah, exp stage/tour/studio 818-341-0850
- Dedicatd pro gut, extensv touring studio exp fully

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- 36 yr old intermed level bst w. voc looking to jam, serious but fun Chicago blues roots rock, entry 818-763-2908
- A creatively gut sngr/wr wtd for estab band to work on CD Band #1 priority no drugs or metal Mark 310-226-6313
- Ace retro cover band THE JITTERS sks talented sngr gut for weekend paid show Classic rock-a-billy & blues ages 20-40 only MC 818-566-8745
- Aggressiv lead rhythm gut wedge wtd by complete band no beginners w gigs mgmt & lockout 818-769-2738 213-933-1104
- Alt fem voc sks gut for band Serious committ 4 rehers/week You understand the concept sometimes less is more Well connected 213-254-9657
- Are you diverse? Band sks 2nd gut in style of Navarro, Marr, Summers Jymm, 213-962-2926
- Are you diverse? Band sks muson who plays gut to complete band. Infi Johnny Marr, Andy Sommers Dave Navarro Jymm, 213-962-2926
- Awesome, versatl gut wtd to form grp w CD label intent Be responsible business minded easy going Lyness help Beatles Bread, Air Supply Frank 909-945-5678
- Band ready to go on road, waiting for lead gut w good chops & att to join us 310-842-9581
- Christian lead gut wtd for pop praise band Bill, 818-980-6520
- Collab w/unique, moody melancholy dramatic voc into Cure Sebadoh Garbage Bowie Cranberries Exp connected in town soon 212-691-8519
- Come unto me all we who cannot write but play & let me lead you Have label int & radio airplay 818-281-7574
- Creativ gut for estab alt band THREE ALARM FIRE formerly Medicine Rattle sks exp tasty lead plyr Pro mgmt deal lockout etc 310-826-2093
- Creativ gut to form futuristic band Clean wah-wah, delay effects Kevin, 213-655-0970
- Determd melodic sngr 24, nds gut or band to build next big thing No metal. Send tape now 4230 Laurel Canyon, Studio City LA, 91604
- Dynamic pop band sks add l gut voc Infi Neal Finn, Matthew Sweet, Paul Westergberg, 818-998-6542
- Elec gut ned into Talk Talk Laughing Stock, Daniel Lanois, Leonard Cohen, Neil Young, John Abercrombie 213-827-2730
- Fem 2nd gut wtd for estab band w/touring exp. KXLU airplay Nirvana, Sonic Youth Bikini Kill inlf 213-650-2344
- Fem alt artist w/rec deal sks gut w/cool innovatv sound 213-452-1466
- Fem lead gut wtd for conceptual cross-over alt rock proj. quality material leave rehers rec studio serious only 818-286-7025
- Fem sngr/sngr/wrtr sks gut in nlay live Have snnns

Walt alt Erya Dead Can Dance to U2 Serious only No covers 310-872-6398

- FLOGGING MOLLY sks rhythmic lead gut to complete Irish folk punk band Infi Pogues Clash The Jam George 310-395-5370
- Forming melodic rock band w aggressv edge Need bst & gut or either one Very serious accepting all material to work with will work with addl material No com-fakes 213-856-0517
- German sngr sks black gut for pop rock soulful proj Pro only 818-700-2802
- Gut ned: pro minded creatv artist Page Sommers Hendrix Very 60s yet very 90s We have repertoire brilliant voc, compos/arrngr gut 213-469-0847
- Gut sngr/wr w 17 yrs exp sks talented metal sngr, org material, into rock, blues, funk No metal grunge or alt 818-761-7253
- Gut wtd by voc to form band of spiritual power, focus, significance, purpose & design Truth, beauty, love No bs, no religion Daniel, 213-462-3583
- Gut wtd by bst & lead voc for org top 40 proj Rehers spc provided Be dedicatl to grp success Raynard 3210-657-7532
- Gut wtd by major label band w mgmt style is mix of ventures & orchestrated pop, 310-540-4825
- Gut wtd for art w/rnimo CD gut of town rns & high goals No drugs pro att. tone is the key 213-939-7557
- Gut wtd for alt pop band tour proj in Nov Dec Beatles Foo Fighters, some pay after qtr poss CD rec Bob 818-703-0194
- Gut wtd for MEDUSA HEAD TRIP We have label int Melodic dark psychd creatv plyr Infi REM Floyd early Bame Siouxie & Banshees, Robby 310-289-4687 Sam 818-441-2725
- Gut wtd for rock band inlf Richard Lloyd Dave Davies Neil Young Jsa 805-526-7851
- Gut wtd for unique ensemble w CD & airplay Rhythm & lead abl Encompass all musical genre 310-205-2617
- Gut wtd in vein of Gibbons Gilmore Barrett Belts for upcoming Spring tour No hobbyists or session cats Jimmy or Robin, 818-505-1152
- Gut wtd need hot rhythm gut & lead acous/elec for estab pop punk band w/CD & label int Infi No Doubt, Gold Finger, Green Day 310-838-1647
- Gut wtd to form Filion John cover band Rehers in S F Valley Mark, 805-496-6335
- Lead & rhythm gut wtd by estab alt pop rock band w/fem sngr All City, exp. rec. & airplay u. 818-080-7108
- Lead gut alt Slash Mars, Fehley, for estab band w/CD & image ala Kiss, Crue, Infi Talent, gear, looks a must 213-469-2496

Lead gut wtd for the FALLING ANGELS British-Amer type band Image energetic 58 dedicatl prepared to travel 213-871-1752

