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see page 55

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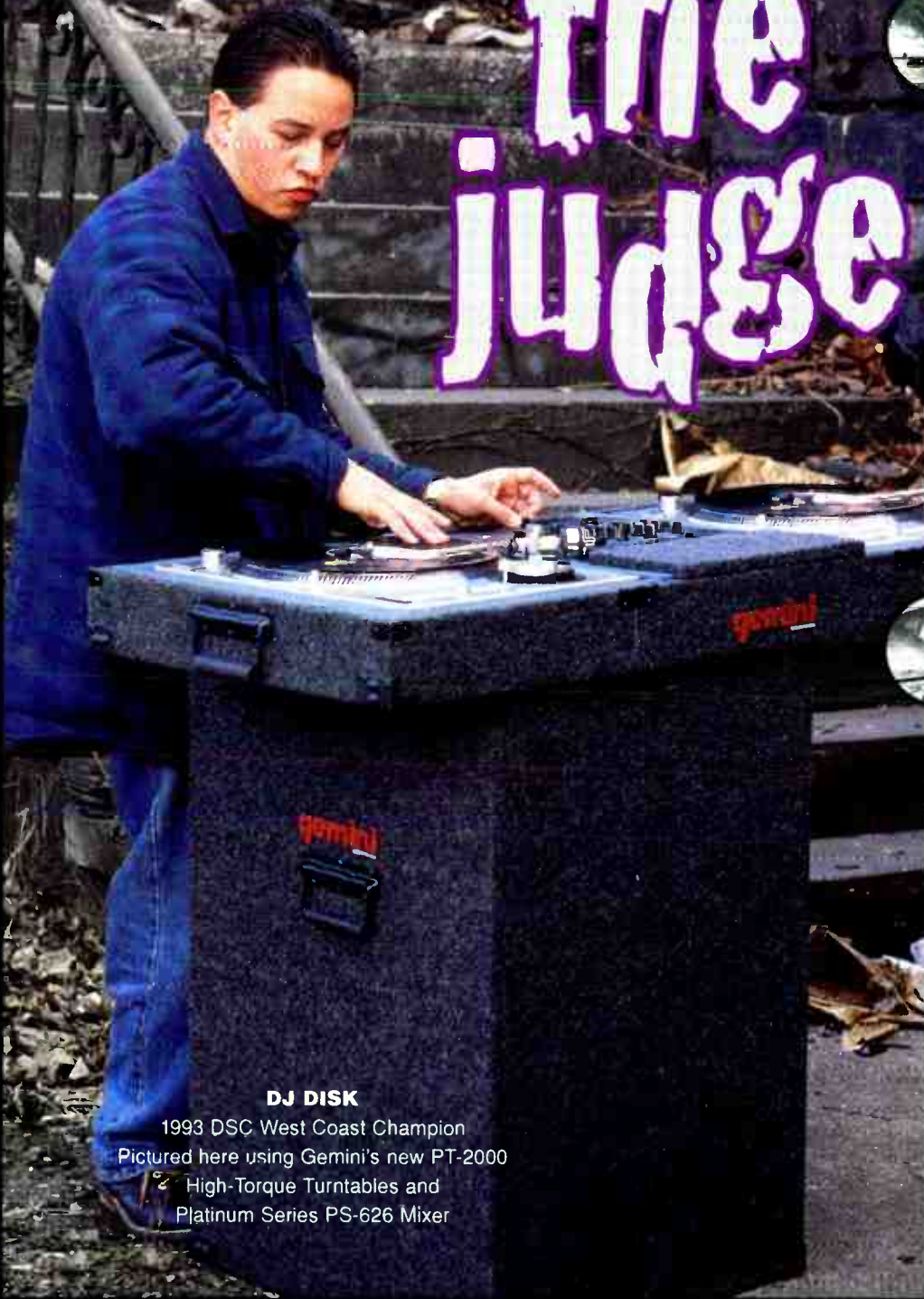
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FEATURES

70's 70's



DENNIS KELLY

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Can Stardom Be Revived?

With the widely-anticipated Fleetwood Mac reunion in the offing, *MC* asks the question: Can just any band from the Seventies recapture their former glory? Industry insiders and members of such current reformation projects as Styx, Lynyrd Skynyrd and Grand Funk Railroad address the issue.

By Jonathan Widran



MIKE POPE/TWAIN

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Industry Focus On Hanson

Behind the popularity of the Hanson brothers and their chart-topping hit, "MmmBop," lies an interesting industry story of not only how the Oklahoma trio was discovered, but how executives at Mercury Records had to get past their initial skepticism to sign the group and market them to the masses.

By Paul Suter

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FEEDBACK

Ho, Ho, Ho

Dear MC:

Thank you so much for the positive CD review on *Lifetime* by Chris Ho and band (Vol. XXI, Issue #12). It's wonderful to get such encouraging feedback after so many rejections and negative criticism. I've had record companies tell me I would never get a deal, radio air-play, positive reviews, etc.

Your disc review will open doors to more radio stations, jazz festivals, and possibly stimulate more retail sales. We are all great friends and believe in a band spirit. We like interplay and interaction. We want to groove and reach for new ideas like real artists of all mediums or periods of history.

Critics and fans have been very supportive, while certain radio stations have criticized us as being too weird, too eclectic, not in the fold of today's smooth jazz. I find many smooth jazz CDs and bands to be unoriginal. They use safe formula approaches to songwriting and copy playing styles.

Smooth jazz artists are promoting a kind of muzak mentality and listening experience. True art and creativity take a backseat to money and glamour. It's very uplifting to hear something good about a work that is honest and human.

Chris Ho

Critiquing The Critique

Dear MC:

Regarding my Demo Critique, (Vol. XXI, Issue #12), in which I received a 4.8, I'd like to address a few of the comments made. First, I do listen to "more of what's going on today." What's so great about it? Most of the bands seem to be one-hit/album wonders—where are all the Jesus Jones, James, Green Days, etc.?

I sometimes wonder if it ever occurred to the record labels why there are so many classic rock stations. Maybe, just maybe, people like that sound—that "trapped in the Eighties hard rock formula," which my music was described as.

Actually, believe it or not, I'm also writing to thank MC. Because of the Demo Critique of my past band, Mariner (same singer/songwriter), I've had songs placed in two movies, a potential third, and signed a major production deal with worldwide distribution for my new band, American Maniac™.

I'd like to close by telling your readers, a Demo Critique is one opinion. Read it, learn by it, but stick to your style! *Recording* magazine reviewed some of the same songs submitted, and had a totally different opinion. Anyway, long live Eighties hard rock.

Jimmy Henterly

■ CORRECTIONS

In last issue's Mid-Year A&R Directory, there were a couple of errors:

Dave Moss is no longer with Big Beat Records. Michael Caren is now the head of A&R at the label. Big Beat Records can be reached through Atlantic Records at 310-205-7450.

We also failed to mention Luke Wood in the A&R listing for DreamWorks Records. In addition, there is a new phone number for the DreamWorks label. They can be contacted at 310-234-7700. We apologize for any inconvenience this may have caused.

■ WRITERS WANTED

Rock & Urban Nightlife Columnists Wanted



Music Connection is currently seeking Rock and Urban Nightlife Columnists. Applicants must be published writers with deadline experience. They must also have an extensive knowledge of the Southern California nightclub industry, and will work to keep our readers informed of showcases, club Booker news, and other material related to the nightclub business.

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AMC97



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

Current

The 13th Annual Santa Monica Pier Twilight Dance Series kicked off July 3 with Boozoo Chavis, and the free Thursday night concerts continue with blues guitarist Joe Louis Walker on July 10, followed by R&B performer Johnny Otis on July 17th. Other notable performers scheduled throughout the summer include El Vez, Toots and the Maytals, Eddie Palmieri, the Jimmy Dorsey Orchestra, and the Yellowjackets. The free concerts run every Thursday night from 7:30-9:30 p.m., through September 4th. While you're there, visit Pacific Park, featuring the eight story Pacific Wheel roller coaster and VRROOM Theater, a virtual reality theater box equipped with a motion simulator ride and state-of-the-art special effects. Parking is available on the Pier and in the 1550 beach lot north of the Pier. For additional information, contact 310-458-8900.

The First Fender Catalina Island Blues Festival will be held in the ballroom of the Catalina Island Casino on August 2nd. Headlining the event will be well-known blues artist Jimmie Vaughan, founding member of the Fabulous Thunderbirds and brother of Stevie Ray. James Belushi and the Sacred Hearts will also be performing, with the Alexander Band kicking off the evening's entertainment. Ticket prices are \$40, \$50 or \$60, and may be purchased by calling 888-EVENT. Be sure to make advance reservations for cross-channel transportation. Avalon is as close as fifteen minutes via helicopter, or one to two hours by sea, with daily departures from Long Beach, San Pedro and Newport Beach. For information on travel or hotel availability, you can call the Catalina Island Visitors Bureau at 310-510-1520.

Accomplished songwriter Hugh Prestwood will be conducting an all-day seminar and song critique session at the Musicians Institute in Hollywood, on Saturday, July 19th. Prestwood is a 1994 Emmy winner for "Outstanding Individual Achievement In Music And Lyrics," for "The Song Remembers When," featured in Trisha Yearwood's Disney Channel television special of the same name. The tune also won him the 1993 NSAI "Song Of The Year" award. Prestwood also won BMI's 1991 "Song Of The Year" for "Hard Rock Bottom Of Your Heart," sung by Randy Travis. The session will consist of a discussion from 10:00 a.m. to 12 noon, followed by a song critique from 2:00-4:00 p.m. Even if your song is not being critiqued, much can be learned from the session. The seminar will be limited to 50 people, and critiques

will be limited to the first 20. Admission is \$40-\$45 with a song critique, \$35-\$40 without. (The higher price is the cost at the door.) Your ticket price also includes entry to a "Writers In The Round" performance, that same evening at 7:00 p.m., featuring Prestwood, Randy Sharp, Steve Dorff and Wendy Waldman. The Musicians Institute is located at 1655 McCadden Place, in Hollywood. Additional tickets for "Writers In The Round" can be purchased at the door. For more information, or to sign up, call NAS at 213-463-7178.

On Monday, July 21, from 7:30-9:30 p.m., veteran voice strengthening specialist Elizabeth Sabine is presenting a demonstration of how she coaches baritones into tenors for all styles of singing. Sabine says that 80 percent of the baritones have this "built-in, but suppressed" skill. Care and maintenance of the tenor voice will also be discussed. The fee is \$39. For further info, call 818-761-6747.

Emerging artists and songwriters will get their much needed chance to work and perform with top artists, and possibly win publishing contracts and cash, in the inaugural "Unisong International Song Contest." The Grand Prize winner will receive a free trip to Ireland to participate in the "Celtic Harmony" music festival, and will have the opportunity to write and perform with 25 top artists throughout the U.S., the UK and Ireland. After a weekend of jam sessions and writing collaborations, this international team, including the Unisong winner, will perform the new songs at a charity concert. A CD commemorating the event will also be released.

The eight song categories are Pop/Adult, Contemporary/Dance, Rock/Alternative, R&B/Rap/Hip-Hop, Country/Folk/Blues, Latin, World Music/Reggae (open to non-US citizens only) and Instrumental. The entry fee is \$14, a portion of which will be donated to the National Academy of Songwriters and Amnesty International.

First prize in each category is \$2,000; second prize is a single-song publishing contract with either EMI Music, MCA Music, peer-music or All Nations Music; third prize in all categories will be services and equipment packages, including recording session time, a scholarship to Musicians Institute, CD packages and more.

Songwriters should send tapes no later than September 1, to any of Unisong's offices in the U.S., the UK or Australia. For more info, call the main office voice mail and information line at 213-673-4067, send e-mail (unisong@aol.com), or you can check out their web site (<http://www.pe.net/~unisong>).

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50% For The Dogs

Singer-songwriter **Periel Marr** is generating some good karma of her own, with the release of her debut single, "Karma," on **Dreamstate Recordings**. Fifty percent of the gross sales receipts from the CD single will be donated to the **Amanda Foundation**, a non-profit organization that has been formed to rescue dogs and cats from death row at the pound.

"I believe that God helps those who help themselves," explains Marr. "But animals really can't help themselves, they are dependent on the kindness of us humans; and this is one way I'm trying to help."

If you would like to hear a sample of Marr's music, order a CD, or get more information about her, call 213-960-4318. For those interested in learning more about the Amanda Foundation, you can call 310-278-2935.

Troubadour Benefit

L.A.'s landmark nightclub the **Troubadour** is putting together a benefit show to help **Cindy Albon**, of local act **Smart Brown Handbag**, who has been stricken with cancer.

Albon's medical bills have soared to over \$100,000, and **Steven Tate** of the Troubadour notes, "If you are a part of the music scene in L.A., one of our own is in trouble and needs our help."

The benefit concert, which is being held on Thursday, July 17, at 7:00 p.m., has already confirmed appearances by **Mike Watt** and **Stephen Perkins** of **Banyan**, **Zen Cowboys**, **Velouria**, **Flourescine**, **Negro Problem**, **Ethan James**, **Brazil 2001** and **Smart Brown Handbag**, with many more artists to be announced.

But the talent lineup is not the important thing, as Tate makes

clear: "Please do not buy a ticket to see the show. Buy the ticket to support the cause and show your support. Come see this show as a gift from the artists and the Troubadour."

Fans, who wish to support this very important cause, can get tickets at all Ticketmaster outlets by calling 213-480-3232. Artists and bands can contact 310-276-1158.

Darkstarr PSA

Sci-fi band **Darkstarr** has been working in partnership with **United Cerebral Palsy** since February of 1995. Donating hundreds of hours and thousands of dollars, they have worked to produce a public service announcement for UCP.

Each year, more than 10,000 infants are born with Cerebral Palsy, making it the most widespread lifetime disability in the United States. Although there is no known cure, considerable knowledge is available to assist in managing the condition and to control some of its effects. This allows many people with Cerebral Palsy to lead full, productive lives in our society.

As for Darkstarr, they present themselves as beings from a technologically advanced society 30 million light years from Earth. They maintain that their primary mission is to deliver a strong and powerful message to mankind on subjects such as compassion for others, social disease, poverty and pollution, conveyed through the universal language of music. They categorize their sound as Sci-Tek, a blend of symphonic, industrial, TEK and metal.

In addition to their PSA, you can learn more about Darkstarr at their web site (<http://www.rhythmnet.com/bands/DARKSTARR/>), where you can download music and a 60-second sample of Darkstarr's 3D animation. For more info, contact Don Wilcox at 562-439-1550.

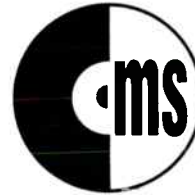


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HEALTH TALK

A DISCUSSION OF HEALTH IN THE MUSIC BUSINESS FROM **Vital 4U Liquid Energy®**



Water is the substance we need most and understanding the difference in waters is critical today. In the past I would have told you that underground natural springs were your safest bet for pure water. Today though, with all the pollution, I believe purified is best. Currently technology is advancing rapidly and it seems that the combination of solid carbon and reverse osmosis will be the wave of the future and the best way to obtain clean drinking water. Solid carbon filters alone can clear most bacteria, chlorine and chemical pollutants that we find in our drinking water. Another advantage of solid carbon block filters over reverse osmosis and distillation, is that it leaves many of the natural trace minerals in the water that our bodies can use. Water is an important element of your health. As always, everything you put in your body affects the way you feel. Make sure the water you drink is safe, fresh and clean and always try to purchase American made products with purified water like **Vital 4U Liquid Energy®** and **Screamin Energy™** at your favorite convenience store.



For more info on ginseng, call 1-800-545-6546 or visit our web site at <http://www.vital4u.com>.

See you later, Carl

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Independent studio owner David Adjian is the dream of every up-and-coming songwriter who is longer on talent and dreams than dollars, as he offers professionally produced, top quality demos for as low as \$100.

Adjian's specialty is taking a basic song idea—just chords and vocals, or even riffs that a client hums to him—and arranging, programming, engineering and producing a recording fit to make the rounds in the industry.

"My services are ideal for writers who have great ideas, but don't have access to, or the money to hire, a live band," says the Brentwood-based Adjian, who has also done a good deal of work scoring industrial films and commercials, in recent years. "If the client knows the basic sound he is looking for, I can translate his notions into full-blown productions. When someone is confused as to what direction to take the tune, I'm there to offer guidance.

"In some cases, they come with only a very rough home demo," he adds. "And, in others, they have nothing at all, just a guitar which they sit down and play as they sing the song to me. My job is to hear the drum tracks, bass lines, guitars, piano, orchestra; whatever works best for the project at hand. I'm there to embellish what they've got, and like any good producer, to

David Adjian

Producer And Studio Owner

By Jonathan Widran

bring out the best in the artist."

Realizing people's goals for them is always rewarding, Adjian says, but the real challenge comes when he's asked to record the same song for multi-genre submissions. While acknowledging that a song is "a song, melody and chords," he was recently asked to do the same tune in rock, country and R&B formats. Whatever the task, and however many of the 64 tracks his Mac is capable of recording are utilized, Adjian keeps his costs low due to his uncanny ability to work extremely quickly.

"Of course, a lot of it depends on how prepared a client is," explains Adjian, who has multiple ADAT recorders, a library of sampled sounds on CD-ROMs, drum loops and numerous sound modules programmed into his synthesizers. "If they know exactly what they are looking for, I can be mixing tracks for them onto a DAT in three hours or so. And rarely more than four or five."

Adjian produces some demos fairly generically, but upon request,



he is happy to dig into his richer palette of cultural sounds from all over the world to create more exotic soundscapes. Born in Armenia, he lived as a child in France, Rome and Beirut, before his very musical family (his mother is a professional singer, his sister a graduate of Julliard who teaches piano) moved to the States, when he was ten.

"I was recording home demos from the time I was eleven," he re-

calls. "I was exposed to everything from classical to Eastern music, so I am able to offer tastes of all types of music as a result. A lot of places with more frills are just interested in making everything sound the same, but I prefer to customize the sound to fit the client's needs."

One of Adjian's eventual goals is to produce artists on a commercial level, and towards that end, he is currently working with Angelique, an up-and-coming vocalist whose style incorporates R&B, rock and world beat flavors. She came to him for a simple demo a few months ago, and a professional relationship blossomed.

"It's evolved into a different situation from what I am used to," he admits. "I am more personally involved both creatively and emotionally, and I have much more freedom. Something just clicked with her. You just never know.

"Creating something like that is very gratifying," Adjian concludes. "But there are numerous exciting moments in my day to day work, as well. A non-musician came to me recently and wanted me to convert this riff in his head into a recording. He had tears in his eyes when I brought it to life. I enjoy the creativity of it all, sure, but those kinds of emotional moments are what it's really all about."

Contact 310-820-5781



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OUTSIDE CALIFORNIA ONLY



Clark Staub

Clark Staub has been promoted to Vice President, Marketing Planning for **Capitol Records**, the label has announced. Previously Senior Director Alternative Marketing, he will continue to work out of the label's Hollywood headquarters. Also at Capitol, **Michael White**, **Gia De Santis** and **Nancy Peponis** have each been appointed Director of Marketing. Contact 213-462-6252.

MCA Records has appointed **Bonnie Goldner** as Vice President/National Promotion. She was previously Vice President/National Promotion for RCA. In her new position, Goldner will be responsible for creating and executing promotion strategies for all Top 40 releases from MCA Records. The label has also named **Lori O'Brien** Manager of Alternative Marketing and Sales. You can contact MCA's Universal City, California headquarters at 818-777-4000.



Joanne Grand

Joanne Grand has been named National Director of Rock Promotion at **Red Ant Entertainment**, where she will oversee all aspects of rock and metal promotions. Also, **Steven Zap** has been named VP of Pop Promotion. Contact Red Ant at 310-385-1413.

Mike Easterlin has been promoted to National Director of Promotion at **Virgin Records**, where he was most recently West Coast Regional Marketing Director. **Cary Vance** was named Senior Director of Promotion, where he will oversee crossover and dance marketing activities. Also, **Lisa Giuntoli** has been appointed Los Angeles Regional Marketing Director. Contact Virgin at 310-278-1181.

Atlantic Records has promoted **David Burrier** to Manager of Operations for the label, where he was previously Assistant to the Senior Vice President/General Manager. In addition, the label has named **Jeffrey Jackson** Senior Director of Advertising and Merchandising, and **Adam Abramson** has been promoted to Director of Sales. All three will be based at Atlantic's New York headquarters, which can be reached at 212-707-2000.



Rory Parness

Rory Parness has been promoted to the post of Vice President of Finance at **Zomba Recording Corporation/Recorded Music Divisions**, where he will oversee and develop Zomba's financial and operating systems; and **Gerry Kuster** has been promoted to Vice President of Production. In related news, **J.R. Rizzo** has been appointed as Midwest Regional Promotion Manager for **Jive** and **Silvertone Records**, and **Theola Borden** was named Publicity Manager for **Jive** and **Verity Records**. For more info, contact Dan Klores & Associates at 212-685-4300.



Brian Hamilton

Brian Hamilton has been promoted to the new position of Director of OEM (Original Equipment Manufacturer) Business Development at **Sonic Foundry**, a Wisconsin-based software company. The company has also brought in **Peter Haller** as Software Design Engineer. Contact 608-256-3133.

Universal Music Group has promoted **Mel Jones** to the post of Vice President, Planning, and **Adam Ainley** has been named to the position of Director of Planning.

Also, **Cecille Pagarigan** has been upped to Senior Director of Marketing, Universal Music & Video Distribution. Contact the Universal Music Group at 818-777-0915.



Cary Sherman

Cary Sherman has joined the **Recording Industry Association of America (RIAA)** as Top Legal Counsel, where he will represent the interests of the \$12.5 billion U.S. sound recording industry. Contact the RIAA at 202-775-0101.

Marsha Vlasic has formed her own booking agency, **MVO**, the **Marsha Vlasic Organization**, following her departure from the William Morris Agency in New York. All of her clients, including Iggy Pop, Elvis Costello, Tracy Chapman, Lou Reed, Moby, Ben Folds Five and Neil Young, have joined her at MVO. For the time being, you can reach the New York-based company at 212-840-6011.



Susanne White

Guardian/EMI Records has promoted **Susanne White** to Senior Director of Promotion. White, who was previously Director of National Promotion at the label, will be responsible for all aspects of developing promotional projects for the label, as well as aiding in the development of crossover releases for the label's sister company, **Angel Records**. Contact 212-603-8633.

Paula Morris has been promoted to Vice President of Marketing, World Music, Jazz and Distributed Labels at **BMG Classics U.S.** Morris will be based out of the company's New York offices, where she will oversee the marketing of all jazz and world music releases for the company. For more information,

you can call BMG Entertainment at 212-930-6790.

The **National Academy of Recording Arts & Sciences (NARAS)** has named **Mauricio Abaroa** Executive Director of the newly created **Latin Academy of Recording Arts & Sciences (LARAS)**. Best known as the personal and business manager of Mexican-based artist Luis Miguel, Abaroa will guide LARAS' development, which will eventually include the creation of a Latin American Grammy Awards process. For more info, you can contact Maureen O'Connor of Rogers & Cowan Public Relations at 310-201-8816.



Darryl Lindsey

Darryl Lindsey has been named Senior Director Product Management for **Mercury Records**. In other Mercury news, **Jodi Williams** was appointed Senior Director of Promotions, **Marlo Martin** is now the National Director of Street Marketing and Promotion, and **Mike Klein** has been promoted to National Manager of Crossover Promotion/West Coast. Contact 212-333-8000.

MTV Networks has appointed **David W. Sussman** Senior Vice President and General Counsel of Law and Business Affairs for the company. He was previously Executive Vice President and General Counsel for the New York Yankees baseball franchise. Contact MTV Networks at 310-752-8000.

Struan Robertson has been named Intercom Systems Engineer for Europe, Africa and the Middle East by Minneapolis-based **Telex Communications**. The broadcast communication, tape duplication, pro audio and multimedia products manufacturer can be contacted at 612-884-4051.

Alan Zak has been promoted to the position of President at the **Alesis Corporation**, a leading studio electronics company. Zak has been with the company since 1986, and was most recently VP of Alesis Engineering. Contact 310-558-4530.

New Line Cinema has promoted **Mark Kaufman** to Vice President of Music/Business Affairs, where he will oversee music licensing and negotiate score soundtrack deals for both New Line Cinema and Fine Line Features. Contact 310-854-5811.



HERNANDO COURTRIGHT



Title: Co-President
Duties: Full service
Years With Company: 1
Company: Fore Reel Entertainment
Mailing Address: 201 East 87th St., New York, NY 10128
Phone: 212-410-9055
FAX: 212-831-0823

Background: Co-Presidents Hernando and Doreen Courtright are the husband and wife team behind Fore Reel Entertainment. This is a team that brings nearly 25 years of music industry expertise to the label. Hernando started at Warner Bros. with Bob Krasnow, and then joined A&M Records in the A&R department, overseeing the likes of Tim Curry, John Cale and Peter Frampton. Meanwhile, Doreen was at Epic's A&R department for thirteen years, handling artists like Jeff Beck, Cheap Trick, Miami Sound Machine, Ted Nugent, Europe, and the Tourists with Annie Lennox and Dave Stewart.

The two launched Courtright Management, Inc. (CMI) in 1986, a company specializing in record/publishing deal brokering and the management needs of producers and recording artists.

During its beginnings, some ten years ago, CMI handled notable producers like David Kershenbaum, and later Tom Werman, Tony Visconti, Kevin Elson, Neil Kernon, Eddie Kramer and Mark Dodson, so Fore Reel Entertainment seemed to its founders as a natural progression from the management company.

Fore Reel's first releases include NooVooDoo, a group founded by drummer Jimmy Daniel (Chuck Berry, John Mellencamp), his wife/lead singer Mary DeSarle (Paul Simon, Belinda Carlisle, Mavis Staples) and keyboardist Jocel Almeus. Other acts include songwriter/pianist Mark Mangold and young alterna-chanteuse Deena Miller, daughter of renown producer Jimmy Miller, who is also a former backup singer for Meat Loaf.

Talent Search: "The first signing [NooVooDoo] came to us through a producer that we're not representing. He's an independent producer, who is always bringing us his new projects and that was one of them. It was on his show reel. We said, 'Wait a minute. Stop! What is this?' He gave us the guy's number.

"The second project, Mark Mangold, a singer-songwriter, came from a friend who's a manager in the business. [That relationship] kind of started with us shopping him as an artist. Through the course of this, he kept doing more and more songs so it ended up being a finished CD. I was pushing him in that direction, because you really have to get a CD out. That's almost the minimum you've got to do in this day and age.

"Shopping a demo doesn't do much. Labels want to see that the artist has a commitment to the music. Major labels love people to do all the work, and then they come in and take it over.

"Both NooVooDoo and Mark Mangold came about that way. We were kind of shopping them, and we pushed them in the direction of finishing up enough material so that they'd have a CD. They were both finished projects. Though we kind of helped, they were more like a licensing kind of deal. We helped from a management point of view of giving advice."

Label Genesis: "We had these two things hanging around, so we said we could shop the CDs or go ahead and put them out ourselves. That led us to talking to the producers, and seeing if they had something they wanted to bring to us. A lot of time we'll shop projects for our producers; they don't have the time. They go off into another project and, at times, these artists either don't have management or don't have good management. We feel we can fill that role and help take it around."

A&R History: "A&R doesn't really train you to do anything else. It isn't like sales where you leave sales and you can sell anything at any other company. You're out there looking for talent. It doesn't help you in any other field. The only thing you take out of A&R is a way to start a label or become a producer."

Personal Background: "I started off as a musician originally, and played in some bands. Having been a player, and also having done A&R, I have that kind of empathy for artists. I've also worked retail, and I've booked local bands in Los Angeles, so I've kind of done a little bit of everything, but I didn't know what I wanted to do. If I couldn't be a musician, I wanted to stay in music and stay creative.

"When I left A&R, I had a look around to see what was lacking

out there. My original vision was to be a producer, but I just felt that there were a lot of talented producers out there already doing it. There was a lot of competition in that area. But I did feel there was a lack of good management. All the managers who came across my desk during my two stints at labels, I wasn't really impressed with. I felt bad for the artists, but you can't tell them that."

Management: "I can name a lot of projects that I've brokered deals for that don't have management. Our producer does a project, or they have a friend who's kind of helping them but who doesn't have the connections, because they're based somewhere where they don't know the A&R community and they don't have the wherewithal to get on a plane and fly out to do meetings. We have those connections, so we'll just make arrangements to do a six-month shopping deal. If we can't get you a deal, then all bets are off.

"If you don't have management, why start now? I'd rather find out if I can get you the deal. Then you can get better management. To get good management without a deal is hard, unless you're happening or you're a flavor of the month coming down the pike.