- Lead gut wtd forming band must be 22 George Harrison STP 60s-90s sound Bryan 310-392-2833
- Lead/rhythm gut ned to complete Hillywd band w street sound Page Perry Morris type No flakes posers married fathers etc Good rhythm music #1 goal 213-368-6537
- Lead/rhythm gut wtd R&B hip-hop pop soft rock org must be able to learn quickly night clubs studio 818-816-5917
- Master blues rock gut sks to join/form high quality blues band or classic rock cover band Stones Dylan Exceptional slide plyr part time ok Tape avail Msg 818-343-9796
- Metal band, inlf Fight, Pantera Skids & old Metallica, w/songs, rthers spot, sks pro lead gut w/sngwrng abl exp & long nar 818-762-8520
- Money, let's make some Gut/tbst/sngr/sngwr/w many songs looking for dedicatl gut Max, 818-353-4096
- Open minded dfrm sks gut for collab for sngr/wrtr 818-

9. GUITARISTS WANTED

- #0 versatl gut or voc ned. team plyr 20-28 must have equip & transpo no drugs 213-969-8840
- #1 R&B/soul act in 1997 inviting AfroAmer guitars

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- **Pwr pop punk band w/finished CD nds great rhythm guit, concertize booked, label int.** Infi Green Day. No Doubt, Rage Serious only. Robby. 310-438-1647
- **S'Garden to Coteaux Twins.** pro but no goks. Chris. 818-344-5723
- **Sngr & guit wtd for Genesis cover band.** Other progress material also. Joe. 818-771-9184
- **Sngr looking for young passionate guit.** 21-26. great songs, great att. desire to make it more import than exp. No metal. 818-761-7713
- **Sngr/sngwr/acous guit pks acous guit w/backing voc for coffee shops.** adult pop. R&B style, very orig. must be serious. Johnny. 213-874-4599
- **Soulful disco funk guit wtd for working proj.** Pls be familiar w/70's music. 805-252-2155
- **The total rock-a-billy guit.** must be commad. avail to tour. gear, look. ND. 25-35. Cochran. Reverend lover. Believer a +. Tony. 818-703-6795
- **Veteran rec artist sks guit for n/raltl type band.** writing a +. Infi Foo Fighters. AIC. 310-380-2845
- **Wtd:** guit w/good voc for high profile unplugged showcase. must have good looks, no pay but great exposure. Cntry/rock. 818-829-2109

10. BASSISTS AVAILABLE

- **#1 bst w/lead voc. 4 & 6 string.** SWR amp, looking for paid perf. live/studio. 805-297-1325
- **20 yrs exp bst w/lead voc avail for paid sit.** studio. live, current, classic. top 40. 6-string. SWR gear. Brian. 818-715-0423
- **36 yr old intermed level bst w/voc looking to jam.** serious but fun. Chicago blues, roots rock. cntry. 818-763-2908
- **Avail bst plays acous upright & elec fret/less.** Into jazz, blues, rock, R&B. Has groove, reads, for gigs, rec, show-cases. Joseph. 818-763-8078
- **Bst & drmr avail for rec sit and/or dark atmsoph band proj.** Infi Cure, Smiths, Radiohead, Louie. 310-768-8223
- **Bst avail for great band.** going places. no metal. Hayden. 310-471-5504
- **Bst avail for prn proj.** formerly w/members of Lovo Hale. Vince Neal Band. Jeff. 818-769-7247
- **Bst avail for rec/perf.** All styles. fret/less, elec/upright acous, jazz, funk, R&B, sight reading, etc. Pros only. 818-908-4952
- **Bst sks band/musicians ready for new era of R&R.** full of lith. full of soul. Stones, Aerosmith, GNR. No dinosaurs over 25. 213-876-9816
- **Bst w/voc, solid, reliable.** rootsy. sks touring band only. Amer rock, Americana or folk rock. Phil Frazier. 510-489-5982
- **Fern bst avail for top 40 working R&B funk pop band.** Contemporary funk jazz band. tounng band. Msg. 213-427-5816
- **Fretless bst sks modern band.** must be bold, textural, ambient sounding. Infi Sylvian, Japan, Roxy Music. Msg. 213-938-8472
- **Intermed fet bst sks once a week jamming for fun.** practice, collab, occass gigs. Pop to hr. Near Westside. Kay. 310-559-0055
- **Pro bst avail.** will work for food. extensv exp. great gear, strong reader, backup voc. 818-832-5346
- **Pro bst avail for pro paid sit.** versatl, blues, rock, pop, etc. 213-288-1101
- **Pro rock/bst avail for session & showcasing work.** major rec credits & tall, young image. Serious pros only pls. 818-382-2805
- **Solid 6-str bst.** can sing 20 lead voc/night. looking for band playing 4 nights/wk w/ 100 miles of LA. 818-424-0956
- **Versatl bst/sks pro sit or estab band.** solid, dependabl w/tour/studio exp. Infi Radiohead, Garbage, Live. 818-

- 848-7591
- **World class bst.** strong backing voc, great gear. sks signed band or paid sit. Killer groove, very creav. responsl team plyr, extensv credits. 310-826-2093

10. BASSISTS WANTED

- **#1 pro rec act sks aggressv bst.** great voc a must. heavy rock, must tour. Leave phone msg for Rick. 805-273-4321
- **#1 R&B/soul act in 1997.** inviting AfroAmer bst w/mazninn talent dynamite soul, zinn showmanshnr for open audition. Eric, 24 hrs. 310-726-3677
- **21 yr old Dave Navarro hybrid looking for Flea.** orig. some covers, last. some slow. 213-876-5751
- **A bass plyr is wtd by onig band ala 70's pop.** melodic sngwrng w/90's edge. stage friendly, voc a +. Msg. 310-669-6019
- **Acc retro cover band.** THE JITTERS. sks talent sngvr/bst for weekend paid show. Classic rock-a-billy & blues, ages 30-40 only. MG. 818-566-8745
- **Aggressv solid exp bst wtd by hard working alt hr band w/upcoming shows.** serious & dependable only. Brock. 818-761-7830
- **All orig versatl alt fusion hard & funky rock band.** Must be senous, dedicated & willing to join a band. Jim. 619-681-7980
- **All pop band w/good melodic songs sks mature groove orient bst.** Great oppy. Robert. 213-954-8295
- **All rec artist looking for bst & drmr for album & tour.** serious only. send tape or DAT: 1112 S. Bedford St. Ste 1, LA, CA 90035
- **Band sks bst.** versatl, pro exp, for label showcase. gigs Orig & covers. Must be able to play rock, blues, pop & soul. 310-289-4734
- **Band sks bst.** Zep, Phish, Yes, Jane's S'Garden, Peppers, Crimson, Cream, Beatles, Dead, Santana. Scott. 818-796-6467
- **Black bst ala Bootsie.** Larry Graham, w/superstar image. wtd for all black funk/dead mob. Early Prince. 310-372-3208
- **Bst & drmr wtd by guit/sngwr/wr.** lockout in WLA. Infi Improv Dead, Tramps, Fairies, etc. No beginners. 213-396-2976
- **Bst and/or kybst wtd for world music proj.** 310-559-5052
- **Bst for top 40 band.** equip & transpo a must. serious only. Infi Sheryl Crow, Alanis, Sarah McLachlan. 818-762-2426
- **Bst need ASAP.** melodic plyr w/cool looks, pro gear, transpo for hr kinda punk, slightly pop band. GNR meets Blondie. 213-876-5104
- **Bst needed for guit heavy rock proj.** must be able to learn quickly. Infi Vi, Satriani, Saraceno. 714-846-3963
- **Bst neded for orig sngn pop alt band.** Backup voc a +. have rehers/rec studio, already gigging. 818-346-5186
- **Bst neded to complete band w/demo.** interest, etc. Heavy alt style. Kenny. 818-386-0538
- **Bst neded w/thick heavy sound for upcoming CD rec & showcasing.** Must have balls, skills & att. Msg. 213-587-0769
- **Bst to complete ultra heavy hr bluesy band.** ala Zep, AIC, STP. Pro minded, voc a +, no heros, no flakes. 818-780-6424
- **Bst w/great groove.** backup voc. wtd by full band w/material ready to go. Call for demo. BMI showcase, gigs, rec. serious only. 213-656-3170
- **Bst w/great groove & backup voc wtd for sit totally ready to go.** BMI showcase, gigs, rec. serious only. call for demo. 213-656-3170
- **Bst w/strong backing voc wtd for heavy gloom jazzy space pop band.** Estab, have mgmt, rec now. Msg. 213-656-8517
- **Bst w/voc & sngwrting abil wtd** http://www.inreach.com/personals/whattillretg.htm

- **Bst wtd.** age 22. w/vintage 60' & 70's sound. P or jazz bass pref. talented only. Bryan. 310-392-2833
- **Bst wtd ala early Elton.** alt. orig songs. Rick. 818-287-1035
- **Bst wtd by soulful rock band w/mgmt & label int & w/radio airplay.** Rick. 213-856-0982
- **Bst wtd by talentd sngvr/sngwr/wr.** guit for melodic hr band. Infi Zep, Hendrix, Grand Funk, James Gang, Blue Cheer. Xint plyrs only. 310-455-2597
- **Bst wtd for 70-90's orient band.** heavy, diverse, vibe onr. sngcrs elec to apgus, must have creatively sngvrng abil, motivation, independent. 818-901-7102
- **Bst wtd for 70-90's orient band.** heavy to acous. mature vibe orient songs. must have songwrtng capabil, creativity & motivation. 818-901-7102
- **Bst wtd for alt band.** styles incl Pumpkins, U2, Radiohead, REM. Serious only. Backing voc a +. Anthony. 818-776-9221
- **Bst wtd for all pop band tour proj in Nov/Dec.** Beatles, Foo Fighters, some pay after gig. pss CD rec. Bob. 818-703-0194
- **Bst wtd for estab O'G band.** SPIRIT TREE, must be 90's minded. exp & pro. Infi S'Garden & Zep. Blake. 714-731-6769
- **Bst wtd for estab punk hip-hop band.** Must be deca-dical. 310-331-3018
- **Bst wtd for existing band.** velvet pop punk band, to form a w/alt sound. Fam voc. 310-281-6072
- **Bst wtd for funk band.** Infi Fishbone, Funkadelic, 311, Peppers, Sly, Dave. 818-894-4168
- **Bst wtd for heavy groove funk band.** Infi Rage, Krong, jazz, funk, etc. Must be open minded & serious. 818-286-9390
- **Bst wtd for hr metal act w/heavy groove.** Skid Row meets Pantera. Long hair rocker image & att a must. Msg. 818-763-2421
- **Bst wtd for orig pop rock band.** must be dedicatd, creat, have good gear & possess pro att. Jeff. 310-374-0244
- **Bst wtd for orig rock band.** must be exp & dependabl. 818-286-2408
- **Bst wtd for orig rock band.** Infi Queen, Xtreme, Duran Duran, Copy. 213-874-1055
- **Bst wtd for trashy R&R band to play upcoming gigs.** Infi Dolls, Stones, Thunders, Chuck Berry, 310-862-0398
- **Bst wtd R&R band.** Andy. 213-227-0740
- **Bst wtd to complete 4-pc alt band.** Pro minded & com-mitted. No rock stars. Band ages 22-29. We dig music that rocks the soul. Have rehers spc in LA area. Infi Pumpkins, Nirvana, Floyd, James. pgr. 213-888-5516; 213-773-7246
- **Bst wtd to complete honest orig working alt band.** motivated only. Infi U2, Beatles, Pearl Jam, Zep. John. 213-876-1921
- **Bst wtd to join orig sounding blues rock grp.** fem voc w/guit & keys. Paul. 714-497-5036
- **Bst wtd: strictly orig.** tasty pocket plyr. Mellankamp, Costello, Steely Dan. Have great songs, great drmr, rehers spc, killer studio, great att. 818-385-1327
- **Bst wtd: tastly playing & pocket.** Phil Lynott meets Bruce Thomas. I have great songs, great drmr, great studio, great att. 818-342-5260
- **CLOUD NINE.** estab band, needs bst who can sing and has transpo. 60's inf, under 30 pref, practice in N Hollywood. Hofa. 213-851-6350; Tim. 818-508-1176
- **Come unto me** all ye who cannot write but play & let me lead you. Have label int & radio airplay. 818-281-7574
- **Creatv Asian guit sngwr/sks dectid bst for new progressv hr band proj.** Infi O'Ryche, all Euro hr. Serious only. Howe. 213-481-1359
- **Creatv bst neded for rock, funk, folk, fusion band.** Infi Phish, Hendrix, Beatles, Simon & Garfunkle. Voc a +. Jim. 213-935-8311
- **Dedicatd, serious bst wtd for orig R&R proj.** Will audion any level plyr. 818-780-4569
- **Dependabl talent dnmr.** age 21-27. wtd. Have mgmt, EP, showcases. Infi Oasis, Beatles, Hendrix Sean. 714-631-6646
- **Drmr looking for bst to form tight rhythm section.** Infi Kings X, Joe Satriani. Pro gear, transpo, pro image. Mit. 818-352-0807
- **Elec or upright bst neded into Talk Talk Laughing Stock Daniel Lanois, Leonard Cohen, Neil Young, John Abercrombie.** 213-937-3730
- **Energetic eclectic pop band nds versatl, creatv bst.** Infi Beatles, King Cmson, Jocy. 310-784-7284
- **Estab working band looking for exp bst.** lead & back-ground voc. Infi funk R&R jazz ooo etc. Serious only. Mike. 818-508-1374
- **Exceptional proj.** fem sngvr/kybst, lead & rhythm guit, sks bst or bst/drum team. Joe. 213-874-1844 (if no answe, leave msg)