"We just do a six-month contract with a two or three page deal. If we can get you a deal, then we get a piece of it and have first right of refusal to manage it. Or, at that point, maybe the label can take care of that.

"If you don't have management, don't spend the money negotiating a management deal. Two years from now, you're going to spend the next two years negotiating your way out of the deal, because you made the wrong deal when you weren't coming from a position of strength. You were basically an unsigned act with nothing to offer yet.

"If the music's ready to be shopped, why do you need a manager? If you've done it all yourself up this point, why screw it up with a dumb-ass manager?"

Pet Peeves: "Here's an example of what I really did not like [as an A&R rep]. When a manager would call me up to play me an act, he'd bring me something and by the third song they'd say, 'Take it off. Let me play you something else.'

"We'd go through almost two or three different things. They'd bring you three or four things when the meeting was about one artist. The minute the A&R person looks like they're losing interest, the manager shifts gears into the next thing. It was almost like a used car salesman."

Musical Tastes: "The label's focus is on music that Doreen and I might listen to at home. That could mean alternative rock, world mu-

sic, new age, folk or blues.

"I'd rather find music that's a little more exclusive. It's a little classier; we're not catering to teenagers. Not to say someone who's nineteen won't get off on it, but really we're talking college and on up. It's more musical, and less on fashion and image. It's more about what they have to say, or their playing ability.

"You've got to support music that you can listen to, yourself. I have two kids. I know all the alternative bands out there, but for me, ten years ago, I still would have been chasing some of those bands, but I just don't have the patience for it. I'd rather deal with artists who are a bit more mature in what they want."

Adult Music: "There are a lot of labels out there doing it, but there are more labels catering to teenagers. Look at what's happening right now with all these young acts: Hanson, Radish, Jonny Lang, the Spice Girls. They're all catering to thirteen-year-olds. I'm not looking to do that. Doing that takes more money. You have to have the big machinery to do that. There are other ways to slide beneath the radar and find an audience without the majors getting in your way."

—Interview By
 MC Staff Writer Tom Kidd

A&M GOES TECHNO



A&M Records and label Chairman/CEO Al Cafaro (top, center) has inked a multi-year joint venture deal with L.A.-based techno vets Philip Blaine (seated, left) and Gary Richards (seated, right), for a new techno and electronic-based label, called 1200. The initial signing to the new label is the Pennsylvania-based outfit God Lives Underwater, who will release their debut single later this summer, with their first album due out next year. Blaine and Richards have been pioneers in the techno and electronic scene in Los Angeles, as rave and concert promoters, managers, radio promotion execs and producers. For further information, you can contact 1200 at 213-856-2751.

NARAS HONOREES



The Los Angeles Chapter of NARAS recently honored producers, songwriters and other industry folks for their artistic and creative accomplishments. Pictured (L-R) are: (top row) producer Don Was, L.A. Chapter Executive Director Angela Bibbs-Sanders, producer David Foster, Walt Disney Motion Picture Group Chairman Joe Roth, NARAS President/CED Michael Greene, honoree Glen Ballard, (bottom row) Walt Disney Television Animation VP Bambi Moe, honoree Kathy Nelson, songwriter Carole Bayer-Sager, honoree Rick Dees, honoree Melissa Manchester, and NARAS L.A. Chapter President Greg Knowles.

Another One Bites The Dust

In a stunning announcement, the American division of **EMI Records** has been closed. This startling development is presumed to be the final stage of the **EMI Music Group's** restructuring of **EMI-Capitol Records Group North America**, the domestic music operations arm of the worldwide company. EMI Records, a New York-based label, has ceased operations, and its roster, as well as some of its staff, will now be incorporated into **Virgin Records** and **Capitol Records**. In addition, **Tom Zutaut's** label, **The Enclave**, will be consolidated into Virgin.

All told, nearly 150 EMI staffers will lose their jobs, including **Davitt Sigerson**, President/CEO of the U.S. label. Zutaut and other key Enclave execs will stay on for a period of time to help smooth the transition of certain projects.

The announcement is the final step in a streamlining process that began in late May, with the end of **Charles Koppelman's** reign as Chairman of the EMI-Capitol Records Group North America.

EMI Recorded Music is the name of the new North American headquarters, which will be headed by **Ken Berry** in Los Angeles. Berry is formerly the Chairman/CEO of the **Virgin Music Group**.

Country News

Mere months after stepping down as President of **Giant Records Nashville**, where he helped put together the monster-selling 1994 Eagles tribute album **Com-**

mon Thread, **James Stroud** has been named principal executive of **DreamWorks Records Nashville**.

During his career as one of the top producers in country music, Stroud has produced 51 Number One singles, and, since 1989, albums that he has produced have sold more than 50 million units. This appointment will surely help the **DreamWorks** family, which has not exactly set the charts on fire in the rock and pop arenas, in their three years of business, with the notable exception of the eels' debut. **DreamWorks Records** is a division of **DreamWorks SKG**, the entertainment conglomerate started by **Steven Spielberg**, **Jeffrey Katzenberg** and **David Geffen** back in 1994. For the present time, questions regarding the Nashville operation should be directed to the company's Los Angeles offices at 310-234-7700.

Hollywood Records has announced the formation of a Nashville-based record label that will be headed by **Randy Goodman**. An industry veteran who spent sixteen years with **RCA Records**, both in Nashville and New York, Goodman has been named President of the as-yet-unnamed label. Distribution will be handled by **PolyGram Records**. Interested parties can contact publicist **Evelyn Shriver** at 615-383-1000.

GlassNote/Mercury Pact

Indie label **GlassNote Records** has inked a deal with **Mercury Records**. Headed by industry vet **Daniel Glass**, the New York-based **GlassNote** is seeking out "cutting-edge music in rock and R&B." The agreement brings Mercury's sales,

promotion and distribution resources into the **GlassNote** family. For further information, you can contact **GlassNote** through **Peter LoFrumento** at **Ken Sunshine Consultants** (212-621-6027).

Russ Is Starbound

Russ Regan, the 30-year industry veteran who was instrumental in the successes of **Elton John**, **Neil Diamond** and **Olivia Newton-John** during his stint as GM of **Uni Records** in the early Seventies, has been named President of **Starbound Records**, a new independent label launched by **Crossroads V Communications**.

The label, which will be distributed in the U.S. by **Navarre**, will focus on dance and hip-hop music, and is currently seeking artists. The first signings are the Florida-based dance diva **Gladys Banks** and the techno-big band act **Electric Swing Record Zone** and **Star Zone** are two **Starbound** affiliated labels which will focus on catalog releases. You can find out more by calling 310-277-6755.

Unsigned Search

Sugar Glider Studios, a new TV facility in L.A. County, founded by the mother and daughter team of **Pamilia** and **Amanda Mosher**, is seeking bands for the video series **Rose City Rocks**. **Amanda**, a Berklee College Of Music graduate, is a composer and singer, and her mother is a producer and former music talent manager.

They are looking for "innovative rock/pop/alternative bands [ages 16-28] with live experience." Send your press kit to: **Sugar Glider Studios East**, Attention Booking, 4a Claymoss Road, Brighton, Mass. 02135.

Happy Beat Records, a Houston, Texas-based indie label, is looking for unsigned artists for its

1997 Independent Artists album. Unsigned artists of all genres are eligible for inclusion. Interested parties can send your demo packages to: **Talent Search 97**, **Happy Beat Records**, P.O. Box 266775, Houston, TX 77207-6775.

This & That

The lead vocalist void in **Genesis**, following last year's departure of **Phil Collins**, has been filled. Twenty-eight-year-old **Ray Wilson** has officially joined founding members **Tony Banks** and **Mike Rutherford** on the new **Genesis** album, **Calling All Stations**, which is due out later this summer. "Calling All Stations." Isn't that similar to a phrase used by a naval crew when a ship is sinking?

The first two indie releases by **RCA** group the **Dave Matthews Band** are being released through **BMG**. Prior to the successes of **Under The Table And Dreaming** and **Crash**, the group released **Remember Two Things**, a 1993 live album, and **Recently**, a 1994 five-song EP.

Arista Records is keeping the **Dead** alive, as in **Grateful Dead**, with the release of **Grateful Dead: Fall Out From The Phil Zone**, a two-CD compilation of electric and acoustic live material, personally chosen by the band's bassist, **Phil Lesh**.

Rap King?

Rodney King, whose beating by members of the LAPD. and subsequent trials, sparked off the infamous L.A. riots, is using some of the \$3.8 million that he won in a civil suit against the city of L.A. to start his own rap label. **Alta-Pazz Recording Co.** is the name of the label, and rap group **Stranded** is the first signing. King is currently seeking distribution.

—Compiled By MC Senior Editor Steven P. Wheeler

THESE GUYS ARE 'NUTS'



Mammoth Records group the **Squirrel Nut Zippers** were recently honored in **New York** with gold plaques for their album **Hot**. Pictured (L-R) celebrating the surprise hit are: (top row) **SNZ's Ken Mosher**, **Mammoth President Jay Faires**, **SNZ's Chris Phillips**, **SNZ's Tom Maxwell**, **SNZ's Je Widenhouse**, **Mammoth VP/GM Steve Balcom**, **SNZ's Katharine Whalen**, **SNZ's Stu Cole**, (bottom row) **Mammoth VP/CFD Chris Sawin**, **SNZ's Jimbo Mathus**, **Mammoth VP/Promotions Sean Maxson**, and **Mammoth National Director of Publicity Keith Hagan**.



ASCAP SHOWCASE



A slew of industry professionals and performers recently attended the "ASCAP Presents..." showcase at the New York nightclub Don Hill's. Toronto-based group Blaxam was among the artists who performed, and they were greeted by a host of well-wishers. Pictured (L-R): David Bryan, Bon Jovi keyboardist/co-manager of Blaxam; Jon Bon Jovi; Frank La Rocka, A&R Rep, Mercury Records; Mick Jones of Foreigner; Jonathan Love, Senior Director of Membership, ASCAP; Scott Belone, co-manager of Blaxam; and band members Adrian Eccleston, Shannon Maracle, Dean Jarvis, Jacintha Tuku, Saidah Baba Talibah and Washington Savage.

FAI News

Fox Agency International, a special purpose subsidiary of the Harry Fox Agency, has reached an agreement for the payment of mechanical royalties for the use of FAI's publisher client repertoires in nine Southeast Asian countries. The "Big Six" multinational music companies (Sony, EMI, Warner, PolyGram, Universal and BMG) have also entered into the deal, which establishes a mechanical royalty rate in the Pacific Rim.

The agreement was reached during meetings at MIDEM-Asia in Hong Kong and will include the following countries: China, Indonesia, Malaysia, Hong Kong, the Philippines, Singapore, South Korea, Taiwan and Thailand. Under the new deal, FAI will receive release information and royalty suspense for all product distributed in the nine territories. FAI will also be entitled to conduct royalty audits of the record labels to ensure pay-

ment accuracy.

The territory of Southeast Asia is one of the fastest-growing regions for recorded music in the world, with Anglo-American repertoire accounting for approximately 35 percent of the Southeast Asian market. FAI represents the interests of more than 4,000 American publishers and several European mechanical rights societies. FAI began its Southeast Asian operations in Singapore, in 1994, and last year FAI established a second office in Taiwan.

Industry Grapevine

ASCAP in New York (212-621-6000) has promoted Al Wallace to Chief Operating Officer. Wallace, who has been with ASCAP since 1989, was previously Senior VP, Operations.

SESAC has extended its contract with Bill Velez to continue in his role as President/Chief Operating Officer. Velez has also been elected to SESAC's Board of Directors. You can contact SESAC's Nashville headquarters by calling 615-320-0055.

EMI Music Publishing has promoted "Big Jon" Platt from Creative Director to VP, Creative. He can be reached at EMI's Los Angeles offices (310-652-8078).

Zomba Music Publishing has promoted Richard Blackstone to Senior Vice President. Contact Zomba's New York headquarters at 212-727-0016.

Still Working Music Group, the publishing company headed by Roy Orbison's widow, Barbara Orbison, has added Chris Keaton to its staff. Keaton was previously an independent songplugger, who owned and operated his own company, Chris Keaton Productions. Still Working Music can be contacted at 615-242-4201.

BMI POP AWARDS



BMI's Pop Music Awards, which were recently held at the Beverly Wilshire in Beverly Hills, honored the top BMI songwriters and publishers from the past year. "Dne Sweet Day" (recorded and co-written by Boyz II Men and Mariah Carey) and "Nobody Knows" (BMI's "Pop Song Of The Year") were among the songs that achieved the honor of being the most played and performed of 1996. Pictured all smiles at the awards show are (L-R): producer-songwriter Antonio "L.A." Reid, President of LaFace Records; songwriter Joe Rich, co-writer of "Nobody Knows"; Shawn Stockman and Nathan Morris of Boyz II Men; Frances W. Preston, President/CEO, BMI; Tony Rich; and Wanya Morris and Michael McCary of Boyz II Men.

Publisher News

EMI Music Publishing has inked a new publishing deal with production-songwriting duo SoulShock & Karlin. Based in Los Angeles, but originally from Denmark, SoulShock & Karlin have collaborated with a number of hit artists, including Babyface, Madonna, Toni Braxton and Brandy. The duo has also launched a new label, Soulpower Records, which will be distributed by Virgin

Records. The first Soulpower release will be from R&B songstress Shiro.

MCA Music Publishing has signed a long-term deal with the Smashing Pumpkins for representation in all territories outside North America. The deal will include six albums from the group, as well as other Smashing Pumpkins songs, such as "The End Is The Beginning Is The End" from the new Batman & Robin soundtrack.

BALLARD COLLECTS SONGWRITING HONORS



The National Academy of Songwriters (NAS) recently named Glen Ballard "Songwriter Of The Year" and honored him in an awards show at the Palace in Hollywood. Ballard, who was also recently named ASCAP's "Songwriter Of The Year," has collaborated with a wide variety of hit artists, including Alanis Morissette, Michael Jackson, Van Halen, Quincy Jones, Barbra Stresand and Aretha Franklin. Pictured backstage at the NAS Awards show are (L-R, standing): producer-songwriter David Foster, Glen Ballard, producer-songwriter Walter Afanasieff, Curtis Stigers and (seated) Paul Anka.

ASCAP PROMOTION



Al Wallace has been named Chief Operating Officer of ASCAP.

MCA ACQUIRES ALL NATIONS



MCA Music Publishing has acquired the publishing interests of All Nations Music. Founded in 1988, All Nations was previously owned by the Pritzker Family, and has approximately 4,000 copyrights, including catalogs by the Statler Brothers, the Platters and the Gatlin Brothers. Pictured celebrating the deal are (L-R, standing): Ron Wray, VP, Parent Company of the General Partner of All Nations Music; John Massa, VP, Administration, All Nations Music; Irwin Griggs, VP, Special Projects, MCA Music Publishing; Billy Meshel, President/CEO, All Nations Music; Michael Sammis, Chief Financial Officer, MCA Music Publishing; Gerald Margolis, Esq. of Manatt, Phelps & Phillips; Neil Nagano, VP, Legal & Business Affairs, Universal Music Group; (L-R, seated) David Renzer, Worldwide President, MCA Music Publishing; and Glen Miller, VP of the General Partner of All Nations Music.

ASCAP Awards

ASCAP recently held its annual Rhythm & Soul Awards at the Manhattan Center in New York. "Songwriter Of The Year" honors were shared by Sean "Puffy" Combs and Jermaine Dupri, while EMI Music Publishing was named "Publisher Of The Year." Other winners included "You're Makin' Me High" for Top ASCAP R&B Song; "How Do You Want It" for Top ASCAP Rap Song; "Make The World Go Round" for Top ASCAP Dance Song; and Shaggy for Top ASCAP Reggae Artist. A special recognition award went to Vivian Scott, head of Black Music

A&R at Epic Records. There was also a special tribute for the late Biggie Smalls (aka the Notorious B.I.G and Christopher Wallace).

Joel Meets Dylan

Billy Joel has recorded a new Bob Dylan song called "To Make You Feel My Love" for an upcoming greatest hits compilation, scheduled for release later this year.

This is not the first time that the Piano Man has dipped into Dylan's formidable catalog, as Joel also covered Dylan's immortal tune "The Times They Are A-Changin'" back in 1987, on his live album, *Kohuept*.

BMI FILM & TV AWARDS



At BMI's recent Film & TV Awards, composer Patrick Williams received the prestigious Richard Kirk Award in recognition of his career achievements. Williams' credits include television and film projects like *Breaking Away*, *The Streets of San Francisco*, and *The Lou Grant Show*, as well as being the music director for Frank Sinatra's mega-selling *Duets* album. Pictured (L-R) onstage during the presentation are Frances W. Preston, President/CEO, BMI; Patrick Williams; and Ooreen Ringer Ross, Assistant VP, Film/TV Relations, BMI.

MARC FERRARI

Owner, Master Source



The "do it yourself" approach has caused a massive surge in independent labels in recent years, and now independent publishers are starting to become more and more prevalent. One such indie publisher is Master Source, which currently specializes in placing music from unsigned artists in film and TV projects.

Master Source was founded by Marc Ferrari, a former member of the hard rock bands Keel and Cold Sweat. Although the bands recorded albums for A&M and MCA Records, and toured extensively, the two groups eventually broke up, and Ferrari branched out into doing his own projects.

"About five years ago," he explains, "I was at a crossroads. I loved music and it's always been a very important part of my life, but I wasn't really able to make a living at it. I had a friend who was making a B-movie, and he mentioned that he was going to need some hard rock songs. I had all these demos that I had already recorded. They paid me to use the music in the film and I was ecstatic," he adds with a laugh.

"This company was started by a musician for musicians. I'm extremely approachable and I try whenever possible to push local talent and up-and-coming artists... Because we have a lot of unsigned artists, music supervisors don't have to go to a record company and publisher to get the music."

—Marc Ferrari

"So then the lightbulb went on, and I said, 'Hey, maybe there's something in the film and TV area that I haven't really explored yet.' So I started compiling my own material and started representing some friends of mine. I put together compilation tapes and sent them to all the film companies, studios and licensing departments. I got on the phone and called everyone that I could, and things started growing from there."

Master Source has already placed over 350 songs in the past two years, in a diverse array of film and TV vehicles, including *The X-Files*, *Melrose Place*, *General Hospital*, *Ransom*, *The Devil's Own* and *Selena*. Ferrari credits Paramount, Disney and Warner Bros. Television as being among the first companies to respond positively to his services. He has also added a partner, Scott Nickoley, to help run the day-to-day business.

Eventually the compilations Master Source put out evolved from tapes to a boxed CD collection. And a good deal of the artists who find their way on to these compilations are local artists from the Los Angeles area.

"This company was started by a musician for musicians," Ferrari says, adding that he welcomes unsolicited material. "I'm extremely approachable and I try whenever possible to push local talent and up-and-coming artists. I've found a lot of new talent through *Music Connection* and the Los Angeles Songwriters Showcase.

"I think one of the reasons we've been so successful is because we have great material. We only acquire album-quality recordings. Secondly, we're very attentive to the needs of the creative community. And since we often own the composition and the master recordings, it allows us to be very flexible. Because we have a lot of unsigned artists, music supervisors don't have to go to a record company and publisher to get the music. With Master Source, it's just a one-stop deal."

Ferrari says that in the future, he would like to see Master Source grow to become a publisher that will sign writers to publishing and development deals. He adds: "I like to give back to the creative community, because the community has done so much for me. I moved [to L.A.] not knowing anybody and I was able to sign to a major label and tour around the world. I am constantly amazed at the depth of talent we have here in L.A., with all kinds of music—rock, country, jazz, blues, reggae, rap—you name it. I think L.A. is the greatest creative community in the world."

As for advice to unsigned artists, Ferrari says, "Keep your demo short, with no more than four songs. Always put your best song on first. Make sure that your demos are the best recording quality they can be. And most importantly, don't give up."

Contact Master Source at 818-994-3400.



MACKIE LAWSUIT: Mackie Designs Inc. has filed a lawsuit in U.S. District Court in Seattle, alleging trademark and trade dress infringement, copyright and patent infringement, and unfair competitive practices by two U.S. entities and a German company, as well as their CEOs and other executives. Mackie, a developer, manufacturer and marketer of professional audio equipment, is suing the New York-based Sam Ash Music Corporation and Samson Technologies, in addition to Ulrich Bernard Behringer and his company, Behringer Spezielle Studiotechnik GmbH.

In the lawsuit, Mackie claims that the defendants conspired to manufacture and distribute copies of Mackie audio products, using copied layouts and identical components to those developed by Mackie. The copies, the suit alleges, were manufactured and assembled by companies located in China, and were then sold at substantially lower prices than the authentic Mackie products. These copied products were distributed in the U.S. and Canada through the Sam Ash Companies,

which, the complaint alleges, funded the copying. Mackie is seeking actual damages of \$109 million, trebled to \$327 million under federal law, plus legal fees. For more information, you can check out Mackie's web site (<http://www.mackie.com>).

STUDIO NEWS: After a three-year hiatus, the Bay Area rapper known as Chunk is back in the studio, mixing his new single, "Dead Presidents," in Studio C at Music Annex Studios in Menlo Park, California. Chunk's new album will be released on élan records...Mammoth Records act Fu Manchu was in at Grandmaster Records Ltd. in Hollywood working on their upcoming release; J. Yuenger produced, Brad Cook engineered and Lisa Lewis assisted.

VIDEO NEWS: Video Music Inc. and *Flipside* magazine have released *The Best Of Flipside Video #6*, a 60-minute video that features live performances from two legendary L.A. punk bands, the Dickies and the Weirdos. Priced reasonably at \$16.98, you can order the video by calling 610-666-6080. Have your credit card ready. **MC**

WINANS DON'T KNOW



Motown recording artist Mario Winans enlisted the aid of rapper Mase and the production talent of Trackmasters on the remix of his new single, "Don't Know." Pictured during the remix video shoot in New York are (L-R): Mase; Eddie Ferrell, Executive VP, A&R, Motown Records; Mario Winans; and Andre Harrell, CEO/President, Motown Records.

AN IRISH COWBOY?



Country superstar Garth Brooks is pictured taking a break during the shooting of a scene in the Wicklow Mountains outside of Dublin, Ireland. The footage is to be used for a television special next year, featuring Brooks' record-breaking outdoor concerts at Dublin's Croke Park, which brought in more than 120,000 fans for three shows. Pictured (L-R) are: director Michael Salomon, Garth Brooks and producer Jon Small.

ROCKIN' COWARDS



Elektra outfit Coward is pictured with veteran producer Jerry Finn (Green Day, Rancid), at Conway Recording Studios in L.A., putting the finishing touches on their recently released self-titled debut. Pictured (L-R) are: Joey Sykes, lead guitar; Billy Alemaghides, drums; Jerry Finn; Shepard, vocals, guitar; and Pete Savad, bass.

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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Luis Bacalov

With his Oscar victory for *Il Postino*, this veteran European film composer is now a worldwide name

By Jonathan Widran

A self-proclaimed vagabond, whose wanderlust has prompted him to reside in various South American and European countries, Luis Bacalov's numerous travels have given him a rich palette of ethnic sounds to draw from, in creating his eclectic film scores. Having worked with top European film directors like Federico Fellini, Pier Paolo Pasolini, Ettore Scola and Alberto Lattuada, Bacalov's love for adventure translates brilliantly into enhancing the emotions of the movies he composes for. Depending on the project, however, such daring is not always rewarded.

"Having been to so many places, it is natural for me to gravitate towards the music of numerous cultures," says Bacalov, who was born in Argentina and hopped around Colombia, Spain and France before settling in Rome, in recent years. "But film scoring is not something you do for vanity; it is a job and you're not always able to do exactly what you want as a composer. You have to run everything by the director and producers, and they are often more conservative than I am."

Bacalov's career trajectory rose from noted European film scorer to world renowned composer, with his 1996 Academy Award for Best Original Score for the Oscar-nominated sensation from Italy, *Il Postino*. Directed by Michael Radford, the film's cross-cultural popularity and critical acclaim made a case for the possibility of a sweet little heartfelt story proving as viable to the world's moviegoers as our typical studio blockbusters.

"We were all stunned when the movie started showing all over the world, and when those five nominations were announced," says Bacalov, who adds that "it is gratifying to also see the soundtrack becoming so popular on its own."

While many directors believe that a film's underscore should reflect the grand scheme of a cinematic sequence—or, as Bacalov says, "stormy music always accompanying a rainstorm"—Bacalov has succeeded by digging deeper into the heart of the characters and writing almost strictly from those inner emotions.

"I like to look at it as capturing the invisible things," he explains, "all you cannot immediately see on screen, rather than the obvious; what you feel as opposed to what you see. I enjoy playing the role of psychologist and seeing what develops."

Because of generally more limited budgets for foreign films, Bacalov composes slightly differently than most of the American scorers on the scene today. While synthesizers are en vogue to simulate a test orchestra flavor, before actually calling in live strings, Bacalov rarely has the money for, nor the interest in, such things. Sometimes, he'll write like Jerry Goldsmith did in the old days, sitting at his grand piano; and other times, he'll just compose the music the old-fashioned way: in his head. "Either way, I will use my piano to then converse with the director about what I feel a certain scene needs," he says. "Sometimes, everything is agreed upon right away, and other times, they suggest reworking it to better suit their vision. Either way, it's always an organic process. Once everything is in shape, we bring in the orchestra and record what you hear in the film."

According to Bacalov, the difference between scoring for American and European movies is the tendency for Stateside films to rely on underscoring behind most every scene. In Europe, he claims, less is more, and quite often, silence is golden.

As he concludes, "In non-American movies, sometimes minutes can go by without the slightest hint of music, while American directors want to grab the audience from the outset, with score behind the first scene, last scene and almost every one in between. But from my perspective on European movies, a good silence can work wonders and make the story more effective."

Contact Hanna Bolte at BMI (310-659-9109).



New DigiPatch 12x6™ from MIDIMAN

It's a digital world, and MIDIMAN's DigiPatch 12x6™ digital audio patchbay makes life in this world easier. The unit has twelve digital inputs split into six coaxials and six opticals, which can be routed to any or all of a total of six outputs of either optical or coaxial flavors. If your studio consists of a collection of DAT machines, hard disk recorders, CD players, digital multi-tracks, outboard ADCs or DACs, digital mic pre-amps or effects and synths, then the DigiPatch 12x6 is the best way to get all those units talking to each other.

A single-rack space unit, the 12x6 can be programmed from the front panel or with DigiPatch Panel™ software for both Macs and PCs. There are 50 non-volatile internal patch configs (memories) that can be programmed, stored and recalled anytime. The "format neutral" connections are used for S/PDIF or ADAT Lite Pipe formats, as the unit works with all digital format converters and translates coaxial-to-optical and optical-to-coaxial S/PDIF signals.

The DigiPatch 12x6 sells for \$700. For more about it, you can contact MIDIMAN at 45 East St. Joseph Street, Arcadia, CA 91006, or call them at 818-445-2842 or FAX 818-445-7564. You can also visit them on the Internet (<http://www.midiman.net>), or e-mail them (info@midiman.net).

Arctic III from J.J. Huckle



New from J.J. Huckle, the Arctic III is a solid body guitar designed for the jazz rock or fusion player. The bolt-on maple neck has a shaped heel and is strengthened with a graphite truss rod. The scale is 648mm (25.272 inches) with a rosewood fingerboard. The body is made from mahogany and has a carved maple top. There are two humbuckers with volume, tone and five-way switch. You also get a Schaller 'PRO' licensed Floyd Rose Tremolo and Schaller machines.

For more about the guitar, you can contact J.J. Huckle Guitars at Tower Farm, Little Wolford, Shipston-on Stour, Warwickshire CV36 5NR United Kingdom. Call them at 44-0-1608-684887.

Tascam's DA-98

The new DA-98 builds on Tascam's famed DA-88 modular digital eight-track machine, and includes such new features as confidence monitoring (actual playback from tape whilst in record mode, to check for quality), individual input monitor, switchable reference levels, electronic patchbay, digital track copy function, LCD display, numeric keys for system operation, built-in synchronizer and parallel bus interface.

Tascam has updated the DA-88 with many professional features that are common or optional on full-pro digital multitracks. Furthermore, all tapes are interchangeable between DA-88s, DA-38s, DA-98s or the Sony PCM-800 system.

The DA-98's synchronization capabilities include both MIDI Machine Control and

Sony P2 protocols, as well as the new parallel interface. Digital track copy is a definite "pro" feature that allows compilation of numerous tracks of performances down to a single track; all in digital domain with-



out quality degradation. The electronic patchbay allows you to route the analog inputs from any of the eight track record inputs to any of the other track inputs, without the necessities of physically moving patch cords in your patchbay. Other options include the RC-848 remote controller, the MU-8824 24-channel meter bridge and both the IF-88AE and IF-88SD digital interfaces.

The new DA-98 sells for \$5,999 retail. For those interested in getting further information, you can call Tascam at 213-726-0303, or write them at 7733 Telegraph Road, Montebello, CA 90640. Tascam also has a FAXBACK service at 800-827-2268. Use document #2570.





CYBER CLAN: Only a few of the artists in the rap and hip-hop world have really ventured into cyberspace.

Now, **Wu-Tang Clan** have entered cyberspace,

with **Wu-Tang Forever**, their latest album for **Loud/RCA**, which has been released in enhanced CD format.

While only one disc in the two-CD set contains interactive areas, there's plenty there to keep you busy, as you move through the **QuickTimeVR "Wu-Tang Mansion,"** an interactive tour of each of the Clan members' living quarters. And once you've visited each of the rooms, you can head to the basement to play with the "console," where you'll find more interactive fun. For those who really want the most from the experience, you can access the Wu-Tang web site, through a link provided on the ROM, and register for a password that will unlock even more "hidden" material on the disc.

NO MYTH: Epic Records artist **Michael Penn** has returned with a



Michael Penn

new album, **Resigned**, which follows 1989's **March** (source of the singer-songwriter's hit, "No Myth") and 1992's **Free For All**. And, aside from being a strong album, musically, it's also a CD with some engaging interactive content.

Divided into four areas, the interactive portion of the disc will give you a direct link to Penn's web site, as well as allow you to read through the album's lyrics, either conventionally, or karaoke-style, as the



songs play. Another section takes you into the studio with Penn, including behind-the-scenes audio and video from the recording sessions for the album, and interplay between the artist and his studio crew. And the final section, aptly titled "amusement," contains a cyber version of the old street game "Follow The Cards," which, when you win, will take you into an engaging "cyber video" for the album's opening cut, "Try." Buy **Resigned** for the music, but don't let the interactive content pass you by.

OUT OF SITE:

Former **Turtles** keyboardist-turned-producer **Andy Cahan**, also known as the **Demo Dr.**, (<http://home.earthlink.net/~snarfel>) recently appeared on **MSNBC's** popular 'Net-based show, **The Site**, with **Soledad O'Brien**.

Aside from chatting with O'Brien about his online exploits, Cahan—who calls **The Site** "the Nineties equivalent of the **Ed Sullivan Show**"—had the chance to perform a piano/vocal duet of "Happy Together," with **Dev Null**, the show's virtual reality co-host.

For more on Cahan's virtual adventures, visit the **Demo Dr.** web site, or call him at 818-762-8622.

FROM EAST TO WEST: Sound sampling giants **East•West** have officially moved into cyberspace, with the launch of their fully interactive web site (<http://www.soundsonline.com>).

At the site, visitors can access samples of the samples—in other words, visitors can audition the materials in **East•West's** massive sound bank, and users can actual-

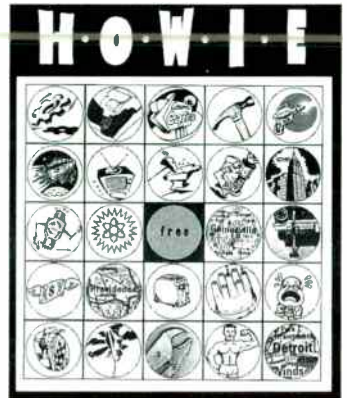
ly purchase and download sound samples right online. In addition, new sounds will be added on a regular basis, often before they're released on CD or CD-ROM. For pricing and additional info, visit the site.

BINGO!: When you think of bingo, the first image to pop into your head is probably that of elderly women gathered in a church social hall, drinking coffee and throwing their hands up in frustration when their number isn't called. But what do you think of when you hear "cyber bingo?"

If you don't have an answer, then you probably haven't been keeping up with **Capitol** recording artists **Less Than Jake**, the Florida-based punk outfit who have taken bingo out of the church and into cyberspace, while gearing it more toward punk rockers than elderly women.

The rules are simple: you can pick up your official **H•O•W•I•E** card (that's the group's moniker for bingo, named after their mentor and "mascot," **Howie Reynolds**) at **Tower Records** stores nationwide, and then you only need to visit the **Less Than Jake** web site (<http://hollywoodandvine.com/less>

thanjake) to see which new squares have been "called," and mark them on your card. There are also instructions for where to send winning cards to receive the prizes designed especially for the **H•O•W•I•E** game. Good luck!



Play H•O•W•I•E cyber-bingo.

BACK TO ARIZONA: For those who were out exploring the 'Net early on, you may remember all of the excitement over the launch of **Megadeth's Megadeth, Arizona** (<http://hollywoodandvine.com/megadeth>) site, in October of 1994.

This ground-breaking site helped set the tone for artist sites to come, and was one of the first web sites to receive major media attention.

Now, almost three years later, **Megadeth** have a new album out, and the **Megadeth, Arizona** "ghost-town" has been revamped and updated, in keeping with the latest technologies, but without losing the feel of the original "desert" site. Strap on your spurs and return to town! **MC**



Demo Dr. Andy Cahan on **MSNBC's The Site**, with host **Soledad O'Brien**.



Return to Megadeth, Arizona.



SPECIAL REPORT

RIAA Files Internet Music Copyright Lawsuits

By Jeremy M. Helfgot

In the continuing battle to determine the boundaries of musical copyright violations in cyberspace, the Recording Industry Association of America (RIAA)—the trade organization which represents major and independent record companies—has filed civil lawsuits against three unrelated "Internet Music Archive Sites," in three separate court districts.

The legal actions seek temporary restraining orders and preliminary injunctions against the three file transfer protocol (FTP) and web sites, each of which provided full-length recordings of songs, by the original artists, in near-CD quality MPEG3 format. The identities of individuals named in the suits had not been released as of press time.

"The law is very clear in this situation: the record companies have the exclusive reproduction and distribution rights, even in the online environment, so as far as we're concerned, there is no legal precedent to be set here as far as the violation that was occurring," RIAA Vice President and Associate Director of Anti-Piracy Frank Creighton told *MC*. "The fact that this is the first time that we've brought suit in the online environment clearly may set a precedent from that perspective, but the violations that took place here are the same violations that apply to counterfeit cassettes, bootleg or counterfeit vinyl, and going back to the eight-track days.

"We've been sending out warning letters, and cease and desist letters, to a number of sites to try and address the problem," he continued, "but it was clear from our efforts that this program, alone, would not be sufficient, and that we really needed to send a stronger message."

Creighton did make it clear that the purpose of the suits is not monetary, but rather to make clear that the organization is willing to take legal action, if necessary, to prevent illegitimate piracy of audio recordings online. He did add, however, that the law allows for statutory damages of up to \$100,000 per individual recording if willful infringement can be proven, and as much as \$20,000 per individual recording even if no willful infringement can be proven.

According to Creighton, the three sites named in these suits were targeted for several reasons, including the volume of material archived and the amount of site traffic, as well as the fact that at least one of the site operators, in messages posted on the site, made clear reference to the fact that they not only knew they were in violation of existing laws, but that they "don't care."

Another factor which led to these sites being targeted is the fact that they are not based on university systems, many of which do house students' individual music archives, but which the RIAA is attempting to deal with through educational campaigns targeted at university staff and students.

"We didn't feel it was necessary to sue a student at a university. These were what we considered more private business types of sites," Creighton confirmed.

In what may be the best news for operators of music related web sites, Creighton did make two things abundantly clear: First, that this will not likely be the beginning of a massive campaign of lawsuits against music-based Internet sites; and second, that owners of "unofficial" fan sites are not being targeted in these cases.

"I can certainly tell you that we have not been given any kind of mandate by our member companies to attack fan sites. Clearly, I think that our members see the promotional value to the company and to the artist, for allowing certain types of uses of their sound recordings. However," Creighton was quick to amend, "that is not to say that they don't still request that authorization or licensing [for the use of individual recordings] be obtained, regardless of the length of the recording."

Contact the RIAA at 202-775-0101, or visit <http://www.riaa.com>. **MC**

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You never outgrow the classics. Such is the case with *Winnie-the-Pooh*, now celebrated with the latest release in Kid-tel's award winning series, *The Classic Pooh Treasury, Volume 3: The House At Pooh Corner*. This is the complete text of A.A. Milne's unabridged ten



chapter work, read by Peter Dennis, illustrated by Ernest H. Shepard, and packaged in a three cassette/three hard cover book set inside a sturdy vinyl shell. The equally excellent *Volumes 1 & 2* of the treasury are still in stores. Also available from Kid-tel are various *Hello Kitty* sing-alongs and read-alongs, including *Hello Kitty's Very Own Song Book*, featuring the original theme song as sung by Joanie Bartels. Kid-Tel is the children's audiobook division of K-tel International. Both the Winnie-the-Pooh and Hello Kitty products are available wherever you buy fine children's music.



Unsung Musicals III features hit songs from flop musicals, including such unsuccessful shows as *Freaky Friday*, *Smile*, *Babe* and *Murder At The Vanities*. Both volumes are worth having for their sheer historical value, though there is plenty of potential cabaret and student production material here, not to mention performances by some of Broadway's best, including Jason Graae, Jason Workman and Debbie Gravitte to name but a few of

these soaring and inspiring talents. Available from Varese Saraband, wherever you buy music.

Destitute singer Kirk Brandon's lawsuit against Boy George for "malicious falsehood" has been dismissed by a British court. Brandon, former lead singer for Theatre Of Hate and Spear Of Destiny, sued over George's claim in his autobiography, *Take It Like A Man*, that the two had, in deciding Justice Douglas Brown's words "a brief, passionate and turbulent physical homosexual affair" in 1980-1981. Calling George "an impressive witness," Judge Brown noted that George's revelations had done no damage to Brandon's attempted comeback. Brandon said he would take the same case to court in the U.S. if that's what it takes to "clear his name."

There's life in the Eighties yet. "Da Da Da," a new wave hit by German band Trio, earned a new lease on life when the music was used for a Volkswagen spot. The song is featured on *Sedated In The Eighties #3* from Right Stuff.

Congratulations to Hal Cohen on another wonderful installment of his monthly Hal's Acoustic Soup shows at the Book Grinder in Van Nuys. Cohen knows how to assemble a masterful cast of recognizable names and undeniable talent, this month featuring John Ford Coley, Judy Toy, Freebo (formerly with Bonnie Raitt), Shakeh and former MC columnist Billy Cioffi. For information about upcoming events, call 818-787-7944, or check out his indispensable *Little Hal's Guide For Songwriters In L.A.*, on the 'Net (<http://www.halsguide.com>).

Comedian Jim Belushi is upset that he will not be featured in the upcoming feature film *Blues Brothers 2000*. "I'm doing a little detective work to find out why I'm out," he told syndicated columnist Marilyn Beck. Universal Pictures insists that conflicting production schedules between the film and Belushi's new television series, *Total Security*, are the problem, but that hasn't made Belushi feel any better. Original Blues Brother Dan Aykroyd, who will star in the new film, is reportedly also angry. "It's like splitting up two brothers," Belushi said.

Jerry Bruckheimer, producer of *The Rock* and *Crimson Tide*, now brings us *Con Air*, the latest action-thriller from Touchstone Pictures. The film's predictable plot has Nicolas Cage as the recently



Nicolas Cage (center) in Touchstone Pictures' *Con Air*.

paroled Cameron Poe, a man so eager to see his daughter that he hitches a ride on "Con Air," the air transport division of the U.S. Marshall's Service. Not surprisingly, the aircraft he's on is skyjacked by a criminal mastermind (John Malkovich), while on the ground, a U.S. Marshall (John Cusack) finds himself facing impossible odds as he tries to avert the takeover. But this isn't a film you see for the plot—if it's action you want, though, there's plenty here.

It's been 125 years since the invention of the toy piano. To celebrate, Singapore native Margaret Leng Tan has released *The Art Of The Toy Piano* (Phillips Classics). In Leng Tan's capable hands, this tiny instrument turns out to have some very wonderful sounds. As the artist herself says, "Music can be found in the sounds of utilitarian, everyday objects like soy sauce dishes or cat food cans." She's not kidding. Both make appearances in composer Guy Klucevsek's "Sweet Chinoiserie," while toy sirens, police whistles and cap guns show up in Raphael Mostel's "Star-Spangled Etude #3."

A true artist,



Margaret Leng Tan with her toy piano.

Leng Tan recognizes none of the toy's limitations, turning out a surprisingly compelling version of Beethoven's "Sonata in C-sharp minor" (or "Moonlight Sonata") and a gentle take on Lennon and McCartney's "Eleanor Rigby." There seem to be no limits to Leng Tan's art, which is as it should be. As her mentor, John Cage, explains, "The music never stops, it is we who turn away."

Wings may be off the air, but Crystal Bernard isn't exactly out of work. The singer/actress is thrilled to have

this time to promote her self-titled CD. "A lot of my friends in music are weary of the road, but it's new and exciting for me," she says. "You don't get any feedback on a soundstage, so it's thrilling to be doing concerts and getting an immediate response from ten thousand people." Not that she's forsaking acting. "I have eight scripts on my bed that I've got to read."

MICHAEL DAME

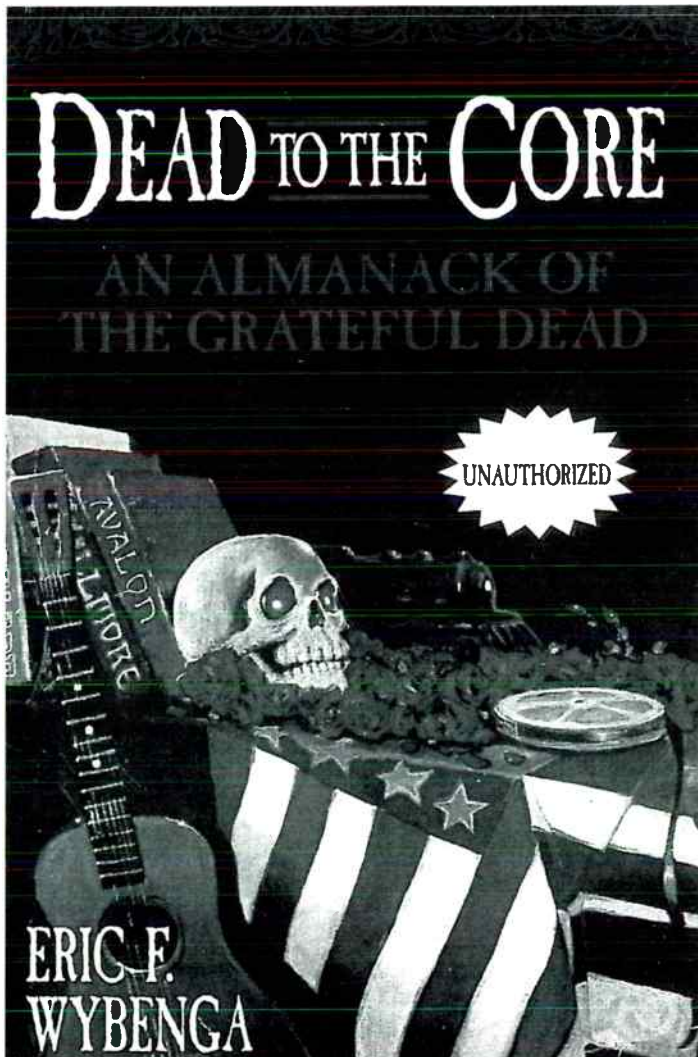


Patrick Swayze (fourth from left) joins Mr. Dyer's Daughters for the new film *Letters From A Killer*.

Look for local country trio **Mr. Dyer's Daughters** to hit the big screen in *Letters From A Killer*. They have filmed three songs for the film, which stars **Patrick Swayze** and **Gia Carides**, and are currently negotiating to appear on the soundtrack. *Letters From A Killer* should be in theaters early next year, provided Swayze's legs (he broke both during filming) heal nicely so that filming can continue. Contact Mr. Dyer's

Daughters at 818-834-8150.

With the death of **Grateful Dead** music legend **Jerry Garcia** on August 9, 1995, tens of thousands of Deadheads found themselves cast adrift in the vast ocean that is American popular music. There's no more touring with the band, but that doesn't mean the live experience is but a memory. Deadheads always had a way with their tape decks, keeping audio records of



each and every **Grateful Dead** show since Day One. *Dead To The Core: An Almanack Of The Grateful Dead* is your guide to those tapes. This is, appropriately enough, an unauthorized book about unauthorized tapes. This is not, however, much of an almanac, a day-to-day guide to all things Dead. It's a note-for-note guide, a clear-eyed walk, through the ins and outs of live bootlegs. If you don't own most, if not all, of these tapes, *Dead To The Core* will mean very little to you. The rest of us will want band history, which writer and former book editor **Eric F. Wybenga** gives at the beginning of each section. We'd also like to know what the various changes and permutations meant to the band's music. That he doesn't give. Wybenga isn't fond of introspection. He's given more to grandiose statements like, "It's an all-time ending to an all-time show." This isn't the all-time best book about the Grateful Dead, though fans of Wybenga's caliber will certainly want a copy.

Danny Glover and **Joe Pesci** have *Gone Fishin'* for a **Hollywood Pictures** hit. The pair star as **Gus Green** and **Joe Waters**, respectively, two best buddies who win a fishing trip and find themselves caught in a net of adventure. The two last teamed in *Lethal Weapon 2* and *3*, very different kinds of films from this comedy. Film producer **Roger Birnbaum** said, "Au-



Danny Glover (left) and **Joe Pesci** in *Gone Fishin'*.

thorpes in America in the early 20th Century, the story explores immigration, early racial tensions and the struggles of the country's citizens to deal with the changes taking place around them, through a collection of both fun and moving songs and a cast of characters with whom it is easy to relate. The show is making its U.S. debut here in Los Angeles.

The music from *Ragtime*, available only in the form of the original album from the production, *Songs From Ragtime The Musical* (**RCA Victor**), is top-notch, both musically and lyrically, and the songs are passionately delivered onstage, by a cast that includes **Brian Stokes Mitchell** as a Harlem pianist who becomes the focus of the story, and **John Rubinstein**, as the immigrant Tatch, who pursues his dreams.

(The *Englishman Who Went Up A Hill And Came Down A Mountain*) and **Ewan McGregor** (*Trainspotting*) co-star. Composer **Trevor Jones** has used England's famous brass orchestra the **Grime-thorpe Colliery Band** to provide an authentic sound to the fictionalized account of the true story of a band leader, portrayed by actor **Pete Postlethwaite** (*In The Name Of The Father*), who struggles to bring the 75-year-old brass band, comprised of English miners, to the finals of the national championships in London. An exciting soundtrack that translates to American ears more easily than does the movie from which it sprang. Both film and soundtrack are in general release.

Finally, if you have not yet seen it, *Ragtime*, the new musical based on **E.L. Doctorow's** novel about turn-of-the-century America, continues its run at the **Shubert Theater** in Century City, through September 14th. Sort of an "everyman's" tale about the cultural experiences in America in the early 20th

Century, the story explores immigration, early racial tensions and the struggles of the country's citizens to deal with the changes taking place around them, through a collection of both fun and moving songs and a cast of characters with whom it is easy to relate. The show is making its U.S. debut here in Los Angeles.

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For ticket information, call **Tele-Charge** at 800-447-7400. **MC**



OH, THAT SINKING FEELING: Just when you thought every musical compilation idea known to man has come and gone, the folks at **Rhino Records** have surprised us again, as they have put together *Titanic: Music As Heard On The Fateful Voyage*, a CD containing new recordings of the 23 songs that were reportedly played by the ship's orchestra and those played by the Third Class passengers during the fateful trip. The songs were chronicled from the original White Star Line songbook and from the reports of the ship's surviving passengers and crew. As usual, Rhino has put together an excellent art package as well, including liner notes filled with eyewitness accounts. The CD is in stores now, or you can call the label at 310-474-4778.

CRIMSON & CHESS: Discipline Global Mobile has released *Epitaph: Live In 1969*, a new King Crimson double-CD that features previously unreleased concert performances, as well as newly discovered studio sessions. There is

also a 60-page booklet filled with commentary by the band members. Crimson fans can order their copy by calling 213-937-3194.

MCA Records has released the latest in their digitally remastered **Chess 50th Anniversary** series, including compilations from **John Lee Hooker** (*His Best Chess Sides*), **Little Milton** (*Greatest Hits*) and **Little Walter** (*His Best*). There is also an assorted CD entitled *Chess Blues Piano Greats*. The series of releases will continue throughout the rest of the year.

COLLECTOR'S SET: **Vanguard Records** is set to release *Vanguard Collector's Edition*, a four-CD box set, in September. Founded in 1950, Vanguard began as a classical and international/ethnic label, before expanding into jazz and folk. Some of the artists included on the more than 80 tracks are **Joan Baez**, **Buddy Guy**, **Country Joe & The Fish**, the **Weavers** and **Buffy Sainte-Marie**. For further information on this project, call Vanguard at 310-451-5727.

VINCE & VINCE: Motley Crue vocalist **Vince Neil** and **Alice Cooper** (real name: **Vince Furnier**) are pictured together at a cocktail party before the 3rd Annual Hard Rock Cafe Celebrity/Charity Golf Tournament at Sherwood Country Club in Thousand Oaks, CA. The event raised more than \$364,000 for the **Casey Lee Ball Foundation**, which funds pediatric kidney research, as well as the research of other children's diseases at **UCLA Children's Hospital**.



LESTER COOPER

INOIAN SUNSET: A recent benefit concert was held at the Loft in Pasadena, CA, to help bring awareness to the plight of the **Oineh** (Navajo) people in Big Mountain, Arizona, who are facing a forced relocation off their ancestral lands. They are being threatened by **Peabody Western Coal Company**. The Oineh are being told to sign the **Accommodation Agreement**, set forth by the U.S. Government, and move to **Sanders, Arizona**—the site of a major nuclear waste spill. Pictured during the event are (L-R) **Kee Watchman**, **Roherta Blackgnat**, **Lenore Hill** and **Arlene Hamilton**. For further information on this situation, contact **SOL Communications** at 818-753-1241.



FOUNTAIN OF YOUTH: Fountains Of Wayne's sold-out show at the **Roxy** had to be postponed for a few days, while singer **Chris Collingwood** (pictured, right) recovered from a case of laryngitis. During the show, Collingwood even admitted to being on steroids to help him get some sound out of his chords. The prepubescent-looking Roxy crowd didn't seem to mind the singer's raspier-than-usual voice, as they swooned the night away and went ballistic on songs like "Radiation Vibe."

—Pat Lewis



PALEWYN

SATELLITE OF LOVE: EMI band **Queensrÿche** is pictured during their performance at the **Very Large Array** in **Magdalena, New Mexico**, in front of a few of the 29 satellite dishes, which helped beam the concert to 120 radio stations around the country.



ROBERT FURNER

MERCY, MERCY: **Kenny Loggins** (top, left) is pictured at the **House Of Blues** in L.A., with **Blue Note** recording artist **Everette Harp**, following Harp's performance, in which Loggins joined the jazz musician on a rendition of **Marvin Gaye's** classic "Mercy Mercy Me." The show also featured performances from Harp's label mates **Fareed Haque** and **Charlie Hunter**, in celebration of the **Blue Note** cover series, in which jazz artists cover classic pop and rock albums in a jazz setting.



DESSIN-KITOWN

SON VOLT CAPTURES A BYRO: Warner Bros. recording group **Son Volt** is pictured with legendary **Byrds** founder **Roger McGuinn**, following the band's recent appearance at **New York's Irving Plaza**. McGuinn joined Son Volt onstage for a performance of "50." Pictured (L-R) are: (top row) Son Volt's **Jim Boquist**, opening act **Richard Buckner**, Son Volt's **Jay Farrar**, **Roger McGuinn**, Son Volt's **Mike Heidron**, and **J.O. Foster** from Buckner's band, (bottom row) Son Volt's **Eric Heyman** and **Dave Boquist**.

BLIND DATE WITH BUSH: Miller Genuine Draft's Blind Date summer mystery concert promotion launched in Los Angeles at the Palace on June 4, where more than 700 rock fans, all clueless as to what band was going to be playing, were treated to an exclusive concert by superstar outfit Bush. Pictured after the show are (L-R): Alex Hodges, Sr. VP, Universal Concerts; Gavin Rossdale, vocalist/guitarist; Kevin Grangier, Miller Premium Category PR Manager; Bruce Winterton, Brand Manager, Miller Genuine Draft; Dave Parson, bassist; Nigel Pulsford, guitarist; and (kneeling) Robin Goodridge, drummer.



GOLFING FOR A CAUSE: The Mix Foundation's 2nd Annual Golf Tournament recently took place at Brookside Golf Course in Pasadena, CA, and brought together celebrities and members of the entertainment industry to help raise money for the hearing impaired. Pictured hanging out are (L-R): Buzz Goodwin, VP, Sales, Audio Technica U.S.; Keith Mapsushita, President, Audio-Technica Corporation; John Denver, singer-songwriter/actor; Eric Bettelli, Publisher, *Music Connection* magazine; and Lisa Roy, Studio Consultant for Audio-Technica.

THAT'S SOME SUPERGRASS, MAN: Capitol band Supergrass recently completed an eight-city U.S. club tour that included a sold-out show at the Troubadour in Los Angeles. Pictured (L-R) at the Troub are: Supergrass band members Gaz Coombes and Mick Quinn, Capitol's Sr. VP of Promotion Phil Costello, band member Danny Goffey and Capitol's VP of A&R Perry Watts-Russell.



ROQ ON: L.A. alternative radio giant KRQQ-FM held their Fifth Annual Weenie Roast & Luau festival-style concert at the Irvine Meadows Amphitheatre on June 14, showcasing more than a dozen national

acts, running the gamut from classic favorites (headliners the Cure, and the recently reunited Echo & the Bunnymen) to new "alternative" sounds (the Chemical Brothers, Radiohead), with splashes of rock (the Wallflowers, Blur, Oasis, Third Eye Blind, Foo Fighters), ska (Reel Big Fish, the Mighty Mighty Bosstones), punk (Social Distortion, the Offspring) and swing (Squirrel Nut Zippers) thrown in for good measure. With a running time that exceeded twelve hours, the sold-out show was certainly worth the \$35 ticket. The "luau" theme of the event was capped off with a special appearance by Hawaiian music icon Don Ho, who performed "Tiny Bubbles," backed by members of Reel Big Fish. Ironically, the only thing missing from the day-long event was roasting hot dogs. Pictured (clockwise from top) are: Thom Yorke of Radiohead, Ian McCulloch of Echo & The Bunnymen, and Robert Smith of the Cure.

—Jeremy M. Hellgot



ALL PHOTOS: PAT LEWIS

MUSIC CONNECTION

Celebrating
20
1977-1997

Tidbits From Our Tattered Past

Throughout this year, our 20th Anniversary, we will be digging deep into our vaults for interesting interviews from our past.



1990—The Late Great Sammy (Issue #9): If there was ever a thing as a heavy metal comedian, it was the late Sam Kinison. He talked to *MC* about his venture into hard rock music: "I actually would like to use my music to get to the rock audiences. If I could go out with some star players, then it would be fun. But my roots are in stand-up comedy, so I gotta stick with that. With the last LP, after 'Wild Thing' burned out, album sales dropped off."



1990—Billy Joel (Issue #1): The Piano Man talked to *MC* about his influences: "What I liked about the Beatles albums was they took you up, down, left, right, in, out...The same band that wrote 'Yesterday' and 'Michelle' also wrote 'Helter Skelter' and 'Revolution.' And I love that kind of stuff. The Beatles covered all ends of the spectrum for me, and that's how I feel albums should be done. So, if it turns out that there are two or three singles, then great. But I don't sit down and try to write a hit single. Whatever comes out, comes out."

Can Stardom Be Revived?

Seventies Superstars Test The Musical Waters Of The Nineties

By Jonathan Widran

**"Let's Do The Timewarp Again!"
The Rocky Horror Picture Show**

It must be a generational thing. Every 20 years, almost like clockwork it seems, we as a culture do what one could call the F. Scott Fitzgerald shuffle, beating on "like boats against the current, borne ceaselessly into the past." Trends come and go; we grow up and can't quite accept the inevitable reality of passing time. So, we reach back, grab hold, and make everything, that was once old and unhip, cool again.

In the Seventies, the Fifties came back, with films and hit TV shows like *American Grafitti*, *Grease* and *Happy Days*, as well as the advent of Fifties-styled diners which allowed our parents to remember what it was like to like Ike, and pass the idyllic ambience on to us. Ed Debevic's and Johnny Rockets may still be trendy hangs, but the jukebox sounds a bit dated today.