- **Exp driven versatl bst neded.** Infi Dead, Crmson, S'Garden, Jane's, Harmonies helpful, music & fun first. money follows. 310-392-1269
- **Fern bst neded for all girl band.** R&B, rock. Michael. 213-393-9046
- **Fern bst wtd for conceptual cross-over/alt rock proj.** quality material, have rehers/rec studio, serious only. 818-286-7025
- **Fern fronted rock band looking for solid serious bst for gigs & rec.** We have free rehers spc & storage in Hollywood. 310-842-7830
- **Fern rock sngvr sks bst.** If you want to rock, pls call. 213-467-5901
- **Forming melodic rock band w/aggressv edge.** Need bst & guit or either one. Very serious, accepting all material to work with. No cornflakes. 213-856-0517
- **Funky rockin' bst wtd for gigging all onig pop rock band.** Infi Gabriel, Seal, Mark King, Flea, Derek. 213-389-6619
- **German sngvr sks back bst for pop rock soulful proj.** Pros only. 818-700-2802
- **Hip-hop inf/alt wtd, jazzy funk.** must be able to improvise & write. Rage, 311, Deftones, Dan. m. 818-966-2247
- **Hr band ala Van Halen, GNR.** Looking for bst to complete proj w/pro mgmt & backing. Ready to rec/play. Must be willing to relocate. No drugs/girl problems. 510-357-2163
- **Intens & dedicatd bst neded ASAP for orig alt rock band.** Have demo & gigs. Infi U2, Zep, Live, Johnny. 213-876-1921
- **Intense & dedicatd bst neded ASAP for orig alt rock band.** Have demo & gigs. Infi U2, Zep, Live. 213-876-1921
- **Jackhammer style bst wtd to play R&R.** no metal. Derek. 818-914-8884
- **JOHNNU DEPP CLONES** looking for bst to play orig pwr pop. Infi KISS, Cheap Trick. 213-656-3363
- **LA pc estab band nds bst w/voc abil.** Send demo pkg. JSS, 120 S. San Fernando Rd, Ste 320, Burbank, CA 91502
- **Melodic bst wtd w/unique sound.** Infi Collective Soul, Concrete Blond, Beatles, Stones, Loyd, 310-840-8209
- **Money, let's make some.** Guit/bst/sngvr/w/mamy songs looking for dedicatd bst. Max. 818-353-4096
- **Neded: talented intrest slappin' bst to complete British blues early classic rock ala Elvis trio.** Serious but fun. 1-800-655-7664
- **Orig eclectic pop voc trio sks versatl bst w/elec & acous for gigs, eventual tour.** Have demo, contacts & great potential. 213-931-9192
- **Orig eclectic pop vocal trio sks versatl bst w/elec/acous for gigs eventual touring.** Have demo, contacts & great potential. John. 213-931-9192
- **Pro creatv bst neded to complete pop alt band w/inde CD.** Motivatd for success. Toad, U2, old Prince, The Whites, Jellyfish, Alanis. 310-372-3498
- **RED HOT GREEN PUMPKIN JAM.** LA's top KROO cover band. sks bst. Must have stage presence, equip, transpo, voc a major +. Msg. 818-366-4372
- **Red hot new rock band.** Marina based. Riki. 310-305-7726
- **Seks bst for pop rock band w/ideal deal.** backing voc a +. John. 818-713-1569
- **Seeking bst w/groove & pop instincts for R&R band w/lockout in WLA.** Infi Smitherens, Cheap Trick, Pimpsoul, etc. Doug. 310-479-6189
- **Seeking melodic creatv intense bst.** must have xint stage presence, gear, income, no drugs. Serious exp pros only. 818-908-5638
- **SLOW is looking for bst.** estab pop rock band looking for team plyr. Infi from Tom Petty to Bootsie. 213-874-6365
- **Snging bst ala Greg Lake wtd for ELP tribute band.** Kybd & drmr ready to go. 818-776-9279
- **Sngvr/guit sngwr/storieller w/acous & elec set sks musicians.** bass, drmr, percuss, for orig working band. Pro att & talent, sense of humor. Zep, early Heart, U2, Rob. 818-249-0738
- **Spiritually aware bst wtd for intense moody hr band w/great songs.** Jeff. 810-509-1974
- **Stand-up acous bst for jazz.** R&B, voc grp ala Manhattan Transfer, Take Six, org music. Life's too short, enjoy the ride. Dan. 213-931-9192
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•Wtd: bst for very serious org R&R proj, must be focusd, creatv & determd to make it happen. Will consider any level plyr. 818-760-4589