The Fifties may be dead (or, at least, as Huey Lewis once sang, "the old boy may be barely breathing"), but here in the late Nineties, we

are finding solace in the music and movies—witness the resurgence of *Star Wars*—of the post-hippie, pre-yuppie Me Decade; otherwise known as the Seventies.

Perhaps the craziest example of this re-emergence of old heroes, on the pop charts and beyond, is the second coming of the Bee Gees, who fell victim to the anti-disco backlash of the early Eighties but have stayed alive to see another day. Their new, totally AC, not-terribly-danceable *Still Waters* album sold an astonishing 65,000 units its first week, and its first single, "Alone," debuted on the Billboard Hot 100 in the Top 40. Why is this album doing so well when 1993's *Size Isn't Everything* stified at a whopping 130,000? Are they just benefiting from the latest retro thing?

On a wider scale, who would have ever thought there'd be a marketplace in the Nineties for new albums and/or best-selling tours by hands like Fleetwood Mac, Styx, Grand Funk Railroad, Supertramp, Journey, Cheap Trick, Kiss and the Eagles? Groups whose popularity seemingly more or less peaked some 20 years ago.

Other acts like Lynyrd Skynyrd and the Ave-

rage White Band have been back on the summer concert circuit for a while, but interest in these reformed units has never been higher, nor the audience more multigenerational.

And it isn't all just about nostalgia. That would be too simple of an assessment. *Trial By Fire*, Journey's comeback album last year, went platinum and might have done even better had the band toured. Skynyrd's new disc, *Twenty*, is on the Top 200 Albums Chart, as kids of the parents who cheered the band in its pre-tragedy prime are rocking right along.

If that wasn't enough, the buzz around the industry has it that Fleetwood Mac's upcoming MTV concert special and new live album (both slated to appear in August), as well as their subsequent tour, will be every bit the phenomenon the Eagles' 1994 blockbuster reunion was.

The eventual fate of other releases—Supertramp's *Some Things Never Change*, Average White Band's *Soul Tattoo*, E.L.O.'s *One Night*, Styx's *Return To Paradise*, and Cheap Trick's self-titled comeback—are yet to be determined, although Styx has been selling well thus far on the strength of the AC hit "Paradise."

Perhaps we should blame the Eagles and Kiss for sucking us back in time, or at least making these middle-aged rockers believe they can turn us on all over again.

In trying to make some sense of this wacky madness, one could play sociologist and inquire about our makeup as a society. Are we just so unhappy about the state of the world that we need to return to a more innocent time and place? Is there a growing genre of rock fans so disenchant-ed with modern music that they would rather shell out for Styx than No Doubt?



Fleetwood Mac: The *Rumours*-era lineup returns with an MTV concert special and a new live album, in August, followed by a worldwide tour.



Lynyrd Skynyrd: *Twenty*, the latest album from these Southern rockers, cracked the Top 100.

Mark Weiss

Such questions would make an interesting topic for a doctorate thesis perhaps, but the best answer seems to be, why fight it? It's fun, it's hip, it's retro, it's now, and, for the moment, at least musically, the Seventies aren't going away.

"We're putting the band back together!"

Jake Blues

Trend? What trend? That's what Gary Bongiovanni, Editor-In-Chief of *Pollstar*, the industry's leading concert publication, asks when faced with the question of why, all of a sudden, these acts decided to reform and give it another go. "The touring business in this country has always been based on Sixties and Seventies acts, whose fan bases are so strong and loyal that artists like James Taylor, Neil Young and Jimmy Buffet can always sell-out, even without new product in the stores," he explains. "These artists traditionally outsell the younger ones. Look at the top attractions of recent years—Kiss, Neil Diamond, Rod Stewart and AC/DC are right up there with Alanis and Hootie. Too many reunion artists out there at one time might logjam, and maybe some won't be as successful as others. But they are chasing the same fan base as the artists who never stopped touring."

Tom Lipsky, owner of CMC Records International, a label devoted exclusively to new releases by classic rock artists (see accompanying sidebar), agrees with the notion of an evergreen touring market. However, he feels that current albums by those same artists would never have sold in such big numbers in the early Nineties when alternative music took over the rock landscape. That trend had to die down a bit before a new one could sneak in and capture a share of the marketplace.

"It all works in cycles," Lipsky believes. "Every new genre goes through its five-year cycle, before the marketplace settles down and gives other types a chance. Media outlets that would have laughed at my artists just a few years ago are hot for them now."

Michael Pontecorvo, Director of Artist Development and Touring for Mercury Records, has the recent Kiss reunion fresh on his mind;



Home Of Classic Rock Artists

CMC INTERNATIONAL

By Jonathan Widran

Once the laughing stock of the music industry, CMC Records International and its owner, Tom Lipsky, are now having the last laugh, as their roster of bands and solo artists who first made names for themselves in the Seventies and Eighties are making some noise on the charts in the Nineties.

Styx, E.L.O., Lynyrd Skynyrd, Pat Benatar, Dokken, Warrant, Iron Maiden, Judas Priest and Justin Hayward of the Moody Blues. While these veteran artists and groups may have once been considered subjects in a "Where Are They Now?" trivia game, they are now members of CMC Records International's artist roster. Yet, it is their current work, not their past successes, that is very much on the label's mind.

Catering specifically to the resurrection of artists and bands who are apparently still marketable and viable, this North Carolina-based company, which has a worldwide distribution deal with BMG, has become a haven for blasts from the past and their huge fan bases.

Though CMC is reaping the benefits from the current wave of consumer and concert-goer interest in gracefully aging acts whose heydays have long since passed, it is by no means strictly a nostalgia outfit.

Label owner Tom Lipsky, in fact, insists that his long-term goal with these artists is to get them back to the top of the charts with all new

Seventies, running a theatre chain in Maryland. "These people are less inclined to be fans of newer bands, but seem to always be there for the artists they've loved over the years.

"Our challenge is to take this loyalty to the next level; get them to support the next phase of these careers, and get them to buy albums of new material. It's going well so far, but we still see it as a multi-year process."

"Going well so far" is somewhat of an understatement on Lipsky's part when one examines recent sales figures, as well as the media interest in CMC artists like Skynyrd and Benatar, both of whom have already cracked *Billboard's* Top 200 Albums Chart with their latest releases.

According to Lipsky, Skynyrd's initial shipments of 130,000 to 150,000 have been sold-out, prompting big re-orders. CMC also had no problem shipping and selling 100,000 of Styx's new double-CD live album, *Return To Paradise*, as Dennis DeYoung's ballad, "Paradise," is comfortably in the Top 25 on the AC Charts. And a recent Pat Benatar video shoot had VH1 rushing to the set. Throw in the fact that there is a seemingly endless run of upcoming appearances on many major morning and late night television shows, for all of these performers, and it quickly becomes obvious that there is more than a passing interest in these acts.

When it comes down to the A&R perspective, Lipsky always examines several crucial elements before inking a deal. Obviously, the band's reputation is important, but another key factor is its viability as a touring entity, in that they can still go out and let the fans know that new product is in the stores.

"As important as the ongoing fan interest in a live show is," Lipsky says, "my main concerns are whether the band is up to creating viable and credible music in 1997, that is up to par with anything in their catalog. Our other prerequisite is that their recent catalog sales have been strong. If

CMC Records International 38 ▶



TOM LIPSKY, Owner, CMC Records International

material. In the short term, the key is to simply let their old fans know that they are still in business.

"We are slowly, but surely, becoming the market leader in this very popular genre, catering to adults with already defined tastes—people who like what they like and whose tastes are not molded by the media," says Lipsky, who began his career in the

when he adds, "The people who grew up with Kiss would have been there for them at any time, over the years. The real difference now is the fact that their kids are expanding beyond alternative rock and getting just as excited about a good old-fashioned, glam rock & roll show. Young people are curious to see what the older crowd found so fascinating."

Members of these bands are equally fascinated by the idea of finding that a decent percentage of the fans singing along to their greatest hits are kids that weren't even alive, or were too young to remember the old songs in their original time. "Grunge and alternative had to have their day," says Tommy Shaw, currently playing the 20th Anniversary of "The Grand Illusion Tour" with his old Styx mates, after fourteen years away (including a stint in the early Nineties with Damn Yankees). "Now it's time for something new, and there's no crime reaching back to find it."

Mark Farner of Grand Funk Railroad, who still hold the distinction of selling out Shea Stadium quicker than even the Beatles, back in 1971, thinks the craziness the oldies are stirring up is simply a reflection of a comeback for good old-fashioned rock & roll. "Because we would not bow to the god of disco, we were pretty much finished up in the late Seventies, when our kind of roots rock went out," he says. "The Seattle sound was raw and encouraging to bands who were the real deal. Those bands had the same kind of integrity we had, and their success paved the way for our sound to become cool again."

Johnny Van Zant, lead singer for Lynyrd Skynyrd, puts it even more succinctly: "It's real music, without gimmicks. As long as you take pride in your material, you will attract an audience."

Did you do it for love
Did you do it for money
Did you do it for spite
Did you think you had to, honey?
The Eagles

When it comes to the question of what motivates these artists to patch up internal differences, and hit the stage and studio again, it would be easy to take the cynical view, or point to that classic O'Jays' track, "For The Love Of Money."

Since the Eagles' unplugged event, and subsequent album and tour, probably grossed somewhere in the low nine figures, it's easy to imagine that other artists out of that era, who were out of the limelight—and perhaps living off of old royalties—might look at that scenario, and eagerly lick their lips at the prospect of getting even a sliver of that nostalgic pie, right? Well, judging from the responses to the art vs. commerce question, it really cuts both ways.

No one will deny that raking in the big bucks again isn't enticing—that would be inhuman in Jerry Maguire's capitalist America, after all, but there are also, usually, less greedy factors at work. There is the aspect of fun, for one thing, of recapturing a certain exuberant magic in one's life. Then there's re-experiencing a one-of-a-kind musical camaraderie. And finally, here we are, all cynical again—what creative soul doesn't like to have a long undernourished ego fed just a little? Synergy with the audience has got to play a part.

"Sure, bands smell the opportunity to make big money again, and they'd be crazy to turn it down," says CMC's Lipsky. "But an artist is

driven by having his or her music recognized. If I had the chance to rake in all the money I could, and relive the feeling of screaming fans loving what I did onstage, I would jump at the chance."

Styx's Tommy Shaw continues the thought of his new boss (CMC just released Styx's live double-CD *Return To Paradise*): "You certainly don't say no to a nice paycheck, but, the fact is, touring again is like having the key to every candy store in town. All of us could be otherwise fulfilled creatively, but this is a great way to spend our lives. The fans are responding. They enjoy hearing old feelings, experiences and emotions as much as we love playing them."

In discussing the much-anticipated Fleetwood Mac reunion, Liz Rosenberg, Senior VP of Publicity for Warner Bros., insists that the reunion of the band's most successful lineup—Lindsey Buckingham, Stevie Nicks, Christine McVie, John McVie and Mick Fleetwood—has little to do with dollars, and everything to do with, well, bringing back that lovin' feeling. "If they'd really wanted to do it purely for big bucks, they could have capitalized on it a few years ago. Their earning potential was always as high as it is now. But watching them play, and seeing them get along so well again outside the performances, it's clear that it's more about re-establishing old ties and having a great time of it."

Not surprisingly, Mick Fleetwood agrees: "We've kept in touch over the years, and worked on various projects together. It was all very natural and comfortable. I know I speak for the rest of the band when I say that this is just another step in an ongoing creative collaboration."

And, according to Howie Klein, President of Mac's label, Reprise Records, it's not as if any of the five best-loved Mac members are hurting financially. "I can't imagine that they would do this just for some quick cash. What I see are five top musicians having a great time, excited about making music again, and making those electric moments happen."

Average White Band's Alan Gorrie, whose band opened for an earlier incarnation of Fleetwood Mac, years before Mac's phenomenal success with albums like *Rumours*, doesn't buy statements of such pure intention. "A lot of these event reunion bands seem to be doing it purely for one or two big sponsorship tours and big bucks, but they really lack the commitment that their fans would appreciate."

"Recently, some of the Seventies marginal funk bands got together and almost sullied the scene for those of us who were doing the real thing," continues the Average White Band's founding member. "But we survived, and no one can accuse us of simply doing it for the money, because when we got back on the road, our music was out of fashion. This whole trend hadn't even started yet. It's simply in our blood to do this. Nothing else comes close to satisfying that creative need."



Styx: After their split in 1984, the key band members have reunited and released a new double-CD live album, *Return To Paradise*, and will hit the road for a 50-city tour this year.



Grand Funk Railroad: After a successful series of benefit concerts, this Motor City trio is coming back with a new full-fledged tour.

Not all bands have the luxury of doing it purely for fun, however. Groups like Lynyrd Skynyrd really depend on their touring income for survival, these days. Skynyrd's Johnny Van Zant jokes that "we play for the fun of it first, and to carry on the name and legacy of the band, but let's face it: if we quit tomorrow, we'd be out there picking strawberries or something. [Music's] our lifeblood."

Mark Farner of Grand Funk Railroad takes a more poignant view of the realities of the record business, then and now. "It's not like we have any regular retirement plan," he maintains. "A new tour generates catalog sales and boosts our royalties, but, remember, we had contracts in the days before CDs, and got paid at the old rate. It was something like sixteen cents per album, as opposed to \$1.70 or whatever now! So we're not exactly rich here. But while money is important to us, it's also nice to be back in the limelight, embracing something on a communal level. We're not expecting Shea Stadium again, but we are looking for a good reaction from old and new fans. The combination works."

There's one perfect fit

And Sugar, this one is it

We're...so excited 'cause we're reunited
Peaches & Herb

If you take seriously the band members and the effusive praise coming from industry executives in regards to the current reunion craze, the kind of love and harmony Peaches & Herb sang about permeates each one of these situations. Moreover, they want to erase all of our potential scoffing by explaining that their individual reunions came about by purely organic means.

According to Liz Rosenberg, the Macfest began when Lindsey Buckingham, who left the group in a bitter split back in 1987, was working on his latest solo project. Buckingham brought in Fleetwood for some session work, Fleetwood asked John McVie to help out, John brought Christine, and Stevie Nicks came in to do backing vocals on "Bleed to Love Her." Voila! Instant Mac attack!

Rosenberg elaborates on the scenario by saying, "They realized they could still collaborate well in the studio. It was like a class reunion for them." Or, as Buckingham, who had never previously contemplated getting back together, says, "It's great to know the magic is still there." To which Nicks adds, "The easiest

thing this band does is play music. If we spent most of our time [doing that], we'd never have any problems."

The reunion concept prompted Lynyrd Skynyrd to regroup in 1987 with Johnny Van Zant, the brother of the group's late lead singer and chief songwriter Ronnie Van Zant, assuming the lead vocal duties. "We didn't want that to be the band's final act, and just be remembered for the plane crash," Van Zant relates. "There had to be something more, and I think my brother would have wanted us to make some new memories."

Styx and Supertramp were other outfits that regrouped based on new projects in the studio. Shaw explains that Styx's longtime label home, A&M Records, wanted to release a new greatest hits album, but they couldn't secure rights to the original version of their first big hit "Lady," which was originally on a small indie label. Dennis DeYoung and company called Tommy in to re-record the track in 1995, and within months, they were on the *Today Show*, and embarking on a 77-city tour.

Singer-songwriter Rick Davies says that Supertramp's recent reformation (minus the band's other notable lead singer and songwriter, Roger Hodgson), after nine years, happened when he realized that "while toying with possible solo material, I found myself writing songs that sounded more and more like Supertramp, so I decided to call up the other guys, and we all were excited to go out and do it again."

Grand Funk Railroad had been talking about getting back together for a long time, says the band's singer/guitarist Mark Farner, who had toured with Ringo Starr's All-Starr Band in recent years. And after meeting up with his old mates—bassist Mel Schacher and drummer Don Brewer—and jamming together in a country lodge in Michigan, the trio discovered that their chops were "not suffering from a lack of use," so they took the next step, performing a series of three benefit concerts for Bosnian War Orphans, and, before long, a Grand Funk summer tour was in the works.

The road is long

With many a winding turn

The Hollies

This summer's concert trail is where these bands hope to both recapture those memories of yesteryear, and lay the groundwork of setting up a strong fan base to help the sales of future releases.

Warner Bros. is obviously putting loads of money into the promotion of the upcoming Fleetwood Mac tour, and Reprise President Howie Klein, for one, can't imagine "there aren't a million people out there who won't buy the album or come see the show."

Other acts that can afford it, like Kiss and Styx, are back to their old concert tricks, with smoke, pyrotechnics and lighting effects out of their heyday. "In synch with the Grand Illusion idea, lighting illusions and a laser show open our set," says Shaw, though he insists that "we are not reliving the past, but living right now as a vital new band."

Can Stardom Be Revived? 35 ▶

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There's never an end to education for anyone, musicians included. Whether you're a beginning musician or a seasoned vet, there is always something new to be learned, and with that in mind, **MC** is pleased to present our 7th Annual Directory of SoCal Music Schools, covering major institutions and independent courses. Our apologies to anyone who we may have inadvertently missed.

Compiled by Carla Hay

ADAM'S MUSIC

10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Program: Musical instrument and voice instruction.
Degree: None
Duration: Varies
Cost: Call for rates.
Notes: All styles, all levels. Private lessons. Equipment rentals available.

ADG PRODUCTIONS

15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568
Contact: Andrew Gordon
Program: Varied, including instruction from beginning to advanced songwriting, arranging, producing, keyboards, sequencing, programming.
Degree: None
Duration: Varies
Cost: Call for rates.
Notes: Has published eight book/cassette instructional packages which are available at over 500 music stores worldwide.

ASCAP

7920 Sunset Blvd., Suite 300
Los Angeles, CA 90046
213-883-1000
Program: ASCAP offers a series of songwriting workshops throughout the year, with an emphasis on film and theater, aimed at aspiring songwriters looking for professional guidance.
Degree: None
Duration: Varies
Cost: Workshops are free.
Notes: ASCAP affiliation not required. Applications require submission of a demo tape (3-4 songs), lyric sheet and resume. Workshop enrollment is not first-come, first-served but based on the merit of the materials submitted. Application materials cannot be returned.

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC

24700 McBean Pkwy.
Valencia, CA 91355
805-255-1050 FAX 805-254-8352
Contact: David Rosenboom
Program: Composition (includes computer music and technology)
Degree: BSA, MSA
Duration: 4 years for BSA degree, 2

years for MSA degree.
Cost: Approximately \$7750 per semester. Does not include cost of course materials or other fees.
Notes: Fully accredited college curriculum

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

1000 Victoria Ave.
Carson, CA 90731
310-516-3543 FAX 310-516-3971
Contact: Dr. Rod Butler
Program: Audio Recording and Music Synthesis (ARMS)
Degree: BA
Duration: 4 years
Cost: Call for rates.
Notes: Accredited college curriculum. Extension courses also available.

CALIFORNIA STATE UNIVERSITY, FULLERTON

P.O. Box 7850
Fullerton, CA 92834
714-278-3511
Contact: Gordon Paine
Program: A variety of undergraduate and graduate courses in music.
Degree: BA, BM, MA, MM
Duration: 4 years for BA/BM, 2 years or less for MA/MM.
Cost: Call for rates.

CALIFORNIA STATE UNIVERSITY, LONG BEACH

1250 Bellflower Blvd.
Long Beach, CA 90840
562-985-4781
Contact: Music Dept.
Program: Varied emphasis, including woodwinds, chorale, brass, percussion, music history, music education, electronics, new music, keyboards, commercial music.
Degree: Bachelor of Arts (teaching), Bachelor of Music (performing). Also master's programs in arts and music.
Duration: 4 years for bachelor degree, 2 years for master's degree.
Cost: Call for rates.
Notes: Requires admission to university, plus audition and music theory test to determine placement.

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION

6300 State University Dr., Suite 104
Long Beach, CA 90840

562-985-4781 FAX 562-985-8449
Program: Various extension courses in music. University enrollment not required.
Degree: None
Duration: Varies depending on course of study.
Cost: Call for rates.

CALIFORNIA STATE UNIVERSITY, LOS ANGELES

213-343-4060
Program: Various courses in music.
Degree: BA
Duration: 4 years
Cost: Call for rates.

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

18111 Nordhoff St.
Northridge, CA 91330
818-885-3184 FAX 818-885-3181
Contact: Admissions office
Program: Diverse with emphasis on liberal arts. Includes music therapy, education and jazz studies.
Degree: Bachelor of Arts or Bachelor of Music. Also master's program.
Duration: 4 years for bachelor degree, 2 years for master's degree.
Cost: Call for rates.
Notes: University enrollment required. Contact music department for audition dates.

CONCERT SOUND INSTITUTE

2201 E. Winston Rd., Suite J
Anaheim, CA 92806
714-776-7414
Contact: Jim Paul, Director
Program: Concert Sound Engineering
Degree: Certificate
Duration: 9 or 15 months
Cost: Call for rates.
Notes: Comprehensive education in concert engineering, with emphasis on mixing skills, system setup and design and monitor engineering. Successful graduates are qualified for employment by touring companies, concert halls, nightclubs, etc.

EVERYWOMAN'S VILLAGE

5650 Sepulveda Blvd.
Van Nuys, CA 91411
818-787-5100
Contact: Laura Selwyn
Program: Various courses in piano, guitar and voice. Specialized courses available.
Degree: None
Duration: 8 weeks

Cost: Call for rates.
Notes: Everywoman's Village is a non-profit corporation dedicated to self-understanding and creative expression through the joy of learning.

EUBANKS CONSERVATORY

4928 Crenshaw Blvd.
Los Angeles, CA 90043
213-291-7821
Program: Music instruction for all levels, all styles.
Degree: Yes
Duration: Call for info.
Cost: Call for rates.

FAUNT SCHOOL OF CREATIVE MUSIC

12725 Ventura Blvd., Suite G
Studio City, CA 91604
818-508-8073
Program: Flexible one-on-one instruction for professional and aspiring musicians.
Degree: None
Duration: Varies
Cost: Call for rates.

FITCHETT MUSIC SCHOOL

1710 S. Pacific Coast Highway
Redondo Beach, CA 90277
310-540-6767
Contact: Mark Fitchett
Program: Guitar, bass and keyboard instruction. All levels, all styles.
Degree: None
Duration: Varies
Cost: Call for info.

5 STAR SCHOOL OF MUSIC

116 W. California Ave.
Glendale, CA 91203
818-242-0283
Program: Music instrument instruction. All styles, all levels.
Degree: None
Duration: Varies
Cost: Call for rates.
Notes: Classes in English, Spanish, Armenian, Filipino.

GLENDALE COMMUNITY COLLEGE

1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
Contact: Admission office
Program: Comprehensive music program preparing students for university admission. Includes emphasis on guitar, voice,

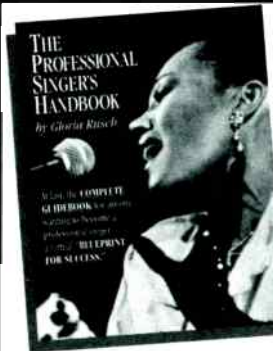
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theory, history, chorale, concert band and orchestra.

Degree: Certificate, AS, AA
Duration: 2 years for associate degree
Cost: \$13 per unit for California residents. Does not include cost of course materials and other fees.

Notes: Most classes are open without an audition, but may require certain prerequisites. Students eligible for \$13/unit fee rate must be California residents for at least one year. All other students pay a higher tuition rate.

▷ GOLDEN WEST COLLEGE

15744 Golden West St.
 Huntington Beach, CA 92677
 714-895-8780

Contact: Scott Steidinger
Program: Commercial Music/Recording Arts
Degree: AA

Duration: 2 years
Cost: Call for rates.
Notes: Model program with 24-track and 16-track rooms controlled by Macintosh computer system and various software programs. Offers cross discipline learning with Television Production and Operations and Theater Technology programs.

▷ HARRISON SCHOOL OF MUSIC

Woodland Hills, CA
 800-828-MUSIC
Web Site: <http://www.beachnet.com/~harrison>

Contact: Mark Harrison
Program: Varied emphasis on music instruction in pop and jazz
Degree: None
Duration: 10 weeks
Cost: Call for rates.

▷ KELLEY PIANO STUDIO

310-836-4196

Contact: Robert Kelley
Program: Private instruction on performance, technique and theory. All levels.
Degree: None
Duration: Varies
Cost: Call for rates.

▷ TOM KIDD'S SONGWRITING COURSE

43 Peninsula Center Dr.
 Rolling Hills Estate, CA
 310-377-7838
Contact: Tom Kidd
Program: Workshop exploring all aspects of songwriting.
Degree: None
Duration: 12 weeks
Cost: Call for rates.
Notes: Taught by *Music Connection* Show Biz editor Tom Kidd.

▷ LEARNING ANNEX

11850 Wilshire Blvd., Suite 100
 Los Angeles, CA 90025
 310-478-6677
Program: L.A.'s most eclectic class offerings. Popular titles have included "How To Start and Run Your Own Record Company" and "How To Be A Concert Promoter."
Degree: None
Duration: Varies
Cost: Call for rates.

▷ LONG BEACH CITY COLLEGE

4901 E. Carson St.
 Long Beach, CA 90808
 562-938-4517
Program: Commercial Music Program
Degree: Certificate
Duration: 2 years
Cost: Call for rates.
Notes: Facilities include 24-track, 16-track (analog, digital) and 8-track, as well as 8- and 24-track ADAT studios. Has state-of-

the-art MIDI classroom. Also has full TV and video production facilities. Call 562-938-4309 for brochure.

▷ LOS ANGELES CITY COLLEGE

855 N. Vermont Ave.
 Los Angeles, CA 90029
 213-953-4000
Contact: Jane Bloomquist
Program: Commercial program designed for students who just want AA degree or transfer program designed for students who want to transfer to a 4-year university.
Degree: AA
Duration: 2 years
Cost: \$13 per unit for California residents. Does not include cost of materials and other fees.

▷ LOS ANGELES HARBOR COLLEGE

1111 Figueroa Pl.
 Wilmington, CA 90744
 310 522-8200
Program: Course topics have included voice, electronic keyboard and country fiddle.
Degree: None
Duration: Varies
Cost: Call for rates.
Notes: Instructors are experts in their fields who bring hands-on, practical information to the classroom.

▷ LOS ANGELES RECORDING WORKSHOP

5278 Lankershim Blvd.
 North Hollywood, CA 91601
 818-763-7400
Contact: Christopher Knight
Program: Recording Engineering, Video Editing
Degree: Certificate
Duration: 30 weeks
Cost: Call for rates.
Notes: Hands-on training facility calling it-

self a "driving school for audio and video training." Facilities include eleven studios with 5 24-tracks, 48-track SSL, a solid state logic 4000 G+ and a Studer A827. Video students train on CMX. Grass Valley and Avid non-linear digital editing system. Dorm housing, financial aid, job placement assistance available.

▷ LOS ANGELES VALLEY COLLEGE

5800 Fulton Ave.
 Van Nuys, CA 91401
 818-781-1200
Contact: George Atarian
Program: Various courses in music
Degree: AA
Duration: 2 years
Cost: \$13 per unit for California residents. Does not include cost of materials/fees.

▷ LOYOLA MARYMOUNT UNIVERSITY

7900 Loyola Blvd.
 Los Angeles, CA 90045
 310-338-3033 FAX 310-338-3030
Contact: John Michael Weaver
Program: Recording Arts
Degree: BA
Duration: 4 years
Cost: Call for rates.
Notes: Emphasizes both the art of music recording and the creative use of sound in film and television. An interdisciplinary course of study requiring classes in mass communications, the art of cinema, screenwriting, acoustics and recording technology, among others.

▷ LOYOLA MARYMOUNT UNIVERSITY DEPT. OF CONTINUING EDUCATION

7900 Loyola Blvd.
 Los Angeles, CA 90045-8360
 310-338-3033 FAX 310-338-3030
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▷ LOYOLA MARYMOUNT UNIVERSITY DEPT. OF CONTINUING EDUCATION (Cont'd.)
 Degree: None
 Duration: Varies
 Cost: Call for rates.
 Notes: University enrollment not required.
 Courses include a music business program taught by Mark Volman, founding member of the Turtles. Call 310-216-9593 to sign up for Volman's course.

▷ MUSIC BUSINESS ACADEMY
 8033 Sunset Blvd., Suite 848
 Los Angeles, CA 90046
 818-886-0920

Web Site: <http://www.musicbizacad.com>
 Contact: Stu Yahm
 Program: Four courses consisting of 4-7 classes each. Courses include "Career Development," "The Record Company," "Publishing" and "Putting Out Your Own Record."
 Degree: Certificate
 Duration: Varies. Home study courses completed by students at their own pace.
 Cost: \$250 per course. Individual classes from \$50-\$100.

▷ MUSIC EDUCATION ENTERPRISES
 310-838-SONG
 Contact: Ronni Harris
 Program: Professional piano instruction in classical, pop and jazz. Improvisation, theory, harmony, arranging. All ages and levels accepted.
 Degree: None
 Duration: Varies
 Cost: Call for rates.

▷ MUSIC GRINDER SCHOOL OF RECORDING
 5540 Hollywood Blvd., Suite 100
 Los Angeles, CA 90028
 213-957-2996
 Web Site: <http://140.174.240.155>
 Program: Sound & acoustics, console, signal processing, mics, multitracks, tracking, overdubbing, mixing, digital and analog.
 Degree: Certificate
 Duration: 7-10 weeks.
 Cost: Call for rates.

▷ MUSICIANS INSTITUTE
 1655 McCadden Pl.
 Hollywood, CA 90028
 213-462-1384 or 800-255-PLAY
 Web Site: <http://www.mi.edu>
 E-mail: musicinst@earthlink.net
 Contact: Music Dept.
 Program: Instructions in guitar, bass, percussion, keyboards, vocals.
 Degree: Certificate, AA, Bachelor of Music
 Duration: Varies, depending on degree objective
 Cost: Call for rates.
 Notes: Complete training for the up-and-coming musician.

▷ JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE
 11726 La Maida St.
 Studio City, CA 91607
 818-506-0236
 Web Site: <http://www.primenet.com/~novello>
 Program: Keyboard instruction
 Degree: None
 Duration: Weekly private instruction.
 Cost: Call for rates.
 Notes: All styles. Piano, electronic keyboards, MIDI. A complete program for training the contemporary keyboardist, singer-songwriter, composer. Credit cards accepted.

▷ OCCIDENTAL COLLEGE
 1600 Campus Rd.
 Los Angeles, CA 90041
 213-259-2500
 Contact: Thomas Sommerville
 Program: A variety of courses in music
 Degree: BA
 Duration: 4 years
 Cost: Approximately \$600 per unit. Does not include cost of materials and other fees. Tuition is subject to change.

▷ PASADENA CITY COLLEGE
 1570 E. Colorado Blvd.
 Pasadena, CA 91106
 818-585-7123
 Program: Various courses in music
 Degree: AA
 Duration: 2 years
 Cost: \$13 per unit for California residents. Does not include cost of materials and other fees.

▷ PEPPERDINE UNIVERSITY
 24255 Pacific Coast Highway
 Malibu, CA 90263
 310-456-4000
 Contact: Gary Cobb
 Program: Music courses along with fine arts curriculum
 Degree: BA
 Duration: 4 years
 Cost: Approximately \$650 per unit. Does not include cost of materials and other fees. Tuition is subject to change.

▷ SANTA MONICA COLLEGE
 1900 Pico Blvd.
 Santa Monica, CA 90405
 310-452-9323
 Contact: Music Dept.
 Program: Varied emphasis in music, including classes in songwriting, instrument instruction and theory. Extension classes also available.
 Degree: AA
 Duration: 2 years
 Cost: Call for rates.

▷ THE SINGERS WORKSHOP
 213-460-2486

Contact: Lis Lewis
 Program: Workshop exploring all aspects of singing.
 Degree: None
 Duration: 10 weeks
 Cost: Call for rates.
 Notes: Please call for course curriculum and a free copy of our vocalists' newsletter.

▷ SOUND MASTER RECORDING ENGINEER SCHOOL
 10747 Magnolia Blvd.
 North Hollywood, CA 91601
 213-650-8000
 Contact: Barbara Ingoldsby
 Program: Record Engineer
 Degree: Certificate
 Duration: 10 months
 Cost: Call for rates.
 Notes: Fully accredited school, offering training in recording engineering, MIDI, technical maintenance, audio/video post production, mastering and synchronization. Three studios.

▷ SOUTH BAY ADULT SCHOOL
 3401 Inglewood Ave.
 Redondo Beach, CA 90278
 310-372-1213
 Program: Offering beginning and intermediate courses in guitar and piano, covering blues, classical and rock styles. Also offers courses in orchestra, choral ensemble and songwriting. Call for brochure.
 Degree: None
 Duration: Six weeks
 Cost: Classes start at \$32 per course

▷ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC
 8711 Sunland Blvd.
 Sun Valley, CA 91352
 818-767-6554 FAX 818-768-6242
 Contact: Richard Taesch
 Program: Young preparatory for ages 6-15. Adult preparatory for adult beginners and non-degree students. Conservatory for Bachelor of Music, diploma and certificate students.
 Degree: BA, diploma, certificate
 Duration: Varies, depending on degree objective and student progress.
 Cost: Call for rates.
 Notes: A private, non-profit, racially non-discriminating academic institution. Braille music instruction is offered both privately and in class.

▷ UNIVERSITY OF CALIFORNIA, LOS ANGELES DEPARTMENT OF MUSIC
 Box 951616
 Los Angeles, CA 90095-1616
 310-825-4761
 Contact: Alfred Bradley (undergraduate admissions) or Mary Crawford (graduate admissions)
 Program: A variety of undergraduate and graduate courses in music.

Degree: Bachelor of Arts, Master's, Ph.D.
 Duration: 4 years for BA degree, 2 years or less for graduate degrees.
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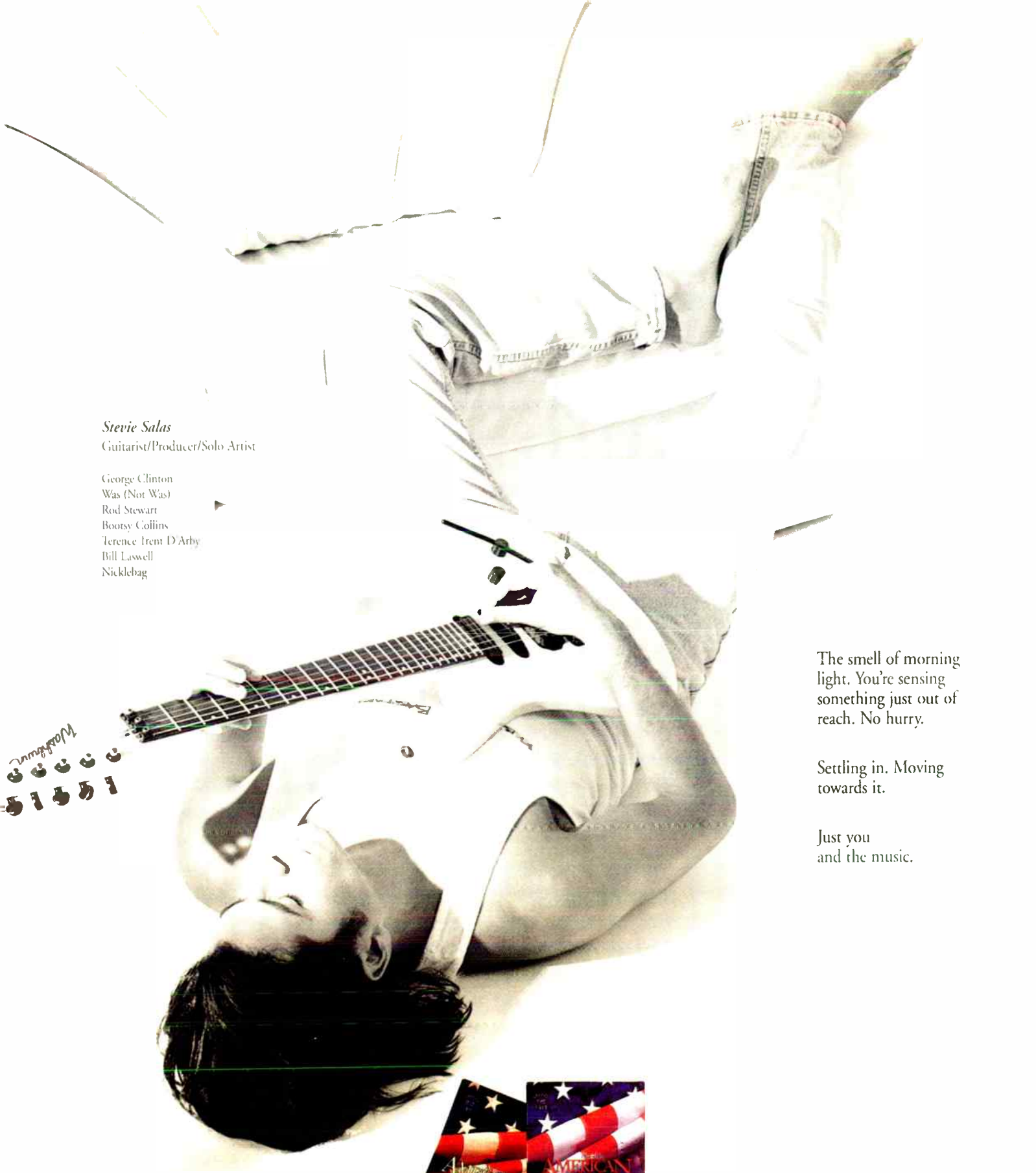
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World Radio History

The Inside Story Behind Hanson

By Paul Suter

If you blinked you might have missed it; one minute the Hanson brothers—sixteen-year-old Isaac, thirteen-year-old Taylor and eleven year-old Zac—were nobodies; the next, their song, "MmmBop," became a Number One hit in both America and Britain (a first for a debut single), with their album, *Middle Of Nowhere*, heading rapidly in the same direction.

Unlike the general public, most people directly involved in the music business were a little better prepared for the blinding speed in which the three brothers from Tulsa, Oklahoma, shot from oblivion to the top of the charts, for the pre-release buzz on Hanson was at a level that is rarely seen these days. But still, the success story of the Mercury Records act looks like one which is destined for the history books. Assuming, that is, that Hanson's short-term success translates into something more than a passing fad.

The modern, marketing-intensive music business is littered with shooting stars—would-be megastars crafted from smoke and mirrors, who tend to evaporate under close examination, and no artist is more likely to be amongst them than a trio of cute teenagers besieged by squealing girls at every public appearance. But Mercury execs maintain that Hanson is different; an act based on artistry rather than marketing, and the label insists that the boys are here to stay. Any doubts they might have harbored about Hanson's longevity were dispelled quite some time ago.

Steve Greenberg, VP of A&R at Mercury, first heard the current hit "MmmBop" on a three-song demo, and was immediately drawn to the song, although he was also aware of the ages of the performers (and remember, this was close to two years ago, when none of the brothers even had a driver's license), so he didn't have too much trouble tempering his initial enthusiasm. But the song haunted him.

"I went to see them live," Greenberg admits, "basically, so that I could rule them out and sleep well at night, and not have my conscience bother me. I expected a lot of tapes, and some adult onstage running everything through a keyboard, and I would be able to go home knowing I didn't have to do this. But it truly was them, and they were great."

Greenberg wasn't the first A&R executive to hear the Hanson tape, but he may well

have been the first to go so far as to investigate. The Hanson boys had previously acquired manager Christian Sabec—simply by cornering him at the industry's annual South By Southwest Convention and singing a capella for him on the spot—but without witnessing the boys' abilities for themselves, every label Sabec approached passed on the band.

Greenberg, the man who ultimately signed the group, simply says, "I'm sure they were passed on for the same reason that I nearly passed. You hear the tape, and figure that some adult must be doing all the work."

If that were the case, we would undoubtedly be talking novelty act, and in this era of teen angst, it would be hard for any label to persuade the record buying public that they needed anything of the sort. Even setting such adult manipulation aside, the concept of performers so young tends to reek of short-lived novelty anyway, but the trio's ability to sing and play their instruments to standards above and beyond their years was enough to convince Greenberg

and his Mercury colleagues that Hanson was something to be taken seriously.

"People can sell because of their youth," notes Mercury President Danny Goldberg, "others sell because of their talent, and I believe that's the case with Hanson. The most important talent you can have is songwriting, and remember that "MmmBop" was on their demo, 100 percent written by themselves.

"People's voices may change," continues Goldberg, "they may start looking different, but they don't lose their writing talent as they grow older. None of us has a crystal ball, but I'm optimistic about the chances of them being important artists for some time to come."

Everybody involved with the band at Mercury maintains that they were not asking themselves, "who might be interested in buying a Hanson record?" They were simply interested in making a great Hanson record.

In that regard, Mercury treated Hanson like any other artist. There was no thought of hiring a producer to write and record songs for the trio to sing; instead, established writers like Barry Mann and Cynthia Weil, Mark Hudson, Cliff Magness, Ellen Shipley and Desmond Child were brought in to hone the writing. The rest was left to the band and their producer, Stephen Li-

roni, although the Dust Brothers handled "MmmBop."

"When I thought about the Dust Brothers," explains Greenberg, "I was thinking about Beck, and what an incredible record that was, and imagining it performed by the Jackson Five. Because at that point the kids' voices reminded me a lot of the Jacksons."

However, there was just one more hurdle to deal with: The voice of Taylor, Hanson's main vocalist, was starting to break, and castration was not an option.

"If his voice had ceased to be interesting then, yes, they would probably have to be consigned to the novelty department," says the A&R man, "but, in fact, it's better now. If you see the clip from *The Jenny McCarthy Show*, he's singing 'MmmBop' in a lower key, but it's just as exciting as the album. In fact, the album version was probably the last time he sang it in the original key."

The album was delivered in mid-December, and Greenberg then had the band perform acoustically in the Mercury offices, a strategy that achieved the desired result, as

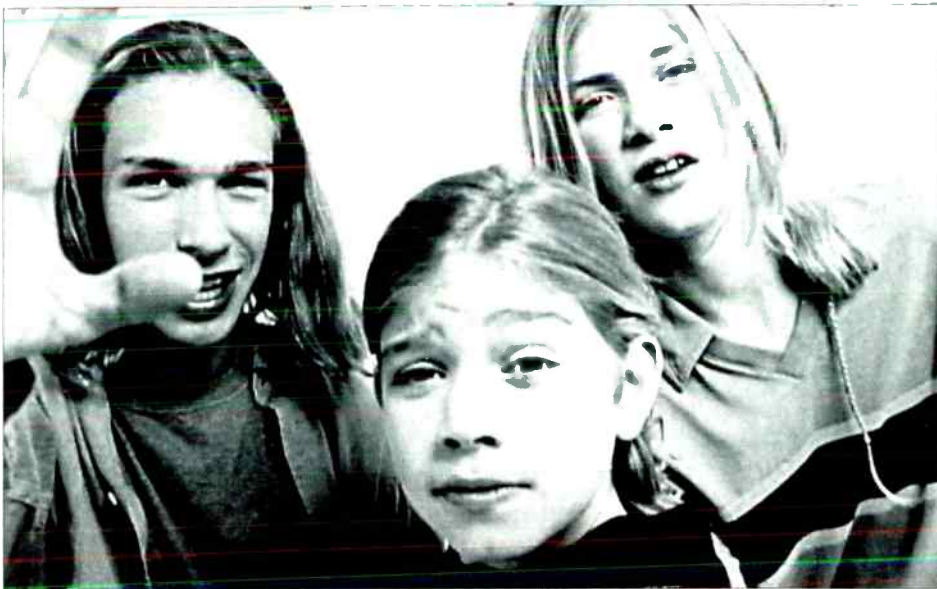
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HANSON: Three brothers from Tulsa, Oklahoma make pop history (L-R: Isaac, Zac and Taylor).

the label exec reveals: "Everybody realized that it wasn't just a great record, it was a great act."

A five-month lead time was scheduled to allow David Leach, who was running the promotion department at the time, but, who has since become General Manager and Executive VP of the label, to lay the groundwork. There was no chance of keeping such a secret, so the age issue was not avoided.

"The music speaks for itself," Leach insists, "and that was the point of entry; being kids separates them from the norm, but Top 40 doesn't seem to be seeing this as kiddie rock at all. Top 40 is basically an 18-34 format, yet they have embraced the record as quickly as anything I've ever seen."

Naturally, adult cynicism about teenage recording artists could have been a problem when it came time to deal with radio programmers, but it proved not to be an issue at all. "I think radio people want to play hit records, whatever the story behind the record," says Leach.

A February airing of "MmmBop" at the Gavin Convention (the annual radio industry gathering), in New Orleans, sent the pre-release buzz through the roof. "Some stations were already playing the record," Leach recalls, "but come the following Monday morning, everybody was calling us for a copy. By the release date [March 24], we had half the country playing it."

But, in spite of Mercury's evident faith in talent conquering all, the perceived problem with teen acts is that they tend to quickly fade away into musical obscurity.

But that, according to Mercury President Danny Goldberg, is a dangerous generalization. "Look at Stevie Wonder, who first recorded at thirteen; Steve Winwood was fifteen. The artists without longevity simply weren't as talented."

Steve Greenberg further cites the Bee Gees, who were of similar age to Hanson when they started their recording career, and insists that by presenting Hanson as credible artists from the start, the label will evade the problems inherent in trying to

market a prepackaged teen phenom.

"I think their natural talent helps them overcome the age issue. The clip from *The Jenny McCarthy Show* has been invaluable; they basically performed live and that underlined how real this is. Their age is only a hurdle until people realize they're a legitimate band; then it's an ally."

With that in mind, the media campaign has been carefully structured to acknowledge the teen appeal without mercilessly exploiting it. They've done the teen press, but it's been balanced by interviews with more credible outlets. Their television appearances have been geared more towards an adult audience, including *Letterman* and *Rosie O'Donnell*, as well as the CBS and NBC morning shows.

Like any crossover campaign, the Hanson blitz nurtures its immediate roots (teen), but the real effort is in crossing the band over into broader mass appeal.

Goldberg is actually wary of attaching too much significance to the importance of marketing, repeating his insistence that success is due to little more than quality.

"I don't think that the media can kill an act. I think lack of talent is the problem. If something is only propped up by the mass media, then the career will decline when the media support is withdrawn; but if someone is really talented, then that will support them once the novelty has passed.

"All we can do is put the record out. You can't 'sell' music, all you can do is expose people to it. I think we did a good job of creating some advance awareness of it, but it's not like selling soap. People know whether or not they want to hear a certain song again; we have to get them to hear it once, and then hopefully they'll want to hear it so many more times that they'll go out and buy it."

The only question remaining is just how deserving the Hanson brothers really are of the belief invested in them by their label. Only time will tell, but we leave you with one last thought: that "MmmBop" really is a darn good little tune, isn't it?

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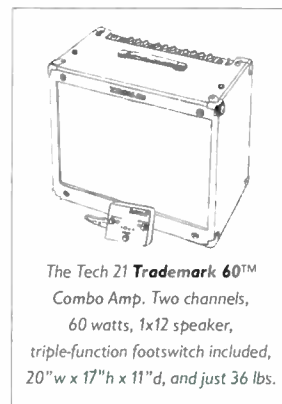
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'Remember, we had contracts in the days before CDs, and got paid at the old rate. It was something like sixteen cents per album as opposed to \$1.70 or whatever now! So we're not exactly rich... We're not expecting Shea Stadium again, but we are looking for a good reaction.'

—Mark Farner
Grand Funk Railroad

◀ 27 Can Stardom Be Revived?

That sort of vitality never left Lynyrd Skynyrd, whose longtime lineup of surviving band members, and the brother of the late lead singer, has had little negative impact on the fan's enjoyment of the older material.

But what about Fleetwood Mac? A common question to pose is whether their reunion is an event on par with the Eagles' return in '94, due to the fact that Mick Fleetwood has toured with various lesser known musicians and singers over the years as a part of package tours. Will these less successful, Mac tours dilute the impact of the *Rumours*-era lineup reforming?

Mercury's Michael Pontecorvo dismisses such a notion with his unbiased opinion: "If they've got Stevie Nicks and Lindsey Buckingham, it's going to bring the fans back to fifteen or 20 years ago. It will be wildly successful."

Which, of course, is music to Howie Klein's ears: "Stevie and Lindsey sacrificed their solo projects for this, but they are having too much fun to stop. The emotions they feel will be the fans' as well." To which Liz Rosenberg adds, "Three new singles will work wonders for their chances. Sure, some people are just happy to get their music any way they can, but with [Nicks and Buckingham], Fleetwood Mac goes from a good band to one of pop's best ever. Everyone wants to hear what they sounded like at their peak."

Pollstar's Gary Bongiovanni offers a more objective opinion about the Mac tour: "There's always a greater credibility with original members, and Mick's jamming with studio musicians and buddies in various aggregations that he called Fleetwood Mac" takes away a little of the specialness that the Eagles had.

"Then again, having them back in their best form is bound to have an impact," he concedes. "It's the difference between sharing a bill with five others and headlining solo."

Not surprisingly, reunited bands whose chief identity is their unique sound, as opposed to the celebrity and personalities of the individual players, are less apt to be criticized and/or penalized for replacing more than half the original lineup. Fans of relatively faceless ensembles like Average White Band may not

know the names of leaders Alan Gorrie or Onnie McIntyre, but they know every funky note of "Pick Up The Pieces."

In this case, according to Gorrie, an incredible simulation of the 1974 band lineup works just as well. Gorrie, whose Scottish soul outfit reunited in 1989 (long before reunions were en vogue) and has been touring steadily since '93, justifies the personnel changes by claiming that the quality of AWB's music has never been better. "In our case, we have two key members from the old days and fantastic new members who have fallen right into place," he says. "The sound we are creating on our new projects today is very similar to the classic feeling our fans love."

"Backstage, recently," Gorrie reveals, "[Led Zeppelin vocalist] Robert Plant told me that without Bonzo [Zeppelin's late drummer John Bonham], he'd never consider calling any band Led Zeppelin again. Page/Plant is much more accurate. And audiences would know the difference, then."

Still CMC's Tom Lipsky ponders the idea of a backlash against too many groups getting back together with ragtag supplementary players. Being the genuine article is crucial to any sort of long-term success beyond the immediate nostalgia, he says, adding, "The hybrids out there may have some wear and tear on the fan base, which hurt some of the Yes projects, over the years. But as long as the lineup is genuine and they are playing as strongly as ever, bands like Mac can get through those muddied waters."

Grand Funk drummer Don Brewer, who is also the voice behind their 1973 Number One tune "We're An American Band," took an obvious shot at Lynyrd Skynyrd, when he said: "We call bands that come back without original members 'heritage acts.' Having the brother of the lead singer, or teaming up with other bands, just doesn't cut it. Certainly, we didn't want to do that. It's called integrity."

Then again, one could argue that a band like Styx didn't do too badly when they reunited in the early Nineties with Glen Burtneck replacing Tommy Shaw, scoring the Persian Gulf War-propelled hit "Show Me The Way." "Yes," Shaw says, "but that was then, and this is now, and we have the full Styx feeling back. That wasn't the same kind of event as this. The key is to focus on the old songs to establish familiarity, then weave a few new ones in to keep things current."

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Tommy Shaw made his first appearance with Styx on the band's 1976 hit album *Crystal Ball*, and, yet, beyond saying that he and his cohorts have many great new songs still within them, he can't venture a guess as to where the band will head after their current tour

Fortunately, Tom Lipsky, who has staked a lot of money on the band's future as a marketable act, is a little more clear. "All of the artists I have signed at CMC are going to need multiple tours and new albums before they

Can Stardom Be Revived? 38 ▶

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The Butler Does It...Again



By Scott Lenz

Allen Butler has always been somewhat of a lucky dog, considering where he has worked and what has been accomplished, by him and others, during his various tenures. From 1972 to 1977, the current President of Sony Music Nashville was a force in sales and marketing for MCA Records, which was merely the home of the world's biggest pop star, Elton John, in addition to being a major player in the country market with Olivia Newton-John and Don Williams.

After that, he spent a dozen years at RCA, marketing and promoting their country roster (Dolly Parton, Ronnie Milsap and Alabama) before moving on to another of BMG's thriving labels, Arista, which, while losing ground in the pop market (with the exception of Whitney Houston), was carving out a successful niche in country, with superstars like Alan Jackson, Brooks & Dunn and Pam Tillis.

It was at Arista that Butler forged an indelible friendship with Tim DuBois, head of the label's Nashville imprint. Butler cites that friendship as the source for much of the know-how he took with him to his next post, as Executive VP/GM of Sony Music Nashville, in 1993. His eventual success in unleashing stars like Ty Herndon and Wade Hayes—in addition to bringing acts like Mary Chapin Carpenter to an even higher level of acclaim—resulted in his being named Sony Music Nashville's President this past March.

Now, Butler is challenging himself again, with the formation of Lucky Dog Records (distributed by Sony). Butler says he is forming the label to "bring country back down-to-earth." While a couple of veteran acts—Asleep At The Wheel and David Allen Coe—have already been signed, Butler stresses that the focus will be on "developing new acts."

The industry veteran talked with *MC* about his prolific career, and, more importantly, what is still to come.

MC: Were you a musician yourself?

AB: I played guitar in bands. My dad went with me to the pawn shop to buy my first guitar, and patiently listened to me turn it up full volume, and break all the windows in the house. They let me tear up the stereo to use as parts for the band...they were great to let me do all those stupid things.

My dad still asks me to this day when am I gonna get a real job. He can't believe that I'm the President of a company and I don't own a suit.



Allen Butler

MC: Was country music your favorite style of music throughout your career?

AB: Well, I worked in all formats at the labels, and my favorite types of music were country and rock. When Waylon [Jennings] and the Outlaws and all those guys from Austin came along and merged the two musics I loved most, it was over the top. It strengthened that whole Southern rock movement, which I think will make a re-emergence someday. The essence of it is still alive, with the Black Crowes and bands like that.

MC: What inspired you to begin this new venture?

AB: Country music has always been known for being very lyrically down-to-earth and instrumentally real—not a lot of synthesizers or studio magic or overdubs. And, in talking to a lot of people, it seems that over the last couple of years, folks have moved from country to other formats because it has gone too far towards the pop side.

It's gotten stale, whereas acts like Alanis [Morissette] and Hootie [& the Blowfish] are doing very instrumentally oriented, lyrically-driven things. It's straight ahead and it's pan-cultural; it doesn't just speak to one group. That's the musical part of the inspiration.

The real driving force for me, personally, is that I've always gravitated back to the Austin-type thing; a real rootsy, raw street music scene; a live music scene. I see the same thing happening at a roots level for alterna-

tive country as happened five years ago in Seattle.

MC: Are we talking about bands like Wilco and Son Volt, this sort of "Gram Parsons" revival?

AB: No, not exactly that. There are three directions: country with a rock edge, country with a retro-hillbilly thing, and country blues. For example, the only two acts that are officially signed [to the label] are Asleep At The Wheel and David Allen Coe [with live CDs just released]. We wanted to capture the godfathers of this movement who are still out there doing what these kids are doing now, but in a Nineties way, like you'd see at a Derailers concert—suits and cowboy hats—cross cultural.

[Lucky Dog] is gonna be a much rawer attempt at broadening the specific country exposure of bands. [Country music is] losing listeners, and I'm trying to recreate the hip factor that makes country hip enough for the 18-to-30-year-olds who wanna have it as part of their lifestyle. I don't know if it's VH1-ish, but it might be MTV2-ish.

MC: What's been the early industry reaction to Lucky Dog?

AB: Everybody who has been in the music business for a long time has seen it grow up and get very sophisticated, very corporate driven. I got in it because it was fun, and because I loved the music. That was one of the compelling reasons behind this, because it was fun.

There are a lot of folks out there going "you're crazy." Radio guys are going "that will never work, there's no format for that." That's all you have to tell me, and I'm gonna go do it. We have people who have volunteered to work on weekends, after hours, mornings, anything, just to be a part of it. We have kids calling us from the local universities who wanna come down and intern, because they've read about it in the trades—it's amazing.

There's nothing that I love more than going into a bar—especially a Texas honky tonk. There's a connection that the audience makes with these musicians. They don't have managers and agents; they have to earn a living every night. It was that way for me, playing in garage bands and taking every dime you made and putting it right back in your equipment—and the audience knows that and appreciates it. That's what I'm trying to reflect with this label.

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Supertramp: The recent release of *Some Things Never Change*, this group's first studio effort since 1987, is to be followed by a summer headlining tour.

◀ 35 Can Stardom Be Revived?

can grow back to their former sales levels. The market may not support every one, but the icons, the true blues, the ones with name identity, will endure. Groups like Styx and Skynyrd are one hit away from getting back to the Top Ten to stay."

Kiss has gotten some flak, recently, for rehashing their hits on disc one too many times, though last year's *Unplugged* session was relatively successful. The band's latest *Greatest Hits* package features a few new tracks, but Mercury's Michael Pontecorvo can't even venture a guess as to what comes next, if anything. "I don't know if they have any interest in doing new material beyond this," he says.