11. KEYBOARDISTS AVAILABLE

•Attn sngrs/sngwrtrs/artists. talentd kybst/program w/fully equipd digital/midi rec studio avail for your proj. 310 559 8403
•B3 piano, double on rhythm guit, voc, harmonica. Toured w/Sass Jordan. just finished rec w/Outpatients Avail for pro proj. Greg. 213-960-4358
•Dynamic happy fem kybst w/strong background voc ned to join rock grp w/rec contract, debut CD, music video. Blaze, 619-689-6685
•Hammond organist avail. B3 organ & Leslies. Steve. 310-390-7480
•Kybst sngr/sngwrtr w/2 albums avail for band w/major label deal. 818-342-3100
•Kybst/lead guit avail for weekend cover band. Top 40/rock/all. 310-285-8462
•Kybst/programr, pre sit only, hot chops, pro gear. rfu dio, much exp in midi seq & sampling, also write/arrange many styles. 909-396-9908
•Outstanding kybst avail for band working frequently. Any style. I also sing, play flute, sax, violin. guit. Xint gear. Neal. 818-783-3533
•Pro accompntr formerly w/Sarah Vaughan & Joe Williams. avail for sngrs proj. Herb Mickman, 818-990-2328

11. KEYBOARDISTS WANTED

•Bst and/or kybst wtd for world music proj. 310-559-5052
•Collab w/unique, moody, melancholy dramatic voc into Cure, Sebadoh, Garbage, Bowie, Cranberries. Exp. connected, in town soon. 212-691-8519
•Estab blues guit w/mgmt sks male or fem kybst w/good chops, equip, att. strong knowledge of blues & jazz. No floater. 213 668-2608
•Estab working band looking for fem kybst w/lead & background voc, into funk, R&B, jazz pop, etc. Serious only. Mike, 818-508-1374
•Fem voc & male guit forming rock band. many songs written. Infl Natalie Merchant Pumpkins Jim. 311-478-4769. x6000
•Funky, funky, funky kybst wtd to complete 10-pc retro R&B Shaker Machine. Groovy D. 213-461-5901
•German sngr sks black kybst for pop rock soulful proj. Pros only. 818-700-2802
•Grooving versatll mchdnt kybst wtd for prog r&rb proj. band w/label contacts. Infl Seal Tears for Fears. Gabriel. Level 42. Derek. 213-389-6619
•Jazz kybst wtd for contemp jazz band. must play in style. n/ her hnp. fusion. elec. jazz. Infl Herbie Hancock, Lyle

Maise Bill, 213-874-7118
•Kybd octopus wtd for creat & challenging high tech org proj w/CD & future touring, express yourself!! 818-743-5635
•Kybst ned to complete band, must have equip & be committed. Infl Shawn Colvin, Alanis, Cheryl Crow. 818-762-2426
•Kybst w/strong backing voc wtd for heavy gloom jazz space pop band. Vintage & new vibes, Estab. have mgmt. rec now. Msg. 213-656-8517
•Kybst wtd by bst & lead voc for org top 40 proj, Rebers rfr provided. Rec dedicatd to grip success. Raynard. 3210-657-7532
•Kybst wtd by major label band w/mgmt, must play heavy orchestration in style of ELO. Les. 310-540-4825
•Kybst wtd for org/cover band, classic rock, blues, acous. to harder edged infl. Exp a must, no hobbyists. 310-202-7782
•Kybst wtd to add to melodic hr sounds of ESSENCE. Need abil at composition & pro equip, background voc a. Ted. 805-253-1574
•Kybst wtd to complete all org proj, heavy, dark, groove orient. techno, gothic, indus, melodic metal. John, 818-990-8103, Andrew, 818-966-1813
•Kybst wtd to Inrm Elnn Jhn cover band. Rebers in S.F. Valley, Mark, 805-496-6335
•Kybst wtd: must be creatv, dedicatd, for org R&R proj. Will audition any level plyr. 818-760-4569
•Kybst/arrangr sound engineer wtd by BMG sngwrtr some pay, for demo, have own studio. 818-986-1285
•Multi-kybd plyr wtd, if poss Holand, Michael, 213-292-9046
•Off the wall Christian alt worship service sks imaginatv kybst w/grasp of Christian & secular music + abil to improvise. Jane. 310-474-4511
•R&B, hip-hop, pop kybst wtd for night club appearances as well as studio, imed. 818-816-5917
•Seek kybst for pop rock band w/devel deal, backing voc a + John, 818-713-1569
•Swing jazz piano plyr nedd. Strong on pop standards. Rebers/jazz w/funny sensitv voc who has head for ballads. Kieran, 818-792-1449
•WIND OF CHANGE sks kybst/sngwrtr. Open minded, creatv, dedicatd, versatll. Infl Dream Theater, Journey, Floyd, O'Ryche. 818-897-5811
•WDMB, textured, emotional, unique guit alt band sks kybst/smpler, rhytmn guit skills a +, Deatles, Portishead, Cure. 213-782-4094
•Wtd: kybst for very serious org R&R proj. must be focusd creatv & determd to make it happen. Will consider any level plyr. 818-760-4569

12. VOCALISTS AVAILABLE

•23 yr old tenor avail for rec sessions, concerts, background or front, Eng/Span Styles, Prince, Madonna, Michael Jackson, Sherrin, 818-437-8664
•70's disco funk & soul voc avail for other musicians or

band good 70's cover stuff. 805-252-2155
•A unique, moody melancholy dramatic stylist into Cure, Sebadoh, Garbage, Bowie, Cranberries Exp. connected, in town soon. 212-691-8519
•Attractv black fem voc just returned from Japan looking for steady gigs. Jazz, pop standards, top 40. 310-284-3551
•Attractv fem voc w/great ear avail for studio/live work lead or backup. Caroline, pgr. 818-436-0198
•Blues rock fem voc sks band for fun & profit. Emily, 310-869-5013
•Blues/rock fem voc sks band for fun & profit. Emily, 310-869-5013
•Dedicatd versatll sng/sngwrtr looking for very exp complete band. Extensv stage/studio exp. Infl Zep, U2, Dave Matthews, Sting, Paul, 213-467-5413
•Determd melodic sngr, 24, nds guit or band to build next big thing. No metal. Send tape now. 4230 Laurel Canyon, Studio City, LA. 91604
•Estab voc w/credits sks demo & session work, only pros. Wide range, many styles. 310-289-4734
•Exp voc looking to join/form gritty blues rock band w/heavy innovatv edge. Infl Zep, Crowes, Humble Pie, Stones, S'Garden, Melanie, 818-789-6502
•Fem R&B sngr seeking aggressv mgr w/exp who can open right doors for my talent as sngr & who is as dedicatd as I am. No games, no drugs pls. 310-901-8469
•Fem voc avail for sessions or demos, top 40, weddings, tape avail, pro. 818-769-7198
•Fem voc pro, has worked w/Elton John, David Foster, Bill Cosby, sks stuuuu, live, tv, flim, tour, demo. 213-660-1994
•Fem voc seeking working band, can sing any style, has great range, can learn material fast. Adrena. 619-947-2605
•Fem voc/sngwrtr sks band/proj, blues, rock, even cntry infl. Strong voc. 818-259-0206
•Form/join band of spiritual focus, purpose, significance & design w/resolute quest for truth. U2, Enya, Dylan, Pearl Jam, John Denver. No religion. Daniel. 213-462-03583
•Incred pwrfvl voc w/unbelievabl range looking to hook up w/band or muscns who have contacts w/rec co. Enc. 818-909-7630
•Lead voc, fem w/male style voc. ala Cornell meets Chris Robinson, exp in touring, sngwrtng & rec. Seeking proj

w/label int. Tyler, 213-651-1954
•Lead voc sngwrtr/rfrcst sks estab alt band. If not 300+, dedicatd don't call. Infl STP, Pearl Jam, AIC, Jens, 213-960-7757
•Lead voc/guit sngwrtr in studio sks bst, lead guit, drmr to form band. Hot new sound. 818-509-2571
•Male lead voc, world class talent. sks blues/rock band. Infl Greg Allman, Ray Charles, Jack Bruce, Joe Cocker, Nathan, 818-243-2696
•Male pop sngr avail for demos, jingles, session work, exp. talentd, most styles covered. When you need a real sngr, call me. Steven. 213-876-3703
•Power tenor seeking passionate proj, souful resonant room shattering highs & warm lows. Hoidalgo & Bono mixed w/Placido. Edward, 818-405-0355
•Pro fem voc duo avail for tour, session work, backup & lead. R&B, hip-hop, reggae, pop. Zoe, 310-280-3250
•Pro fem voc for live perf & tour, wide range, thick pwrfvl voc, various styles. great alt, easy to work with. paid gigs only. Michelle. 310-670-6631
•Pro sngrs forming band for top 40, jazz, pop, need pianist, guit, drmr. 310-930-0413, 310-633-8259
•R&B male hip-hop sngr looking for fem voc, ala Braxton,

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- Sngtr/sngwr ala John Cougar sks all pro cntry crossover backup band to rock the world 818-829-2109
- Sngtr/sngwr guit seeking competent musns to form modern rock band w classic Lennon Stevens Costello Bowie Johnny. 310-398-3026
- Sngtr/sngwr of F/sex catagory looking for friends of Phil W to come out & play Have talent & vision ranging wide Lets create 818-244-0992
- Sngtr/sngwr w/major label credits, intl tour front man quit, guit abtl, sks 90's act/wicredible mgmt/label Have much material, will relocate 908-830-1497
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- Tenor voc, pro exp, most styles, avail for leads, back-ups, proj, demos, gigs J R, 818-884-2146
- Two perfect harmonizing lem voc sk backup pianst, guit, etc Laura or Regina 310-821-0881
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- Versatl male voc 32 w/business mgmt background, looking to start own CD label w serious talent instrumentlists Beatles Bread Air Supply Frank, 909-945-5678
- Very talentd sngtr perf early British rock blues & early classic rock ala Elvis Bobby 1-800-655-7664
- Voc avail for sessions demos shows commercials albums Great voc range much rec exp most all or rock

sounds from Floyd to Tool David, 818-761-7795

- Voc looking to form over-the-top psyched band Intl Doors, Jane's Brian, 213-644-0323
- Voc looking to join rock blues cover band Sn Monica area Intl Paul Rogers Skyhryd, Hendrix, Zep, Doors 310-452-9889