And what about the future of Fleetwood Mac? The Eagles featured four new songs on *Hell Freezes Over*, however we've heard no new recordings from them since that album's release in 1994. Will Mac just add their three new singles to their great catalog, and then leave us flat beyond the upcoming tour?

"The attitude is that they are just going to wait and see how it goes," maintains Liz Rosenberg. "We're all very excited about the near future, and we know once Lindsey gets back to his own album, it will be a tremendous success, too. Nothing is ever set in stone."

One has to respect Tom Lipsky's efforts to help lift those artists on his CMC label to their former glory by releasing new material, but when fans go hear these groups in concert, it's like Styx's Tommy Shaw says, "If you're Led Zepelin, you'd better damn well play 'Stairway To Heaven.'"

In truth, when it comes to these rock reunions, it's yesterday and today, not really tomorrow, that matters. Or, as Liz Rosenberg puts it, "The music brings the audience back in time. Above all else, it is the soundtrack to their lives." **MC**

◀ 25 CMC Records International

it's been healthy over the past year, chances are their loyal fans are hungry for new material.

"We really want to focus on what we think are signature artists, ones who really define their genre. The market will only bear so many reunions, and only the ones who really had a major impact, both creatively and economically, will survive."

Securing a major distribution deal with BMG was the first major step in legitimizing CMC's belief that the time was right for a label committed to older artists. "BMG saw what we saw," recalls Lipsky, "that there was this whole adult market that was not being addressed by the major labels. There seems to be a general feeling that major labels are not really interested in older bands and artists."

"Major label marketing has always been geared towards the teen audience, and just beyond that, because kids have more disposable income and are the most active consumers. For one of those labels to successfully market new product by a classic rock artist, they would have to retool their machinery."

Lipsky continues, "Our idea was not to go toe-to-toe with them, but develop our own special niche in the marketplace. The artists' sales numbers may never reach what they were once used to, but, then again, you never know. My feeling upon signing these artists is that they are only one great song away from getting back to the top."

Perhaps the most amazing thing about CMC's growing success story is that artists, who spent the majority of their careers selling millions of albums on major labels, are actually excited about being with a smaller company that is willing to put real effort into their next attack on the marketplace.

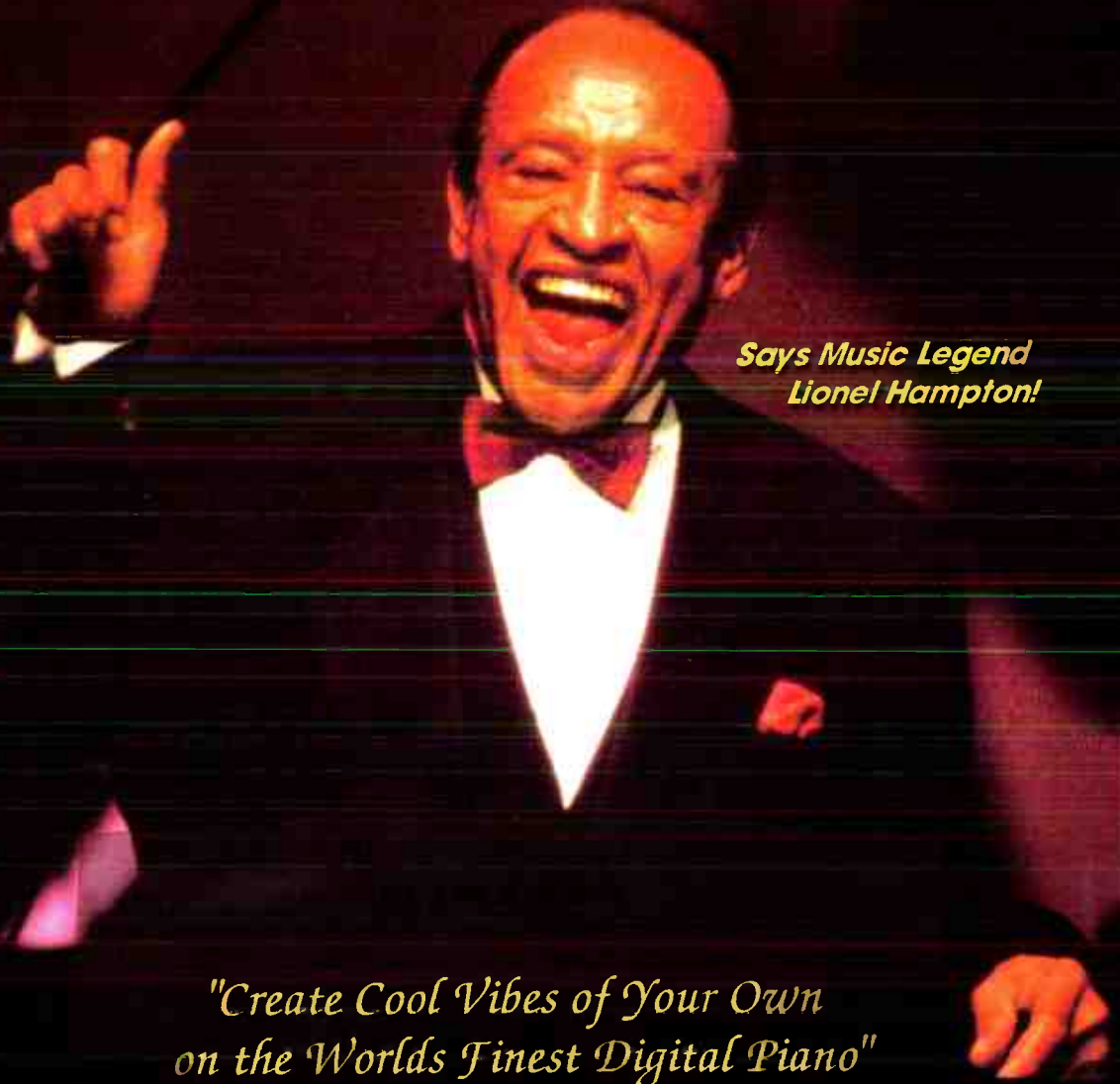
Tommy Shaw, reunited with his old Styx bandmates after more than a decade, says Lipsky's tireless enthusiasm swayed them away from their longtime label home at A&M: "[Tom] built the company on his own, totally against modern pop music thinking, and we respected that completely."

"Tom showed an excitement that we didn't feel from any of the companies we talked to. He seemed very genuine about committing to us for a long period, and going out, finding our audience again and keeping this new momentum we have going. For us, CMC has been a breath of fresh air."

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JOHN F. COOPER

Jimmie's Chicken Shack

Label: Rocket/A&M
Manager/Contact: Richard Burgess/
 Burgess World Company
Address: 3925 Rhode Harbor Rd.,
 Mayo, MD 21037
Phone: 410-956-9116
Booking Agent: Joe Brauner/APA
Legal Rep: Paul Schindler
Band Members: Jimi HaHa, vocals, gui-
 tar; Jimmy McD, guitar; Ché Colovita
 Lemon, bass; Jimmy Chaney, drums.
Type Of Music: Rock
Date Signed: June, 1996
A&R Rep: Todd Interland

Street credibility is something that all bands need. The buzz on the street is sometimes as important as the music itself. In the case of Jimmie's Chicken Shack, it's what brought them out from the shadows of obscurity.

When singer-guitarist Jimi HaHa began his music ventures, he was in a touring-only outfit called 10-Times Big. When the group broke up, he found himself jamming out acoustic originals with guitarist Jim McD and drummer Jimmy Chaney on congas. Not long after their acoustic jam sessions began, the decision was made to "plug in," and with the addition of bassist Ché Colovita, Jimmie's Chicken Shack was born.

While playing around their native Baltimore, they made two full-length tapes—*Chicken Scratch* and *Spit Burger Lottery*—to sell at shows.

"I knew we needed a CD to get our name out there," HaHa remembers, adding that the group approached a local CD manufacturing company with a plan. "We had them spot us the first thousand units, and as soon as we sold those, we paid them back and ordered another thousand."

Enter Richard Burgess, who would become the band's manager. Burgess left his London home and flew overseas to Annapolis, Maryland, on personal business. During his stay, he came down with serious back problems, forcing him to seek the aid of a local chiropractor. While he was being readjusted, Burgess' wife asked several young men outside the chiropractor's office if there were any exciting local bands to see. "Jimmie's Chicken Shack" was the unanimous reply.

The Burgesses raced down to catch the show that night, only to be disappointed when they arrived after the band's set. However, they did collect demos, and six months later, Burgess called the guys to express interest in managing them.

Once Burgess started shopping the Shack, a bidding war ensued, which eventually led the band to sign with Elton John's Rocket Records (distributed by A&M through PolyGram), and release their major label debut, *Pushing The Salamanilla Envelope*, this past June.

And as for the guys on the street in Annapolis outside the chiropractor's office on that fateful day, they have not been forgotten. "One of them, Ditrum, is our head roadie," HaHa laughs.

—Eric P. Fleishman



MATTHEW WILSON

Paul Thorn

Label: A&M
PR Contact: Ana Adame/KSA
Address: 1776 Broadway, New York,
 NY 10019
Phone: 212-582-5400
Booking Agent: Ian Copeland/Frontier
 Booking
Band Members: Paul Thorn
Type Of Music: Country-Rock
Date Signed: September, 1996
A&R Rep: Jim Phelan

Paul Thorn is such a likable and down-to-earth guy, that in meeting him you will have renewed faith in the integrity of the business of music. Raised in the shadow of Elvis, this native of Tupelo, Mississippi, has a way of recounting life and times that brings to mind both John Mellencamp and country craftsman Tom T. Hall. The stories ring true, the vocals are heartfelt, and the guitar work gets down-to-business, much like ZZ Top.

"When I was in high school," Thorn recalls, about his road to label interest, "I was writing songs just on my own, but I really didn't know how to put them together, necessarily."

"There was a man who lived about an hour from me by the name of Billy Maddox. He was a country writer who'd written songs for a lot of people. I took my songs to him, but he didn't really think they were all there."

"From then on, he became my songwriting mentor," Thorn continues, "and we've been working together for fourteen years. I started really developing my songwriting and playing in pizza parlors and pool halls, then started cutting demos."

This wasn't a typical case of sending out demo tapes and getting a record deal, as Thorn explains. "Eventually I got some songs recorded by other artists. Wyatt Easterling, who runs Bugle Publishing out of Nashville, got a hold of a demo I had made and he really liked it. He played it over the loudspeaker one night when a bunch of people had gathered in Nashville—people like Cher, Olivia Newton-John and Paul Young, and they wanted to know who I was. Then, Wyatt came to Tupelo to hear me play at a pizza restaurant. I did a whole set of original songs that night."

"Shortly thereafter, I got two plane tickets in the mail for Billy Maddox and myself to go to Hollywood, where I did a couple of showcases and landed a recording contract. I was about 28 then; now I'm 32."

"Everything in life is pretty anti-climactic," he says in his Tupelo drawl, "but there is a lot of joy and happiness in making music." —Karen Orsi

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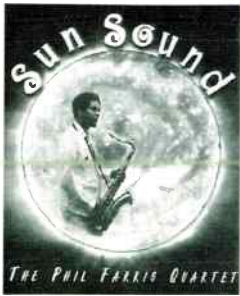
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The Phil Farris Quartet

Contact: Milestone Media
310-396-1234
Seeking: Label Deal
Style: Jazz

While you really won't find anything truly groundbreaking here, this four-piece outfit's live recording is filled with a jazz-swing feel...

Production 7, Lyrics n/a, Music 7, Vocals n/a, Musicianship 7. Includes a gauge showing a score of 7.0.



Don Cameron

Contact: Peter Kimmel
818-980-1039
Seeking: Publishing Deal
Style: Country Pop

A former member of the Marshall Tucker Band, Cameron showcases strong writing skills on this tape. In fact, as a songwriter, he has his finger on the pulse of the contemporary Nashville formula...

Production 6, Lyrics 7, Music 6, Vocals 5, Musicianship 5. Includes a gauge showing a score of 5.8.

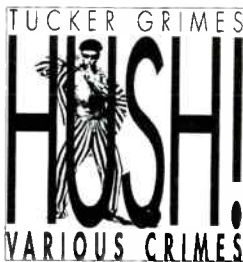


Native Tongue

Contact: P.O. Box 15401, N. Hollywood, CA 91615
Seeking: Distribution Deal
Style: Hard Rock

These boys from North Hollywood, California, have put out a CD filled with driving, pedal-to-the-metal, alternative hard rock...

Production 6, Lyrics 5, Music 5, Vocals 5, Musicianship 6. Includes a gauge showing a score of 5.4.



Tucker Grimes

Contact: Wave Entertainment
310-399-2680
Seeking: Label/Dist. Deal
Style: Dance/Pop

This CD contains a solid production tailor-made for the dance crowd, and while the ode to O.J. Simpson ("Murderer") shows some thoughtful lyrical content...

Production 6, Lyrics 5, Music 5, Vocals 5, Musicianship 5. Includes a gauge showing a score of 5.2.



Mankind Liberation Front

Contact: Alphastate Productions
818-506-8158
Seeking: Label Deal
Style: Techno-Rock

These narrative-driven vocals have a lot to say, and those messages are sent out amidst techno textures. It's intriguing enough to make you want to listen...

Production 6, Lyrics 4, Music 5, Vocals 5, Musicianship 5. Includes a gauge showing a score of 5.0.



Hazy Blue Project

Contact: Artist Hot Line
415-346-3299
Seeking: Label/Dist. Deal
Style: Triple A

The music on this indie CD is actually all about singer-songwriter Heidi Nigh Elgaard, who also produced the project. While she seems to have a command of her artistry...

Production 5, Lyrics 5, Music 5, Vocals 4, Musicianship 5. Includes a gauge showing a score of 4.8.



Robert Walker

Contact: Artist Hot Line
818-551-8243
Seeking: Label Deal
Style: R&B/Pop

A slick Seventies-styled soul sound is what Walker has to offer, and while there's nothing really wrong here, there's also nothing that really makes the listener jump up and say, "This guy has it!"

Production 5, Lyrics 4, Music 5, Vocals 4, Musicianship 5. Includes a gauge showing a score of 4.6.

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3. Brief biography with a contact name and phone number
4. Lyric sheet

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Ampage
Iron Horse

Higher Source Records

1 2 3 4 5 6 7 8 9 10

Producer: Duane Baron & Jeff Klaven
Top Cuts: "Bamboozaler," "American Red, White And Blues," "Downtown Playground."
Summary: Ampage's whiskey-soaked tales come cloaked in a star-spangled rock approach. But don't expect to hear some new lyrical revelations or adventurous musical explorations. Suffice it to say, Ampage would fit well on the same shelf as the Black Crowes, although they don't have Chris Robinson to front them, but they also don't have Rich Robinson to hold them back. Grab the Jack, a shot glass, and, simply put, turn up the Ampage. —Charlie Ray



Big Sandy and his Fly-Rite Boys
Feelin' Kinda Lucky
HighTone Records

1 2 3 4 5 6 7 8 9 10

Producer: Big Sandy and his Fly-Rite Boys and Mark Linett
Top Cuts: "Three Years Blind," "Backdoor Dan," "Have You Ever Had the Feelin'!"
Summary: This is Sandy's third outing on HighTone, and he just keeps getting more proficient at western swing and hillbilly boogie, with each release. This time out, Sandy and the Boys do a fine job of producing themselves with help from Mark Linett. Still, it is the energy and the songs that grab your attention. Sandy and his fine band are evolving with an excitement few can muster, making them one of America's premier C&W bands. —Jana Pendragon



Mark Eitzel
West

Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Buck and Eitzel
Top Cuts: "If You Have To Ask," "In Your Life," "Move Myself Ahead."
Summary: Mainstream commercial success has thus far eluded the mopey-voiced former leader of American Music Club, but he ups the ante with the help of R.E.M. guitarist Peter Buck. Many of the songs are full of gloomy atmospheres, but gems like the folksy "In Your Life" and the Van Morrison-meets-the-Doors vibe on "Three Inches Of Wall" make clever lyrical statements in environments which are all at once retro and alternative-hip. This is at least as interesting as anything on the last R.E.M. release. —Jonathan Widran



Brian Howe
Tangled In Blue
Touchwood Records

1 2 3 4 5 6 7 8 9 10

Producer: Terry Thomas & Felix Krish
Top Cuts: "Tangled In Blue," "Here They Come Again," "Just Because."
Summary: The man who stepped into the shoes of Bad Company's legendary vocalist Paul Rodgers in the late Eighties has now released his own solo album, and the results come across as faceless as the second Bad Co. lineup. On the positive side, Howe puts together soulful adult contemporary material, not unlike latter-day Foreigner. Still, there's nothing quite as memorable as what Mick Jones & the boys have managed to do. A solid effort, nonetheless. —Charlie Ray



Katell Keineg
Jet
Elektra

1 2 3 4 5 6 7 8 9 10

Producer: Eric Drew Feldman, Katell Keineg & John Holbrook
Top Cuts: "Smile," "One Hell Of A Life," "Mother's Map."
Summary: This is the kind of album that rock journalists love or hate, as Keineg challenges you; defying you to make some standard artistic comparison. *Jet*, Keineg's second album for Elektra, is filled with thoughtful arrangements, interesting instrumentation, and some radio-oriented material that could breathe new life into Triple A formats. But Keineg seems just as comfortable with her more esoteric ventures. A bit scattered in focus, *Jet* is nonetheless a riveting listen. —Ernie Dean



Abra Moore
Strangest Places
Arista Austin

1 2 3 4 5 6 7 8 9 10

Producer: Mitch Watkins
Top Cuts: "Four Leaf Clover," "Strangest Places," "All I Want."
Summary: Eventually, down the line, you'd think there will be a backlash against all these new female singer-songwriters, but, it's not gonna be because of artists like Abra Moore, who has put together one of this year's stronger collections of songs. While some may be aggravated by her wispy voice, others will find it as appealing as Mitch Watkins' powerful production. There's a home for this all over the radio dial, but whether she will actually crossover is up to the gods. One of the must-have albums of 1997. —Steven P. Wheeler



Silence
Silence

New Pants Entertainment

1 2 3 4 5 6 7 8 9 10

Producer: Robert A. Case, Steve Avedis & Silence
Top Cuts: "M.S.O.M.," "Outta Smokes," "Sign Of A Time."
Summary: Utilizing hard rock textures from the Eighties, and re-packaging them in a softer, more contemporary, largely acoustic-based style, Silence will please those older hard rock fans, although it remains to be seen whether they can find acceptance in the youth market of today. Interesting sound, especially on the Sky-nyrd-ish "Outta Smokes," but, overall, if success is really supposed to be about the songs, Silence is not always golden. —Steven P. Wheeler



Varnaline
Varnaline
Zero Hour

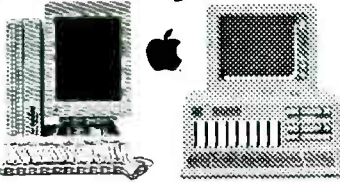
1 2 3 4 5 6 7 8 9 10

Producer: Adam Lasus, Jason Cox & Varnaline
Top Cuts: "Meet Me On The Ledge," "Empire Blues," "Why Are You Unkind."
Summary: Varnaline's self-titled CD is filled with hooky alternative rock that is easily digestible, and, most importantly, never boring. At times, you can pick out R.E.M. and Counting Crows touches (especially vocally and lyrically), and it seems that the only thing keeping this trio from attaining more attention is the lack of a major label promotional push. Strong seeds have been sown, but will they take root in the overcrowded alternative marketplace? —Paul Stevens

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ROCK

Local singer-songwriter Haze recently signed a publishing deal with Emerald Forest Entertainment. Haze is perhaps best known for her bizarre take on the old tune "Tom Dooley." Over the past few months, she has shared the stage with Dogstar at the Dragonfly, as well as playing the House Of Blues at the premiere party for the release of the movie The Saint.

That SoCal landmark, the Troubadour, should be congratulated not only for putting together a fine slate of music, but for hosting panel discussions for musicians who are looking for some insight into the business. These seminars, called "Deconstructing The Music Business: How To Get Your Music Heard," bring together industry people from all facets of the music business, including those from the areas of recording, management, publishing, legal affairs, radio and the media. These evenings are often interesting and educational, giving musicians a place to go to look for some answers.

The Troubadour also recently hosted a tremendous set by Chris Whitley. This singer-songwriter draws from a vast array of influences to encompass many different musical forms and sounds. Not only is the music interesting to listen to, the lyrics are sharp and very emotional. Whitley and his four-piece band



Haze



Candye Kane

really had the club moving to the beat. Sweet Vine opened the performance, with a very nice set of their own brand of rock & roll.

Yet another festival-type concert has emerged from the recent rash of these package tours. This one is called the Roar Tour, with "ROAR" standing for Revelation Of Alternative Rhythms. The tour, which is scheduled to feature Iggy Pop, Linda Perry, Sponge and the Reverend Horton Heat among others, makes a stop at the Santa Barbara Bowl on Saturday July 19th.

Also coming to Southern California is the Lilith Fair, the all-female artist festival, featuring festival organizer Sarah McLachlan, Jewel, Tracy Chapman, Paula Cole and Suzanne Vega. If that wasn't enough, SoCal rock fans also have the H.O.R.D.E. Tour, headlined by Neil Young & Crazy Horse. This festival also features Toad The Wet Sprocket, Primus, Big Head Todd & The Monsters, the Squirrel Nut Zippers and Morphine. Both events will be held at the Irvine Meadows Amphitheater, with the Lilith Fair on July 9, and H.O.R.D.E. on July 17th.

—Jon Pepper

BLUES

A show of note that is coming up at the Troubadour takes place on July 9, featuring Bay Area guitarist and singer Tommy Castro. Castro is touring in support of his new Blind Pig release, Can't Keep A Good Man Down, and if stunning electric guitar work is what you like, don't miss this chance to see one of the blues genre's fastest rising players.

Candye Kane recently celebrated the release of her new Antone's/Discovery album, Diva La Grande, with a party at Jacks Sugar Shack. This album is full of the big voice that people have come to know and expect from this great artist. Kane has a very interesting background and never fails to refer to many aspects of it during her set. With a voice like hers, who

could have ever doubted she would make it? —Jon Pepper

Country

Merle Haggard's new Telecaster Guitar (prototype 001 went to Roy Nichols and Merle kept 002) will officially be called Tuff Dog. The Haggard series will be limited and expensive, but well worth it! Expect to pay \$3500 or more.

Haggard was in town, recently, playing at the Crazy Horse. Former L.A. guitar slinger Redd Volkaert did his third gig there since taking over lead duties from Joe Manuel, Jr. Needless to say, Volkaert gave his new boss more than his monies worth.

When this Nashville resident is back on Music Row, he can be found playing almost anywhere, including such places as Robert's Western Wear, where he often shares the stage with Austin Church, the Brazillibillies and a slew of other artists and bands.

Speaking of Mr. Church, he has a wonderful tape available from his stage show, Thanks, Ernest Tubbs. It will soon be available on CD, as well. You can get your copy by calling 615-832-5456.

MCA/Nashville's hit act Big House recently shot their current video on sacred ground in Bakersfield. CMT is playing it, and the band is out on the road after a successful show at Buck Owens' Crystal Palace and a great showcase at the Troubadour in L.A. Roy Nichols, himself, was in the audience when Monty Byrom.



Kevin Banford & the Bakersfield Boys

volumes right there. You can contact Andrews at 615-366-5181.

Paul Morris of the Trailer Park Casanovas just finished work as an advisor, music tech and teacher on the new made-for-TV-movie about Barbara Mandrell. But, the

really terrific news is that he will be serving in a similar capacity when the hit TV series Third Rock From The Sun resumes shooting for the fall season. Add to that his vast skill as a guitar player, and his many songwriting accomplishments, and you have one cat who is movin' on up fast! Congratulations, Paul!

Coming up on Sunday, July 13, at the Loft in Pasadena, is the Stage West Showcase, which is being coordinated by the Nashville Songwriters Association and the California Country Music Asso-



Kathy Robertson and Redd Volkaert

David Neuhauser and the rest of the Big House gang took over Buck's stage.



Grover Washington, Jr.

ciation. For further information, contact the show's coordinator, **Cathy Carlson**, at 818-890-5092.

Finally, **MC Show Biz** columnist **Tom Kidd** is working on a series of shows to benefit the **L.A. Free Clinic HIV Day Program**. The first event was a C&W affair, held at **Crazy Jack's** in Burbank. **Karen Tobin**, **Judy Toy** and **Mark Sellers** were there contributing their talent and time. More programs are in the works. Call Tom at 310-532-9448 for more info. We urge you to support this heartfelt effort and salute all the artists who took part in the C&W extravaganza.

—Jana Pendragon

Jazz

The 19th Annual **Playboy Jazz Festival** followed in the tradition of the previous eighteen, in being one of the year's great get-togethers; a jazz party that found two consecutive sell-out crowds at the **Hollywood Bowl** enjoying themselves, while occasionally paying attention to the music.

On the downside, the people in charge of the sound system at the festival need to get their hearing checked! The **Count Basie Orchestra** often sounded like a bass drum accompanied by a big band,



Chucho Valdes

cornetist **Nat Adderley** was completely inaudible during his performance with an all-star group, and it generally took three songs before anyone even noticed that a new band was onstage. **Bill Cosby**, the perennial emcee, was either distracting or completely absent. He inexcusably failed to say who was in **Elvin Jones'** group, or even who was in the combo that he was attempting to conduct.

Saturday's lineup really had the jazz fans wondering what had happened to the festival. The show started out promising, with the spirited **L.A. Multi-School Jazz Band**, and sets by **Nicholas Payton** and drummer **Roy Haynes'** quartet (tenor **Craig Handy** was one of the few heroes of the day). But **Gato Barbieri's** buzzsaw tenor and odd vocal outbursts soon wore out their welcome, and four of the next five groups (**Bruce Hornsby**, blues great **John Lee Hooker**, Cuban salsa act **Los Van Van** and R&B star **Chaka Khan**) had little, if anything, to do with jazz. Plus, **Joe Henderson's** under-rehearsed big band was a bit of a disappointment. It was up to **Grover Washington, Jr.**, who put on a brilliant show stretching out on soprano, alto, tenor and even baritone, to take honors.

Fortunately, Sunday was the complete opposite, with all eleven groups being of consistently high quality and strong jazz content. There were short sets by **Mike Holober's** fine hardbop quintet, and the **Thelonius Monk Institute Jazz Ambassadors** (starring singer **Lisa Henry**) and a good workout by **Patrice Rushen** and **Ernie Watts** in the funky trio called **Meeting**. Trumpeter **Roy Hargrove** led an exciting and diverse Afro-Cuban jazz group (with the magnificent pianist **Chuco Valdes**), drummer **Elvin Jones** and his septet (which included **Sonny Fortune**, **Delfeayo Marsalis**, **Javon Jackson**, guest trumpeter **Nicholas Payton**, and a masterful new pian-

ist, **Carlos McKinney**) were superb, and the **Count Basie Orchestra** surprised many by sounding very modern. **Bill Cosby** "led" a disorganized, but colorful, group, which included acclaimed country-blues singer-guitarist **Keb Mo'**, **Poncho Sanchez** and the unique jazz bagpipe player **Rufus Harley**. The **Basie band** was joined by **Tito Puente** and limited singer **India: Najee** put on a better show than expected; **Etta James** was in fine form; and **George Benson**, who played surprisingly very little guitar, displayed plenty of showmanship in his program.

Speaking of the previously mentioned **Patrice Rushen**, the Grammy-nominated artist has inked a new deal with **Discovery Records**. **Rushen's** debut release for the label, **Signature**, is her first all-instrumental album in more than a decade, and features the assistance of **Doc Powell**, **Ray Brown**, **Gerald Albright**, **Kirk Whalum**, **Freddie Washington** and **Paul Jackson, Jr.** Despite the fact that she received a Grammy nomination in 1982 for "Best R&B Vocal Performance," this talented film composer/recording artist and musical director says, "Instrumentals are the easiest hat for me to wear and the hat that fits me best."

—Scott Yanow

Urban

George Clinton, **Cypress Hill**, **Erykah Badu**, the **Roots** and **Foxy Brown** will headline the sec-



Motown diva Taral Hicks

ond annual **House Of Blues Smokin' Grooves Tour**, which is scheduled to arrive in Los Angeles on July 30 and 31st. You can check



Patrice Rushen

the tour's web site at <http://www.smokingrooves.com> for more information.

Be on the lookout for **Motown** diva **Taral Hicks**, whose debut album, **This Time**, is a satisfying collection of ballads and mid-tempo fare that's going to have a lot of soul/pop diva's running for cover.

Sunday Night Live, an evening filled with comedy, poetry and music, is presented by **G-Mack** and the **Polyester Players** every Sunday at **LunaPark** in West Hollywood. Check the **Polyester Players'** web site (<http://www.music101.com/polyester>) for further information.