12. VOCALISTS WANTED

- #0 versatl voc or guit nded, team plyr, 20-28, must have equip & transpo, no drugs 213 963 8840
- 1 male sngtr wid, have label int, lockout upcoming tour, bluesy, balsy melodic singing nded Paul Rogers meets S Garden Ken 818-785-5095
- #1AAA hr male voc wtd for grp w/life albums We have rec/rehers studio Must have great range att, pros only 310-375-4209
- AAA style voc wtd by 38 yr old guit sngwr Intl Matthew Sweet REM Paul Westerberg Serious only 818-953-8522
- Ace guit/sngwr sks STP, Foo Fighters, S' Garden-type sngtr 25-30 w good pitch tempo personality, short hair, rec/live sit 818-782-8762
- African-Amer lem first soprano for Dec, gigs w/acapella rec grp Gospel, jazz, classical, etc Some reading & grp exp ncess 310-550-1415
- Alanis & Bjork have a four-way w Perry & Trent to have baby named Porno Garbage Tnp rtrawer prj sks real talent Rick 213-469-6748
- Alt rock nrmal sks w/must have exp, dedicatin, endurance We have demo, gigs pending, connects Intl heavy funky fippy, jazzy vibe Career minded 310-475-6018
- Attn sngtrs/sngwrts artists talentd kybst programr w/fully equipd digital/midi rec studio avail for your proj, Craig, 310-650 8403
- Attractv fem voc wtd for pro alt rock band w CD rehers room & PA Shows coming up w label intl Steve 310-640-8257

- Audiotiong pro voc, must be strongly focused, reliabl, easy to work with Have CD recorded Very sound material ranges from Alice to Prong Paul 818-753-4170
- Blues rock band w demo deal nds sngtr Send demo 5782 E 2nd St, #598, Long Beach, CA 90803
- Christian male hr lead voc wtd for successful grp w/3 gold albums & rec rehers studio, must have great range pros only 310-375-8468
- Creatv Asian guit sngwr sks great sngtr w talent for new hr band proj Intl O Ryché, all Euro hr Serious only Howie 213-481-1359
- Dedicatd grp that pushes the sonic envelope looking for energetic creatv voc Intl Jane's & King Crimson Joey 310-784-7284
- Drmr & voc wtd for heavy aggressv groove band Hendrx meets Pantera, with sight of 311 Sean 818-463-2081
- Dynamic pop band sks add I guit voc Intl Neal Finn Matthew Sweet, Paul Westerberg 818-998-6542
- ERB nds new sngtr, you must have music in your blood, be very aggressv, dedicatd genuine onc Call if you kick ass Justin 818-763-5411
- Estab hard groove alt rock band sngtr pro minded voc w intensity range imate att wll & dedicatin No 80's screamers 310-804-3238
- Exp pro guit/sngwr w/major level credits sks R&B Intl R&R sngtr front man to form band 213-874-0882
- Fem or male lead voc wtd for Christian pop praise band THE FEELIN GROOVIES Bill 818-980-6520
- Fem or male voc wtd for dance music proj produca w/label contacts Mark, 310-699-0095
- Fem sngtr/sngwr wtd for strictly dance music Moses 818-243-9132
- Fem voc nded by kybst for lounge duo need good stage look & chansma. Pop, R&B crossover Must have club connects & kybst for rehers Aarrnt, 213-482-8443
- Fem voc wtd for estab band steady work good pay lead & background voc into dance rock funk rap R&B etc Mike, 818-508-1374

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 •GOATHEAD sks voc w/talent, stage presence & long dark hair image. We have demo booked shows. label infl Infl Cult. S/Garden. Sabbath 818-774-7784
 •High energy 80's style rock band, ESSENCE, auditioning lead voc. Req. abil, stage pres, capabil, absolute dedication. Style Glenn Hughes, Whitesnake, Night Ranger Doc. 818-980-4685
 •Japanese fem, speaking/snging voc wtd, must speak/sing pop techno alt music, to promote in Amer & Japan. Max. 818-353-4093
 •Lead guit sks raspy edged voc for blues based R&B band serious minded only no grunge or alt pls. Msg. 213-993-8695
 •Looking for two black male sngrs, one bass, one tenor, w/good ear for harmony & interested in oldies. Abigail. 213-896-0841
 •Male & fem R&B voc for demos & poss rec deal. Lala. M.F. 4-7PM, 310-726-1605
 •Male & fem voc nced by kybst arrangr for demo work on spec. Luther Vandross/Whitney Houston style. Aaron 213 482-8443

•Male high tenor, clean sound, for demo. Paid. Rob. 213-707-3003
 •Male lead sngr wtd to complete NY City orig rock pro level band. Infl Alice. S1P. new COC. For demo. Ward. 212-399 6939 or Dan. 212 852-3617
 •Male singer/poet nced for orig cover band. must have strength, pwr, integrity, soul. Our music has everything you could wish for. Matly. 213-660-5118
 •Male sngr/wrtr sks fem sngr w/image. Infl Alanis, Concrete Blonde Beatles Rec exp pref. 818-909-9692
 •Male voc looking for fem grp. R&B. hip-hop nostalgic infl SWV Escape. Good showmanship, personality, lyrics. Fine att. Harmony, feel for music. 213-291-1495
 •Male voc wtd for 70's-90's disco, heavy, diverse, vibe orient songs, elec to acous, must have creativity, vision, sngr/wrtr abil, motivation, independ. 818-901-7102
 •Mellow male sngr nced into Talk Talk Laughing Stock, Daniel Lanois, Leonard Cohen, Neil Young, John Abercrombie. 213-937-3730
 •Need beautiful voices for acapella Madnagl grp. Age, race, sex, appearance unimportant. Good att, acting abil, read music a +. Mary. 310-348-8178
 •No stars in the Valley?? Wtd. raspy rocker for orig anthem 2-guit band. Infl old AC/DC, old KISS. To gig, rec, kick some ass. Practice place in Northridge. 818-349-5057
 •Off the wall Christian alt worship service sks imaginatv voc w/grasp of Christn & secular music + abil to improvise. Jane. 310-474-4511
 •Orig funk band looking for addl voc w/deep gospel

sound, must be able to harmonize well. Live perf & studio. Shelly. 310-596-1903
 •Partridge Family tribute is looking for Shirley and Laurie look-alikes. 818-752-8658
 •R&B, hip-hop sngrs wtd. harmonize good ear. Infl Jodeci. Positiv, dedicatn, honesty, reliabl. 213-291-1495
 •Seeking ballsy solid voc w/great stage presence, Van Halen, Metallic, Anthrax style, dependabl, exp, drug free w/transport & income. Male or fem. 818-980-5638
 •Seeking bass baritone for jazz, R&B voc grp, ala Manahattan Transfer & Take Six, orig music. Life's too short, enjoy the ride. Dan, 213-931-9192
 •Sngr & guit wtd for Genesis cover band. Other progressively material also. Joe. 818-771-3104
 •Sngr wtd for orig rock band. Infl Queen, Xtreme, Duran Duran. Cory. 213-874-1055
 •Sngr wtd right now for Ratt tribute band. Stephen Percy look & sound alike. We have songs down & rehears studio. Msg. 818-763-2421
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 •Voc wtd, must sing R&B ala Face, Monica, Mary J. for demo proj & poss devel. 310-239-7832

•Voc wtd to form Elton John cover band. Rehears in S.F. Valley. Mark. 005 496 C035
 •Voc wtd who writes orig style. Fight, Megadeth, Metallica. 818-344-2264
 •Voc wtd: 90's hr band sks sngr to complete CD and as potential member. Infl STP. S/Garden. AIC. Send demo. PTPN. 20955 Warner Center Lane. Woodland Hills. CA. 91367
 •Voc wtd: harsh aggressv front man for upcoming CD rec & showcasing. Msg. 213-587-0769
 •Voc/sngr sngr/wrtr wtd for orig R&R proj. Infl David Lee Roth meet Steve Perry. Serious, dedicated. 818-760-4569
 •WIND OF CHANGE sks sngr/wrtr, upper middle class, persall, pwrful w/stamina. Infl Halford, Perry, Mercury, Tate. 818-897-5811
 •Wtd: guit who sings for high profile unplugged showcase, must have good looks, no pay but great exposure. Cntry/rock. 818-829-2109
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- Orig heavy metal band w material sks creatv drmr Infl Maiden, Sabbath & Priest Ralph, 805-388-0117
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- Punk rock style drmr wd to play R&R Single kick Derek 818-914-8984
- Seeking drmr for innovat ofbeat alt band Infl PJ Harvey, Velvet Underground 310-451-5596
- Seeking intense aggressv drmr, Tommy Lee style, must have solid chops, meter, dynamics Serious pros only. Have transp, income, no drugs 818-980-5638
- Sngtr/guit sngwrtr storyteller w/acous & elec set sks musngs, bass, drm, percuss, for org working band Pro

- att & talent, sense of humor Zep early Heart U2 Rob 818-249-0736
- Spiritually aware drmr wd for intense moody hr band w/great songs Must have great dynamics & feel Jeff 818-509-1974
- Teen rock band sks drmr to form trio on Westside, songs written, open to ideas, no pros Infl Hole, Everclear Supersport 2000 Cherylynn 310-473-8801
- Thunderfunkin drmr sks slammn funk band w hr edge Kentavous 714-522-2142
- Tommy Lee type nedd Infl early Van Halen, GNR Pro exp & image & must, financially backed & pro managed 510-357-2163
- TRANSULTRA sks tribal monster groove maker Infl Tool Helmet lmed gigs 6-song CD completed, Need new drmr to complete full length 213-464-2927
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- Saxphnt, 50 yrs old, avail for gigs or jam jazz only 818-339-6371
- Trombonist avail for work styles of any kind horn section & arrangr alkn avail Hank msg 1-800-610-0611

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- Fem R&B sngtr seeking aggressv mgr w/exp who can

- open night doors for my talent as sngtr & who is as dedicated as I am No games no drugs pls 310-901-8469
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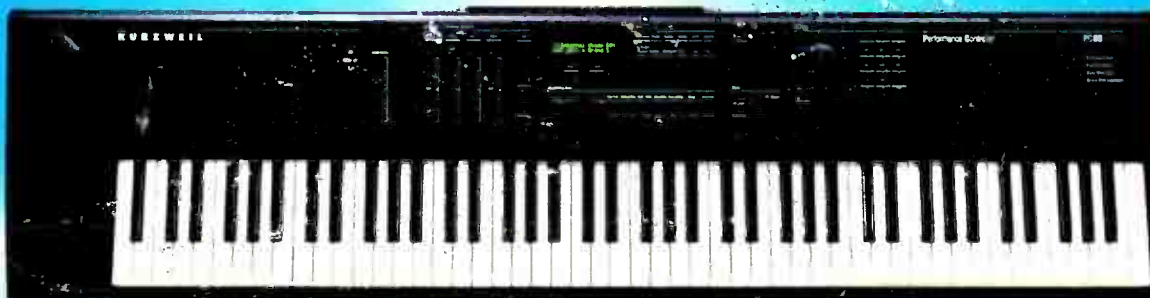
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