—Gil Robertson

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CLUB REVIEWS



Mouth To Mouth: A very good bar band with poppy tunes.

Mouth To Mouth

Brennans
 Marina Del Rey

Contact: Artist Hot Line: 310-204-0942

The Players: Demeiri Lemesis, lead vocals, guitar; Orion Lindemann, bass, backup vocals; Kevin Millar, drums, harmony vocals.

Material: When MTM began their show, I thought they were going to be another one of those very good bar bands with poppy tunes and catchy hooks. And they didn't do anything different or unique to change that opinion during the first half of their set. The songs were good and kept the place hoppin', but there was nothing distinguishable about any of them. At least they changed the pace by slowing it down and picking it up, so every song didn't sound the same, but there was nothing special about them either. Then, they played a Hendrix cover and a transformation took place. The rest of their material took on a new identity, almost like Superman changing his clothes. Their sound had a harder edge, their playing became more aggressive, and the songs became better and more distinctive. Whether they needed to warm up, or just didn't arrange their set wisely, the difference was remarkable. When they got to the song "Shock Me," they were in another league altogether. This is a group that obviously has a wide range of material, but which needs to trim the fat and decide which songs represent them best.

Musicianship: This is a very equally talented band, and each member played to the exact level of the other—and that level was flawless. These are very good musicians, in fact, better than some of their songs allow. Guitarist Lemesis was inspired when he finally got into the better material. Millar manages to play the drums as hard as he does, and hold his

vocal harmonies to the last note without dropping off, in an impressive show of talent. Bassist Lindemann was rock-solid and an imposing presence onstage. But MTM's really shortchanging themselves. These guys should be writing up to their talents as musicians, instead of playing down to the level of some of their songs.

Performance: With the notable exception of Millar, who put on a display as well as any hard rock drummer out there, the band hardly moved from their stage positions. Occasionally, Lemesis stepped out when he took a lead on guitar, but then fell back into place. One of the causes may be that for some odd reason he had to read the song lyrics from a music stand. Unless they wrote the songs yesterday, and they clearly didn't, he should not have needed the stand, and it detracted from their performance. Lindemann also barely moved, but his biker-image presence and attitude was enough to garner attention.

Summary: This was a group that was full of surprises. Just when you expected one thing they gave you another. As they are now, MTM is a fun band that could live up any bar or small club. They're likeable, talented and seem to be enjoying themselves. But they also showed that they're capable of a lot more.

—Bernard Baur

The Congregation

Alligator Lounge
 Santa Monica

Contact: Katie Adams: 818-725-9838

The Players: Kevin Sandbloom, vocals, guitar; Brian Rife, bass, vocals; Andy Wilson, keyboards; Olises Naranjo, drums; Sheffer Bruton, trombone, vocals; Corey Wright, tenor saxophone, vocals.

Material: The Congregation blasts out funky, original, jazz-based

grooves. Their long groovy intros built excitement, and then paid off with both jumping bop and silky smooth, hypnotic grooves. They act like jazz musicians who are bored with standard jazz, so they toss in a little funk, R&B and reggae to liven up the party. Their fans are extremely vocal and energetic. Whenever the Congregation picked up the pace of their difficult, complex arrangements, people were pogoing on the dance floor and shouting at the stage.

Musicianship: Drummer Naranjo's chops were really diverse, and he was always on top of the groove. All of the musicians in this outfit are capable, and there's a jazz vibe in the way they all trade off leads. Sandbloom occasionally tossed in some rapping to supplement his bluesy, casual singing style. Actually, they had four good singers to choose from: Sandbloom, Bruton, Rife and Wright.

Performance: Their performance was pretty lively, on and off the stage. Their fans were as into the music as they were, and the stage and audience blurred into one big dance floor amoeba. Their song guru and guitar player, Sandbloom, is more than generous with the spotlight. I particularly liked trombone player/sometimes-lead-singer Bruton, for his irreverent personality and enthusiasm.

Summary: The Congregation is blessed with the knowledge of who they are, and where they're going, and has been granted the wisdom to use it musically. They also have a solid fan base, which is a crucial component. For fans of pop-oriented R&B, filtered through a little jazz, this is a group that is well worth checking out.

—Amy DeZellar



The Congregation: Blasting out funky jazz-based grooves.



Dave Widow & The Lineup: Covering the blues.

Dave Widow & The Lineup

B.B. King's
Universal City

Contact: Doug Deutsch. 213-463-1091

The Players: Dave Widow, guitar, vocals; Marty Grebb, keyboards, sax, vocals; Reggie McBride, bass; Gary Mallaber, drums.

Material: Dave Widow and the Lineup play a variety of blues covers that run the gamut from the usual to the surprising. One of the nice things about this band is that it manages to make most of the covers sound fresh, not reheated and reused. The arrangements that they use are, in many cases, very different from the originals, and this does help the feeling of freshness. In the hands of some bands, a set like this would be difficult to handle, but with the seasoned pros in this band, they manage to make it look easy and effortless.

Musicianship: Dave Widow is a very good guitar player. His solos are both interesting and emotional. He does not overpower with the guitar, but rather has a tendency to run to understatement, which is a very subtle way of playing. Then, when the big moments come, the exclamation point is put on the musical phrase. A lot of players could learn something from this. Widow's vocals are not great, but not horrible either. They are just about right for the kind of music that this band is playing. He shares the lead vocals with Grebb, who is not only a good vocalist, but an excellent keyboard and sax player. This is a multi-talented individual who can help a song along in several different ways. McBride is a strong presence on the bass, bordering on too strong at times, but still managing to just keep that tendency in check enough to be forgiven. Mallaber is a very good drummer, who can explode or underplay, depending on the mood and tone of a song.

Performance: This is a band that has worked together before. These musicians are bonded, and know where they are each going in the

songs. At this performance, the band was joined by harmonica player James Murphy, who fit into the groove well. The one thing that this group could use is a little more excitement.

Summary: This band has tackled a very difficult task, playing all covers, but they handle it with great skill and grace. If their energy level were kicked up one more notch, everything would roll a little smoother.—Jon Pepper

handle it with great skill and grace. If their energy level were kicked up one more notch, everything would roll a little smoother.—Jon Pepper

Scout

Billboard Live
West Hollywood

Contact: Artist Hot Line: 213-662-4001

The Players: C. Ray, vocals, guitar; Brian French, drums; Jimmy Levy, guitar; B.B. Peters, bass.

Material: With three of the members of Scout hailing from Bayou Country, you might expect a little Southern seasoning to flavor the group's musical tastes, and it does, but only slightly. Their songs are an interesting and intriguing hybrid of an "alternative" Lynyrd Skynyrd sound mixed with a Kiss delivery. It's the type of music that travels familiar territory in a totally new way, mixing eras and styles in a modern rock package. The band opened strong with "Stompin' Ground," a hard-hitting, hard rock song, and they closed with "Silver Screen," a genre-blend held together with a passion even stronger than their opener. In between was a grab bag of music, with at least one song to please every person in the audience. The set was well-paced, in that it included a variety of styles; but it lacked a sense of cohesiveness, and that seemed to keep people from really getting into what this group was doing.

Musicianship: As the backbone of the band, drummer French was outstanding. No matter where the music went, he held the song together. At times, his drums led the way; at others, he brought the beat back to the core of the song. Frontman Ray has the look and charisma for his position, and a vocal range well-suited for Scout's material. But he could have been a bit more animated, as he was upstaged by bassist Peters, who is a solid and proficient bass player, with a "rock star" persona. He was fun to watch, but not nearly as funny as Levy, who donned one of those huge checkered Dr. Seuss

top hats to the surprise of his own bandmates. However, the hat in question didn't affect his ability to play, which like the others, was impressive. This group consists of extremely talented musicians, but it seemed as if they got together relatively recently, since they didn't really play tightly as a unit.

Performance: This is where Scout took their show into a whole other dimension. They have a good selection and sensibility for current trends in music. However, their presentation is right out of the late Seventies/early Eighties. With the band wearing platform shoes ala Kiss, Ray in braided leather pants, and Potors' flashy outfit, it almost seemed as if they slid out of a time warp. Add to that the smoke and lights that covered the stage, and you have arena rock without the arena setting. This is a gutsy, refreshing approach, and a welcome change from the typical groups making the rounds in the clubs today, who don't really care about what they look like, or how they present their music.

Summary: Scout is definitely one of those "watch for" groups. At the moment, they seem to still be a work in progress. But with their obvious musical talents, development could come quickly. It's going to be interesting to see where they go, once they get the whole package tied together.

—Bernard Baur



Scout: An "alternative" Lynyrd Skynyrd mixed with Kiss.

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CLUB REVIEWS



Jonny Kaplan: A country-rock artist in the vein of a young Chris Hillman.

Jonny Kaplan
The Viper Room
 West Hollywood

Contact: Jonathan Cohen: 213-459-1739

Players: Jonny Kaplan, vocals, guitar; Tim Easton, lead guitar; Chris Lawrence, pedal steel; Chris Joyner, keyboards; Shea Roebuck, bass, vocals; Anthony Smediley, drums.

Material: More a country-rock artist in the same vein as a young Chris Hillman or the early version of New Riders of the Purple Sage, Kaplan writes with an idealism that rock has not seen since the early years of the Seventies. More a hippie than a cosmic cowboy, Kaplan carries on the stylistic meanderings of the immortal Gram Parsons. While he can rock, the added steel provided by Chris Lawrence makes all the difference in the appeal of the material. Two of his strongest pieces come from his days with the band Hummingbird, "Mayfair Diner" and the bittersweet "Angelic." Newer works, like the very country "Pocket Fulla Nickels," demanded attention, while others got lost in weak arrangements and bad sound during this particular performance. "Falling," the opening song of the set, exemplified this. Lyrics were lost, the steel was buried, and Kaplan's sweet, yet demanding, vocals appeared to be the work of a mime.

Musicianship: Kaplan has long been noted for his astute musicianship, and, on this night, he remained proficient. Guitarist Tim Easton was bold enough to bring forth a red, white and blue guitar ala Buck Owens, and appears to have the chops and the skill to keep up and soar. Still, when it could be heard above the over-miked drums, bass and keyboards, the steel made Kaplan's tunes rise above the noise and the pulsating crowd. Lawrence is a noted steel player of great style; his musicianship was, above all, professional, and imparted a sense of tradition.

Performance: As for his performance, Kaplan has charisma and a boyish charm that harkens back to the Sixties. As a performer who likes to get up close and personal with his audience, he is fearless. Easton has a dashing sort of stage demeanor that makes him watchable, as does Roebuck, when he makes the effort. The front line is strong, for the most part. Unfortunately, Joyner appears to be far removed, and almost bored, while Smediley simply disappears behind his kit, as he continues to bash away with little finesse.

Summary: While Kaplan remains engaging, and his material, for the most part, does too, the subtleties and nuances that have made his writing, playing and performing so attractive in the past were wiped out by the atrocious sound and the loud volume. Louder is not always better, and that is the case here. Kaplan needs to ensure that each member of his band is present, both physically and emotionally, onstage, and he needs to take control of his sound regardless of the venue. —*Jana Pendragon*

The Greyboy Allstars
Hollywood Athletic Club
 Hollywood

Contact: Artist Hot Line: 619-236-9130

The Players: Karl Denson, saxophone, flute, percussion, vocals; Elgin Park, guitar; Robert Walter, keyboards; Chris Stillwell, bass; Zak Najor, drums.

Material: The music of the Greyboy Allstars is jazz, but it isn't of granddad's easy listening variety, nor is it some unlistenable cacophony of modern fusion. This is soul music, dance music and party music. The songs bop like the ones you may remember from Seventies television shows like *Good Times*. The Greyboys turned their lengthy, funky jams into an album, for fun, and they claim to have sold

30,000 units, through their own label. Their Athletic Club performance featured the more tightly knit songs from their forthcoming *A Town Called Earth* record. These are hooky, poppy songs, delivered by a band of virtuosos. Each one has its own flavor and voice. Forget, for a second, techno or electronica or trip hop—whatever the "new thing" is supposed to be—and focus on this one: the Greyboy Allstars' songs are still jazz—classic jazz, almost—but there's so much life in this music that it feels brand new.

Musicianship: These players are as good as they get. Frontman Denson is a renowned saxophone player, playing pure, sharp and very smooth. He also plays a mean flute, and sings a bit as well. Guitarist Park seems to be getting a higher profile in the band, which is a good thing. On some of the pieces, he kept James Brown-styled sustained funky riffs going throughout the songs. On others, he played these subtle and intricate solos that drifted along like a gentle breeze. But everything seemed to stop when keyboardist Walter really got into a song. He'd start off slow, and then build into these super layered passages. Every note he played gave off a warm glow. As for bass player Stillwell and drummer Najor, they did a great job of keeping the rhythm going.

Performance: This is the group's one slight drawback. The Greyboy Allstars definitely want the music to do the talking, but are lacking the showmanship that is an inherent part of their sound. The audience let loose, but the band did not. A few more smiles, a little more hip shaking and a stronger camaraderie between band members are all needed.

Summary: It's this simple: if you're not shaking, rocking, funk, grooving or dancing to the Greyboy Allstars' tunes, then you're probably dead. This is a solid group with tunes that connect and the musical abilities to back them up.

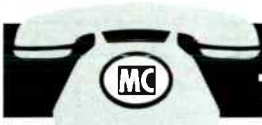
—*Jamie Tierney*

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CLUB REVIEWS



Mighty Mo Rodgers: Bluesman and storyteller.

Mighty Mo Rodgers

B.B King's
Universal City

Contact: Lou Mitchell: 818-995-6771

The Players: Mighty Mo Rodgers, vocals, keyboards; Jim Gibson; guitar, slide guitar; Darryl Dunmore, guitar, harmonica; George James, drums; Albib Burks, bass.

Material: Rodgers' material is equal parts music and narrative; he tells stories before, during, and after each song. The stories are always relevant to the songs, and are often illuminating, setting the mood for the song to follow. One particularly outstanding original was "They Took Away The Drums (That's How The Blues She Comes)," which related how the blues were born when slave owners took away their slaves' drums, leading them to create a new style of music which became the blues. But Rodgers isn't always that serious, with songs like "Cigarette Blues," which follows the premise that "Life is too short to give up everything." In addition to deep insights, Rodgers' material is rich in variety and style. He even dedicated one song to John Wayne Bobbit's ex-wife, called "Hell Hath No Fury." The music delivering these messages ranges from pure blues to driving rhythms that cross over into a rockin' boogie woogie. Rodgers tells it like it is. After years of experience, he is part teacher, part storyteller, and, in large part, bluesman.

Musicianship: Bassist Burks, with pork-pie hat, shades and hard, intense playing style, was a perfect complement to Rodgers' gentle nature. Gibson, on the other hand, was an anomaly for a blues guitarist, often playing with a fuzzy tone that is unusual in the blues. Dunmore had some good licks on harp, and easily switched between guitar and harmonica, but didn't really add anything substantial to the music. And I don't know if it was planned or merely a poor soundcheck, but James' drums

were barely audible throughout the set. Most of the music focused on three of the players: Gibson, Burks, and Rodgers—a man who can play anything, any way you want it. He was most effective with his style of boogie woogie combined with a rock delivery. Over-

all, this is a very competent group, but they could bring out a couple of the players more than they did, because by the end, they may as well have been a trio, as the only ones who seemed to count were Burks, Gibson and Rodgers.

Performance: Rodgers and Burks are the essence of the act. And, although Gibson stands between them, he doesn't have the presence of either one. The primary focus is always on Rodgers, who handles the attention with remarkable ease. He keeps the show moving with his stories, and engages the audience to an extraordinary degree. Burks, by his mere presence, commands attention, but what is most notable about the act is the ability of Rodgers to bring you into his world and make it a place you want to stay in. People were drawn to the stage to be close to him.

Summary: Mighty Mo Rodgers is an act that should be on your "must see" list. And although the band could use some tightening up, his power over the audience more than makes up for the small deficiencies. —Bernard Baur

Uncle Otto Alligator Lounge Santa Monica

Contact: Kim Johnson: 213-969-0077

The Players: Grant Langston, vocals, guitar; Rich Fowler, bass, vocals; Derek Stuart, drums.

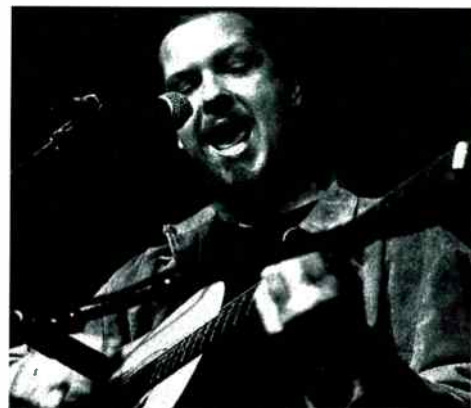
Material: When Uncle Otto introduced themselves, they said that they are usually a loud and obnoxious rock band. But, apparently, bassist Fowler had broken his leg, so they decided to do a mellow "unplugged" set instead of canceling. In retro-

spect, they should have canceled. The repetitive chords and refrains that they probably could have gotten away with during a regular show, were stripped bare to reveal mediocre songwriting. Unfortunately, lyrics like "That whore stole my heart" were perfectly understandable. They just sounded off, like the songs were being played at slightly too slow of a speed. I did like the song "Green Girl," which was more melodic, with the bass player playing the lead line, making for a less cluttered bassline as some of the other songs had. I liked what I assume was a *Star Trek* reference: "When Kirk kissed his green girl/I kissed my girl, too."

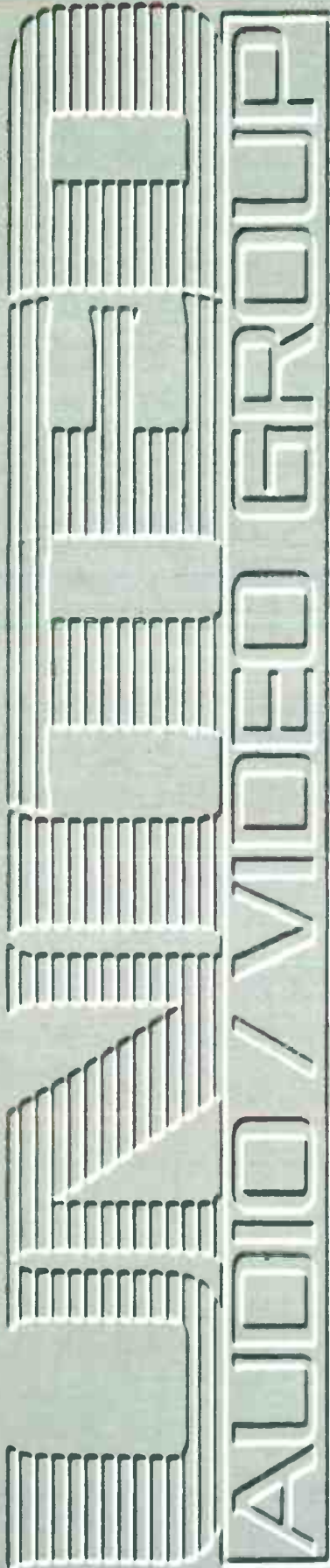
Musicianship: Something about the mix just didn't gel. Fowler's bass playing sometimes sounded too fast and frantic for an acoustic set. Maybe the mix would have sounded better if he had played an acoustic guitar, as well; that might have balanced things out a bit. When they brought a harmonica player onstage, he kind of drowned out the vocals in the mix. Drummer Stuart, on congas, sounded good, and that was a nice touch, but as a whole, the sound just didn't work.

Performance: Apart from an announcement about a canceled gig, there wasn't that much interaction with the audience, although there wasn't much of an audience to interact with. I hadn't seen this band play before, but I got the feeling that it was just sort of an off night for them. The performance just had sort of a downbeat feeling.

Summary: Of course, showing diversity and reaching to new musical realms is a plus for any band. A lot of hard rocking bands skillfully show their softer side in acoustic sets; Alice In Chains and Nirvana, for example, both did it nicely. Uncle Otto, however, has yet to make any kind of a name for themselves as a band, and that needs to come first. Also, when all the noise is trimmed back, a band needs to have solid songs, and there really were no great pieces here. Uncle Otto should probably carve out a niche for themselves as a hard rock band, if that is what they do best, and do away with acoustic sets, for now. —Amy DeZellar



Uncle Otto: Needing to carve out a niche.



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- Guit avail for classic rock working band 100+ songs Hendrx, Zep, Cream 818-368-4824.
- Guit avail for form R&R 1-guit band w/hvy tones, Infl Motley, LA Guns, Pantera Have exp & equip Serious only, Nicholas 818-559-6544
- Guit avail for sessns, recrdng Pro musicn Playing only 818-753-0372
- Guit avail for studio work, demos, arrangmnts. Very versatl, read music, have pro gear Pro sits only 818-782-7116
- Guit avail for touring Infl rock, blues, R&B, funk, folk, alt, Pref eng music Have read gear good att exp. Lng term/perf ok Mark 206-781-2264
- Guit avail, hrd working, career mindd, vntlg snd & style, 805-435-8262
- Guit lkn for musicns to join/form blues or blues/rock band Infl Hendrix, Cream, Robin Ford, Alex 818-345-6237
- Guit lkn to collab w/musicns w/eductvly chaotc textures & expermntl rhythms blend w/meloddy hypnotc bass, Infl J.Jones, Pumpkins, Ellington, Ron 310-967-1327.
- Guit plyr skng pro recrdng or live sit, xint gear, elec/acous, Pop, rock, funk, R&B 213-732-2605, pgr 213-288-4839.
- Guit plyr/sngwrtr skng org hiphop, R&B band. Serious musicns only 818-700-5443
- Guit sks hvy edged grooving rocking bluesy muscl band. Energtc & upbeat R&R pref 818-783-3953.
- Guit sks working top 40 cover band Classic rock, alt, HM etc. Have exp, lng hair image, lots exp. Mike 818-783-6721
- Guit, lead or rhythm alt classic rock plus other styles for working sit in OC area, 714-222-4266.
- Guit, over 20 yrs exp, aka classic rock band working sit. Pgr 818-673-5354.
- Guit/secret weapon avail for recrdng Tons of fx & tone-bkwrds gut, gut-synth, noise, rnfscapes, hvy retro Citad 310-393-1132, effectguru@aol.com

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- Guit/sngwrtr, 25, lkn to join/form hrd elec/acous soullf band that grooves. Live & studio exp Marc 310-398-9283
- Guit/voc/sngwrtr avail for org pop rock proj, formng grps w/radio potentl. Have much exp, equip Phil 310-798-5461
- Hendrix & Page infl'd guit/sngwrtr sks male musicns Bass, drums & keys Redondo Bch area Mike 310-377-3172
- Intermed guit plyr sks other intermed musicns to collab with Ron 310-433-5301
- Lead guit avail for blues infl rock or HR proj 213-993-8695
- Lead guit sks working cover band, SFVly area Classes: 70s 80s Cooperatin, musicshp, grp wrk Pro equip & thry jkt 818-386-9970
- Pro guit avail for rock, pop, blues, fusion or new age studio sessns, showcsng, tours Versatl snd & copyng, Dave 810 905-4719.
- Pro guit avail for sessns & demos Pro snds, soullf parts & solos. Acous & elec. Lv msg Matt 818-757-6768.
- Pro slide, lead, acous wrtr guit sks pro working & recrdng grps only. Rock, blues, cntry 818-761-9354
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- Bass avail. Lkng for band into dance music meets rock. Infl Sneaker Pimps, Chem Bros, Garbage, Portishd, Fun/Criminals 213-874-8226
- Bass avail. Model w/2 music degrees, 100s of SoCal club gig exp, tenor vocs. lks vibe, groove. Paid gigs/signd grps only. Clark 818-788-4884
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- Blues rock bass avail. Pro gear, transpo, Doug 213-874-4438.
- I play bass like J.P.Jones, McCartney, J.Jamerson. If you have great band call. 213-980-7891
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• Dynamic snglr sks very exp, well directd compit band w/enuf talent to support ambn. Infl Zep, U2, Beatles. Pls read ad closely! Pau 213-467-5413.
• Exp bckup snglr avail for rec sessns. Fem, vari-ous styles, range, lo G to hi B-flat. Site-reads, great car. 818-845-3399. http://audiost.com/nancy/
• Exp voc/lyricist/perfmr avail for song orientd innovatv, aggressv, souflr rock band. Melanie 818-789-6502.

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213-268-9275

- Fem snglr/sngwrtr w/presnc & style sks to collab w/pop alt sngwrtr. Hvy on pop side. Have studio access. Emily 213-667-2295.
• Fem voc avail. Infl Lennox, Portishd, Heavies, D/Ferris. 213-203-0407.
• Fem voc in Spokane, lkg for dmrr, bass & 1 more guit. Blues rock, i.e. music w/feelin'. Monica MP0186@uol.com
• Fem voc lkg for band. 213-463-0820.
• Fem voc pro, has workd w/Elton, Jureau, D/Fostr, Cosby. Sks studio, live, TV, film, tours. demo. Paid gigs only. 213-660-1994.
• Fem voc/lyricist sks guit/composr for collab. Melodic blues rock style. Infl from Janis & Free to Cult, GLBuffalo, Tracey 818-342-0956
• Fem voc/sngwrtr avail, sessns, bckgrnds. Funky/jazzy style. Chaka, D/Ferris, N/Merchant, Lennox, Heavies, Sade, Holiday, Portishd. Tatia 213-703-0407.
• Hypnotc, intense voc, 26, w/exp, connex. Infl Wyland, Staylie, Morrison lkg for dynamic, pwr wieldng grp of creatv pros who believe in infinite. 310-209-1890.

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- I am a NYC voc, able to jam on Englsnd &/or NYC. Have webpage w/my prevs band HYPERVIEW. Hear releases on website http://home.sprynet.com/igor3000/head.htm
• I have lyrics & voc, nd serious collab. Live alt, also pop/bluesy R&B snd ok. Ted 213-461-8238.
• Lead snglr/lyricist lkg for ominous industrl exprmntl band. Psychedic pwr! atmosphrc aggressv dance. Infl NIN, Chem Bros, Doors, Ministry, Floyd. 310-275-3415.
• Lead voc avail. New or estab proj. Old school vibe, swingin sleazy jazz, hvy groove. Infl Morphine, Criminals, Cake. Pro att, recrdng, tourng exp. 818-761-7795.
• Lead voc, fem, w/male style vocs. Exp in tourng, recrdng, sngwrng. Lkg for proj w/label int. Tyler 213-651-1954.
• Lkg for classic rock/cover band. Hi tenor vocs, xint frntman. Infl Foreignr, Boston, Journey, Eagles. Steve 818-752-8163.
• Male pop snglr avail for demos & other sessn work. Has talent, exp. range. Pop, R&B, cntry, foreign langs. G/Michael snd alike. Steven 213-876-3703.
• Male snglr/sngwrtr/keybrdst w/ht fem bckups sks other band membs for orig. Infl B52s, Cure. Serious only. Tony 818-997-3771.
• Male voc sks workng/hear workng rock band, 15 yrs stage/studio exp. Very versall, tenor range, 30 yrs old. Brian 310-322-3315.
• Male voc. I possess a beauty of snd & falsetto range acquirng immed notice. Span/Eng singng for studio demos. For tape call. Anthony 714-645-1797.
• Male voc, Model w/tenor like G/Michael, music degree. Lkg for bckgrnd work w/signd grp or paid gigs. Clark 818-788-4884.
• Pro snglr w/exp in perfmg, recrdng, lyric/song wring, guits, keybrds, lkg for estab rock band in OC. Robert 714-937-5424.
• Pro tenor voc, very versall, avail for demos, gigs, proj. Lead & bckup. JR 818-884-2146.
• Snglr/sngwrtr ISO rock act w/alt, heart, soul. Most of all great songs. Infl very hvy yet melodic, creatv yet viable. Will relocate. 908-830-1497.
• Snglr/sngwrtr/pianist starring piano rock trio. Sngl bass & drums. Infl B/Joel, Elton, Ben Folds. Age in 20s. Elliot 805-376-3078. egress@concer.net
• Souflr yng snglr, classcly traind, skng to form/join jazz, funk band. Wntd, uprite blues, percnsnt, pianist. Vibe Cass Wilson, Carmen 310-301-0755.
• Spiritly aware voc, feel orientd rhythm guit. Expressv, passnt writr w/gear. Sks serious plyrs to

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MUSICIANS WANTED

- break new ground. Crowes, Sndgardn, Pumpkins. Alex 818-294-8313.
• Top notch voc lkg to start Cult tribute band. Have Ian Asbury's blessing. 760-323-4707.
• Voc sks surf style/punk flavorn rock band w/light rhythm, 90s edge for gigs, recrdng. Infl D/Dale, Footlightrs, X, L7, Ventures, Ramones. 818-986-3431.
• Voc, fem, avail for funky trax phat beats only pls. Attractv, slim, petite ready to make cashflow. Dance & sng. 213-288-8624.
• Voc/sngwrtr ready, Hvy, groovy, exprmtl, over the edge, Machinehd, Fear Factory, Korn, Bio Hazard, Downset, New Sep, Vision/Disorder. 90s beyond. 213-462-6683.
• Voc/sngwrtr/rhythm guit, 28, SLC-Utah w/xtenstv exp live/studio. AC/DC, Bang Tango, Peppers to Prince, N/Diamond & BKing. No drugs/wives. spenrod@aros.net
• Yng & talentd charismatc snglr/sngwrtr for signd bands. I'm ready to tour, have demo, transpo. image. Infl Plant, Tyler, Tate, Rose. Steve 213-881-7824.

21. VOCALISTS WANTED

- #A111 lead voc wntd for gold album grp w/mgmt. studio, new deal. Must have great range, resume, alt, pro exp. 310-375-4209.
• 2nd snglr/bass sngwrtr wntd like McCartney, Foxton, to match our J/Lennon, Paul Weller, for Beatles, Jam, Mersypunk grp., Charles 213-661-396A.
• A1 pwrfl, emotnl male for melodic diverse blues/late 60s Eng infl rock band. Hvy to accus. Gd w/melody, range. 310-453-8628.
• A1 voc wntd for HR grp in studio w/producr Keith Olson for album. Must have fantastic range, pro alt, demo pkg. 310-439-7948.
• AAA #1 lead voc wntd for successfl HR grp w/5 albums & mgmt. Must have incredbl range, style, compit demo resume pkg. 310-325-1664.
• Amateur blk fem voc, 18-25, wntd for R&B ballad, reggae hiphop fem grp. For maj recrd label. Owen 818-240-4670.
• Attractv lead fem voc ndd for my orig. Joni meets N/Young w/visit from Jimi. Serious pros only. Tim 714-645-5408.
• Bass &/or snglr wntd for HR band Infl Rush, Slyx, Santana, Sponge. Robert 213-773-5063. Joe 310-608-2477.
• Bckgrnd voc wntd for live perfrcnc & some studio work. Exotic lk pref, stage presnc a must. All org matrl. Infl Seal, Sting, Prince, Kraviz. 818-918-1364.
• Destructv proj sks voc into Biohazard, Wht Zombie, Reznor. Have studio w/PA in WLA. 310-473-3822.
• Exp pro guit lkg for pro snglr/sngwrtr for collaband. Into Dead, D/Mathews, groove, fun, improv, gd vibe. Patti 714-377-9096.
• Fem snglr wntd for folk/rock 4 pc. Versaltly &

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MUSICIANS WANTED

commitmt more nec than exp. John 310-306-4208, Kickme@netcom.com
• Fem voc wntd for all rock band w/regir gigs. Garbage, Concert Blond, EdnaSwap, Beatles, Stones infl. Lloyd 310-840-8209.
• Fem voc/sngwrtr wntd for THE IRONIN' MAID-ENS. All orig, all fem white trash humor band & perform art grp. Melba Toast 818-380-1567
• Frntman w/charisma, creatvty, sought by alt funk R&B hiphop band. Must be versatl. Infl Rage, Beasties, Porno, Beck, STP, Maxwell, Oasis. Rick 818-881-8794.
• Guit nds voc for blues based R&R/HR band. Curr demo ing, serious only. 213-993-8695
• HR band in Hillywd lking for singer who is under 25, has balls Infl G&R, Zep. 213-466-0562
• HR band in Hillywd lking for singer, under 25 w/balls Infl G&R, Zep. 213-466-0562.
• In the line tradition of Faith/More, Queen, D/Theatre, Floyd, Beatles. Nd oral hand. Mace 818-996-1881.
• Lead male voc. Must have great variety & xint stage puraniry for incredbl pop rock cover band plnyng greatest hits from 60s thru 90s. Schevonne 818-764-9160.
• Lead singr ndd for signd Rock En Espanol band w/dark image. Infl Cure, Cult, Los Heroes, Image á must. Alex 818-999-1010, 310-692-1194
• Lking for fem singrs, 18-25, for latin hi energy dance music. Image conscious & pro vox á must for recrdng 818-441-1612
• Love God? Sing? Play gospel, want to? Pro musicians wntd to tilthe time, talent. Parks Chapel AME Church, 1102 4th St, SanFern, CA. 818-896-1302
• Male voc w/great range, gd stage persnlty, wntd by multi-talented, gd looking fem voc. sing pop duets/love songs, restaurant-WLA, partt gigs 310-587-8678.
• Male voc wntd for serious proj. All rock, electric, groove music. Strong dynamic, edgy rhythmic tenor w/great melodic, lyrical sense. 310-453-2348, 213-644-0198.
• Male/fem vocs ndd for keybrdst/arrangr for demo work on spec. Vandross, Whitney style. Aaron 213-482-8443.
• Melodic hypnotic dynamic raspy singr/sngwrtr ndd by 3 pc hvy eere sonic almost alt band w/maj int by main producers. 213-739-6135.
• Metal/hrd core singr wntd to form orig band. Infl Pantera, F/actory, Maohnd, Sepultura. Mike 818-996-7937.
• RU the next Tina or Janis? Prs R&B band sks fem singr w/strng vox, hot & sassy stage presnc, great looks & att. Paid gigs. Larry 818-881-9888.
• Seductivly charismatic voc/lyricist wntd by guit to collab with on expermntl rhythms & melodic hyp-

MUSICIANS WANTED

notc bass. Aggresv yet subtle. Infl Janes, Radiohd. Ron 310-967-1327.
• Sexy fem lead voc wntd for orig, hvy groove meets techno band. Must have abil to sing, rap, dance. 310-445-1151.
• Signd 90s rock act nds yng male singr to finish album. Promising sit, pls no Hillywd rock stars. 818-284-0460.
• Singr wntd, 20ish, w/pro att for acous/elec proj. Your infl Zep, Yes, U2. Must have tape/demo. 619-224-1475.
• Singr, male/fem, for demo recrdng album proj. Infl Lennon, Bowie, Lennox. Synchs & racists don't call. 213-953-8861, after 6pm.
• Singr/sngwrtr/arrangr who can sing in dynamics, knows import of meloys & hooks. Fast feel, raspiness, aggressvns for collab w/guit. 818-763-9577.
• Singrs, this is the band you've been lking for. Talent, exp, desire, hrd rockn, hi energy. Zep, Aero, Bad Co. Gary 714-774-9498.
• Singrs. All ranges 1/2 day in studio Calypso/gospel w/your bio/contact info for website. Cmc te. PO Box 114, Malibu, 90265, 310-457-3676.
• Skllld band w/songs, followng, dynamics sks intelgnt charismatic singr w/xceptnl vocs. Music more import than fame. Radiohd, Spacehogs, Police, U2. John 310-396-6707
• Sngwrtrng team sks male/fem R&B voc to recrd orig songs. Prodcn infl Babyface, R/Kelly, T/Riley. Trejean 505-603-6294.
• Sngwrtr/guit sks singr w/vox & charisma to collab on pop rock/punk songs. Beck, Weezer. Oasss Kwan 310 478-6800.
• SOUND VIEW, R&R band lking for male lead voc/frntman age 25-35 Infl Pettv meets D/Matthews. Jim 888-928-4336.
• TAKARA, 2 albums out worldwide, sks voc, Solo, Tale, Coverdale. 80s HF. Send tapes: TAKARA, 11453 Riverside #8, NorHo, CA 91602.
• Unlque 1st class proj sks true talent. Tweek yet accessbl snd ala Garbage, NIN, Porno, Zep. Maj ears all over town. Rick 213-469-6748.

MUSICIANS WANTED

• Voc wntd by drmr & guit team. 24 yrs old, pro gear, image. 50 orig songs G&R, Zep, Candltx, Blk Crowes, Sndgardn. Alan 818-882-3508.
• Voc wntd by melodic lough rhythm sectn. Nd great vocs, lyrics, melody. Good & serious musicns only. Morrissey, Gehan, Bono. Louie 310-768-8223.
• Voc wntd for orig progressv HR band Infl D/Theatre, Cryche, Sabbath Album & lckout. 310-587-5193.
• Voc, guit or keybrdst wntd for aggresv progressv art crunch pop band. Team plyr, have gigs & demo. Jeff 213-465-2589, Todd or Steve 818-846-2252
• Voc/frntman wntd for real thing. No liakes or time-wasters. Serious only. Infl G&R, Zep, Aero, Motley. All orig. Hillywd lckout. gigs. 213-368-6537.
• WIND OF CHANGE skng voc/sngwrtr. Must be open mindd, versatl. pwrl. Infl Tate, Halford, Mercury, Perr. 818-767-6227.
• WORMWOOD sks pro vocs. Must have tape, exp. mnt Hrd, melodic, pschedic grooves. Have studio, tape, connex. Janes, Tool, Beasties. 310-475-6018.
• Yng R&B fem voc wntd for demo & recrd indie projts. Styles Alex Monica. DMD 213-165-9593.

MUSICIANS WANTED

22. GUITARISTS WANTED
• #1 funky guit ndd for funk/rock band. Must be intelgnt, humors, informd, passion, have gigng & recrdng exp. No drugs or republcans. Todd 213-938-9676.
• 2nd guit/bckup vocs wntd for pwr-pop band. Paul Collins, Ramones, Candy, Cindy Bullens, C/Trick, Jags, Holly/Italians. 213-896-0348.
• A pwrl lead voc/sngwrtr sks pro plyrs for AAA, viva old KSCA, embryonic band focusd on fans not contracts. No instant gratcatnites. Greg 818-507-4470.
• A+ drmr/bass sks motiva/d guit/voc for fun danceable funk'n rock'n cover side proj, Classc to modrn. Pro only. Rick 562-596-1846.
• Acous/elec elec guit ndd for orig contemp instrumntl trio infl by jazz, latin & world music. Pro only. 310-479-1264, 310-473-8887.
• Add life to orig songs w/latin rhythms, Drmr & fem voc sk your talent. Lisa 818-296-2986.

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Andy also offers help in vocal and instrumental arrangement. The Demo Doctor helps the artist whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his service an opportunity to contradict that notion.
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- Bass & guit wntd for hvy hiphop band. Infl Deltonez, Korn, Cypress Hill. Brandon 562-947-8478, x2338.
- Byrds fanatic sks same w/vocs for tribute shows. 714-645-7631.
- Charismatic, psychedelic guit plyr wntd by othg band w/great songs, have gigs & label int. Infl Radiohd. Failure. Goa Trance. Chris 213-651-1260.
- Cheesy guit ndd for flambynt band. Into electrnc dance. really bad new wave. Strong sngwrng & talent req. David 213-933-7926
- CREEP, band w/fem singr, signd in Europe/Japan, soon US, sks guit plyr now. Snds like Garbage. NIN. 213-436-0340.

MUSICIANS WANTED

- Duran tribute band. LeBond sks Rhodes, R/Taylor, A/Taylor, J/Taylor for live gigs. Jason 310-390-6037
- Elec guit wntd to join band Mgmt. label int. Guit snds like Mazzy, Billy Brag, REM. Creatv, commitd, unpretents. 213-848-9970.
- Estab band nds rhythm/lead guit. Orig songs, have gigs, 24 hr lckout. U2, Sheryl, Alanis. Brett 818-961-9916.
- Famous actor/singr formng allstar band. Nd guit who plys mandolin/sings bckup, pro gear. Financly rewardng proj ala Beatles, D/Matthews. Pros only. 213-874-4141
- Fem cntry steel guit plyr wntd for HUNGRY HOUSEWIVES, all origfem w/ht trash humor band, perfrmnc art. Cntry, blues, rock. Melba Toast 818-380-1567.
- Fem singr/sngwrtr skng guit to help develop snd before adding rhythm sectn. Rickie Lee sneds S/McLachlin. Gigs & recrdng, there is pay Patty 213-752-0344
- Fem singr/sngwrtr/guit w/tons of indie connex sks lead guit to co-write songs & form band. Blondie, Phair, Redd Kross, Radiohd, Beck 213-462-6857
- Fem voc sks guit to complt grp of hvy velvet wall of snd 310-281-6072.

MUSICIANS WANTED

- Fem voc/lyricist sks guit/composr for collab. Melodic blues rock style. Infl from Janis & Free to Cult. GL/Bufallo. Tracey 818-342-0956.
- Great guit ndd for 2nd positn, really into band sit. Great things are happenng, come join us. Firenze 310-798-8294.
- Guit ndd for orig pop alt R&B Ministry mindd grp w/label int. mgr, producwr We are Christs. 562-867-5049, pgr 310-884-8285.
- Guit ndd. Call Will. 310-379-6115.
- Guit plyr w/gd singng voc wntd for acous/elec duo & band sit. Must be natural for gd harmonzng. 30 yrs+, serious & dedicatd only pls. Mike 818-991-2001
- Guit plyr wntd for alt pop band. Infl Footlights, Radiohd, Buzz Cocks. Must sing well, lk great. Lv msg 213-874-3126.
- Guit wntd by rhythm sectn to join/form melodic atmospirc proj. Nd great rhythm, creatvity, lx Elec/acous. Johnny Marr, Edge Louie 310-768-8223
- Guit wntd by singr/sngwrtr for band. Must have arrangng skills, play w/groove, time & feel. Variety of styles, team plyrs only. 213-462-7465.
- Guit wntd for HR metal Anthem cover band. Must have car, equip, be hot. We're ready to gig 818-353-5200.
- Guit wntd for hrd & soullf proj, orig music for immed album & showcng. Call for more info, auditn now. Samson 909-931-1928.
- Guit wntd for hvy experimtl rock proj. To go back & do it rite, yet if from same place urt rieros got it from. Andy 818-348-5548.
- Guit wntd for orig pop proj. Infl Beatle-esque pop, classcl, musicl theatre, jazz w/strong grooves, intellng lyrics. Christol 213-463-3320
- Guit wntd to explore roots of HR. Blues, R&B, the source. Where it came from. To save the future of R&R. Mark 818-845-5275
- Guit wntd, fem pref, vocs a plus for dark sultry hypnotic fem-front band. 213-878-6971
- Guit wntd. Alt rock band. Creatv lead & rhythm plyr, good bckng vocs. Navarro meets SRV. Pro att & gear. 213-313-1559.

MUSICIANS WANTED

- Guit wntd. No ego, att or pay. Soullf not blazing leads w/good feel. This is unique grp proj. Jerry 818-957-2248.
- Guit wntd. Song orientd, aggresv rock w/soull, rehrrse Gr/Wrk. Must have topo. Melteme 818 789 6502.
- Guit, 20s. wntd to complt band. Infl Suede, Roxy Music, Auteurs, Bowie, Radiohd. Lv msg 310-409-3521.
- I know you're out there. Plyr w/xlnt arrangng skills, talent, wntd by singr/sngwrtr. Great songs, studio, connex. Alanis, Cole 310-659-2390, elboyd@worldnet.att.net
- KAHUNAS sks guit into surf style/punk flavord rock. To work w/vocs on new songs, must have great rhythm. Infl D/Dale, Footlights. 818-986-3431
- Keybrd/singr/sngwrtr sks guit w/great tones. Emphasis on strong songs. Bluesy trippy melodic alt rock/pop. Infl Floyd, Bowie, Gabriel, Wallflwrs James 310-205-0811
- Lead guit w/good vocs wntd incredb! pop rock cover band plyng greatest hits from 60s thru 90s. Paid gigs. Schevonne 818-764-9160
- Lead guit wntd by estab band w/fem singr. Alt rock, all orig songs, demo w/producwr, rehrrs spc 818-380-7108.
- Lkng for guit w/bckup vocs who plys flamenco, rumba for band. 15-20 gigs per month. Josh 818-994-2343.
- MYGRAIN Is lkng for aggro-hvy groove, creaty & dynamc guit. Style like Korn, Downset, Coal Chamber but still unique. Must be hungry. Gregg 818-379-9863.
- PRETTY PAGAN, modern band w/great songs, nds guit plyr w/lx who plays for song. For future gigs & recrdng. Infl Verve, U2, Live. 818-981-5235.
- Pro qual guit wntd by estab 90s melodic rock band w/CD. Must be willing to commit to band sit. Bkup vocs a must. 18-30, 714-779-2727
- Rhythm guit for instrumtl surf, punk, blues, exotica band. Have 30+ songs w/label, publishng & film co int. 818-788-5098.
- Rhythm guit plyr wntd for funky rhythmic pop dance band. Prince, INXS. Eng pop rockbly image. Duran. 818-761-3306
- Simpistc rhythm guit, elec/acous, wntd for eclectic band w/demo, mgmt, songs. Styles Elliott Smith, Wallflwrs/Dylan. Abe 213-650-1794.
- Singr/sngwrtr/guit sks others to form band. Brit infl Waller, Beatles, New Order, Radiohd, Blur etc. Lee 310-376-5613.
- Skng freaky phenomnl guit ready to give up life as you know it. Dedicatn, humor, artistry a must. Music is 1st priority. Fems encouragd. 818-343-4863.
- Sndtrk sngwrtr/guit sks male/fem 2nd guit. Formng pop Brit type ala Poohd, 311, Elastica, Wheezer, Blur. No egos or atheists. Fuzzbox, Distortion & fun. frankii@earthlink.net
- Sndtrk sngwrtr/guit sks male/fem 2nd guit. Formng pop Brit type ala Poohd, 311, Elastica, Wheezer. No egos/altheists. Fuzzbox, distortn, shrt hrr 213-876-5510.

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MUSICIANS WANTED

- **SthBay area rock band w/mgmt, overseas dist, sks 2nd guit plyr w/bcking vocs** 310-320-1271, 714-739-2044
- **Talented & well connectd rock band desparitly skng multi-instrumntlst** If you can play lead guit, rock-style violin, can sing at least c/lead 805-251-0901 • **THE YOUNG THORNS** sk guit w/great rt hand, love for 60s soul, Stones & desire to be somebody Ron 310-514-9494, Cisco 310-324-5795
- **Tired of f-ing around? Throat nds guit, bass, drums for next big thing** Infl Korn, Tool, NIN, Prodigy Get off your ass. Let's jam John 818-777-0694
- **Wntd, A1 rhythm guit plyr, over 27, for working orig R&B blues proj** Must know Delta, New Orleans, Chicago, Stax snds Mo 310-358-6229.

23. BASSISTS WANTED

- **I funky rocking bass plyr wntd for gignng, all orig pop rock band** Infl Gabriel, Eoal, U2, Mark King, Derek 213-389-6619
- **A bass desired to complt stylishly unique dynamcly orig pwr trio. Talent to make SS while cultivatng carer in music indie** Sean 818-906-7132
- **A bass wntd for alt band. Infl STP, Pixies, FooFightrs, Wheezer, 24 7 lckout spc, recrdng & gln nppnr** Chuck 818-753-3999
- **A pwrfl lead voc/sngwr/sks pro plyrs for AAA, vna old KSCA, embryonic band focused on fans not contracts. No insiant gratificatnes** Greg 818-507-4470
- **All alt band lkg for bass plyr. Gd level & commmitm** Bush, U2, Blur Lv msg 310-371-7308.
- **Acous bass wntd for orig proj. Infl Beatelesque pop classc, musicl theatre, jazz w/strong grooves, nitelgnt lyrics.** Christof 213-463-3320
- **All band. HAPPY DEATH MEN, sks bass into modrn rock to be membr & shows for label int. Vocs a plus.** Paul 818 796 1455
- **Alt pop band w/Brnt infl nds great bass plyr. Must play w/pick** Band has maj label develop deal 213-851-1680
- **Alt unsgnd grp w/CD & upcomng shows nds bass into New Order, P/Murphy, Garbage, etc to make history.** Call for demo Paul 818-440-9686
- **Angels on our side, come join us, great things are happng.** Classc rock roots modernz France 310-798-8294.
- **Anthem, punk, pop band sks bass w/vocs for live & recrdng.** Scott 818-601-1148, Rich 818-591-2449
- **Bass & drmr wntd to form band w/exp'd singr guit.** Psychedlc sold grooves, orig matl. Must be dedicatd, ready to go David 310-937-1162.
- **Bass & guit wntd for hvy hiphop band.** Infl Deftones, Korn, Cypress Hill Brntoon 562-947-8478, x2338
- **Bass &/or singr wntd for HR band.** Infl Rush, Slyx, Santana, Sponge Robert 213-773-5063, Ine 310-608-2477

MUSICIANS WANTED

- **Bass for instrumntl surf, punk, blues, exotica band** Have 30+ songs w/label, publishng & film co int 818-788-5098
- **Bass ndd for orig band.** Bckng vocs helpfl. Matr similar like Wallflwrs, STP Frank 818-240-6590
- **Bass ndd to complt neo psychc band.** Infl vntg Bowie, V/Undergrnd, Janes, Smiths, Cocteau Twins, Sid Barrett, Floyd, Yo La Tango 213-957-4320.
- **Bass plyr ndd & wntd.** R&R Jay or Doris 818-352-3398
- **Bass plyr ndd to complt now-formng, fresh sndng, all band.** Bckup vocs a must Serious & dedicatd only 25-30 Origs, top 40, James 213-888-5516
- **Bass plyr ndd, maj label int.** Medicne, Mazzy, Jesus/Mary, Garbage. Must be exp. 818-752-0885
- **Bass plyr wntd by BLIZZARD OF OZ, Ozzy truble band.** Working, rehrrng in SF/Vly Pro equip & exp req Dan 213-931-2336
- **Bass plyr wntd by traditl working blues band.** Gigs in Ventura, Ojai area. Must be learni plyr. 803-863-1429.
- **Bass plyr wntd for anglo pop band** into Cure, Bunnymen, Radiohd, Verve. Must have imaginri no fashion victims pls. 818-787-8815
- **Bass plyr wntd for band infl by Bowie, TRex, Mott/Huopie, Cheez or Lilien** 213-666-9189, 213-883 0706
- **Bass plyr wntd inat's into progress rock** such as Yoe 20 yrs+, serious & dedicatd only pls. Miles 818-991-2001
- **Bass plyr wntd.** Blues band Infl Albert King, Albert Collins, Ronny Earl, Mark 310-829-7065
- **Bass plyr wntd.** Curr recrdng & plyng shows. Must be around 20 Infl Nirvana, STP, Pumpkins, Zep 310 302 1101
- **Bass plyr wntd.** Must have R&B, blues roots willng to rehrrse 1x/wk for soon/workng band 40+. Vocs a plus Pros only 213-666-8686.
- **Bass plyr/bckupnd singr wntd for HR, funk pup band** whi quality CD/video & label int 213-660-4268
- **Bass plyr/voc for hrd core 70s cover band.** Pete 310-322-1437

MUSICIANS WANTED

- **Bass positn avail for groove orientd hrd core band w/gigs & showcsgng.** Serious inq only 818-341-6019.
- **Bass wntd by drmr & guit team, 24 yrs old, pro gear, image, 50 orig songs** G&R, Zep, Candlbr, Blk Crowes, Sndgrdn Alan 818-882-3508
- **Bass wntd by guit & drum team to form blues rock band.** Various infl. Equip, transpo, pro att a must. 818-577-5931.
- **Bass wntd by guit & drum team to form contemp blues rock band.** Various infl, no att toleratd, fems welcome 818-577-5931
- **Bass wntd by singr/sngwrtr for band.** Must have arrangng skills, play w/groove, time & feel, Variety of styles, team plyrs only 213-462-7465
- **Bass wntd for funky groove orientd psychc rock proj.** Team plyr, vocs a plus. Must have equip & transpo. Pasadena area. Darren 818-996-0514.
- **Bass wntd for halucngnc mood band.** Infl early Floyd, V U, Janes, Smiths, Bowie 213-957-4320
- **Bass wntd for old school rock band** combnd w/rtw. To rock, slams, Infl Ozzy, Ollspring, Maryl, diff styles Lv msg 909-399-3874
- **Bass wntd for orig progress HR band.** Infl D Theatre, Qryche, Sabbath Album & lckout 310-587-5193

MUSICIANS WANTED

- **Bass wntd for orig pwr acous thing, by singr/sngwrtr w/credits.** Creativ input a must! Valley rehrrl, SthBarb recrdng studio. Sonny 805-493-2387
- **Bass wntd.** Song orientd, aggresv rock w/soul, rehrrse 3x/wk. Must have tape. Melanie 818-789-6502.
- **Bass wntd.** Song orientd, team plyr for very dynamic, versall band. You have energy & taste. We have real songs + gigs. Phil 213-715-0605
- **Bass, bckng voc wntd for acous rock proj.** Very diversifd, both ethnclty & musicly, w/2 cello plyrs in band 818-907-7880
- **Bass, Infl Squire, Levin, wntd by Westside guit, infl Betew, Gilmour, & drmr, Infl Moon, Paice for jamming & perfming.** Chad 310-393-1132, effectguru@aol.com
- **Bass, under 30, wntd to complt orig jazz-infl pop/rock grp.** Gd songs & musicshp, rehrrl/demo studio, specific goals, friendly vibe. 818-707-9202

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MUSICIANS WANTED

- Bass/2nd singr sngwrtr wntd like McCartney, Foxton, to match our J/Lennon, Paul Weller, for Beatles, Jam, Mersypunk grp., Charles 213-661-3968.
BETH ANGEL, orig rock recrdng proj w/big future sks hrd working, exp bass plyr for club gigs. No egos, no atts. Serious only. 213-466-7716.
CLEANSED sks bass w/soul & orig noise. Gigs pending. Roger 818-252-1044, Jason 818-840-2768.
Cream & Byrds tribute grps sk bass to complt proj. Must sing, wail harp, no matr. 714-645-7631.
DAEMON CAIN sks bass plyr for hvy melodic music w/drk lyrics. Solid bass, lng hair, dark image. Larry 714-990-5621, Doug 213-644-1027.
DISSFRANCHISED lking for bass plyr into funk, hip-hop, old school. Must be commitd, have transp. LA based practc. Sam 562-692-2405.
Drmr & singr/guit lking for versatl bass w/groove. No pay yet, but dedicatn will lead to biggr things. Absolutely no drugs. 818-886-5767.
Duran tribute band. LeBond sks Rhodes, R/Taylor, A/Taylor, J/Taylor for live gigs. Jason 310-390-6037.
Famous actor/singr formng allstar band. Nd bass who sings bckup w/pro gear etc. Financly rewardng proj ala Beatles, D/Matthews, Sheryl. Pros only. 213-874-4141.

MUSICIANS WANTED

- Fem bass plyr wntd for dark psychotc psychedic doom sludge hvy rock band. Early Sabbath, AIC, Whi Zombie, Terry 213-461-6538.
FOREVER YOUNG lking for bass. Steve 310-379-9551.
Punkyr bass plyr ndd for fem voc. R&B, jazz, org band sit. 213-461-9698.
Hendrix & Page infl'd guit/sngwrtr sks male musics. Bass, drums & keys. Redondo Bch area. Mike 310-377-3172.
Hrd core/speed metal bass w/bckng vocs only. Curr in pre-prod w/product. Must be avail now to recrd, tour, commit. Johnna 310-258-0305.
Hvy groove, 90s style w/industrl snd. 213-665-7571, 818-501-4414.
Insanely orig hypnotc funk rock all band sks energetic stage perfmg dancing bass plyr. Label int. Joddy 310-671-2645.
Kick ass proj lking for drums, bass, keybrds for cover gig w/fem vocs! Tracy Bonham, Fiona, No Doubt, Jimmy Z 818-327-3105.
Lead guit into Ozzy, Dio, Kiss sks enthusic pro bass. Brady 310-677-7200.
Lo stung groovy bass plyr wntd for funky rhythmic pop dance band. Prince, INXS, Eng pop rockbly image. Duran. 818-761-3306.
Orig unique style rock artist. sing + rhythm guit, very talentd. Skng bass plyr, drmr, keybrdst to recrd, tour with. No drugs, no egos. Michael 714-229-5887.
ORPHEUS lking for exp bass plyr Infl Doors, Mazzy, Tool. Must have own equip, transpo. Damian or Heidi 310-305-9677.
Outstanding bass ndd for Hillywd shows gigs. Ultra-pop, no time wastrs, no unpro fools. If you're ready for the big time call. Ego 310-796-0935.
Psychedic intense band i.e. Cure, Church, Floyd w/self productd CD sks bass. LA area. Jason 714-635-5323.
Roots rock proj flavord w/blues, R&B & cntry. 213-969-8506.
SANTANA LOVERS. Talentd guit/sngwrtr sks bass for serious but fun proj. Catch the spirit. Jilly 213-874-1844.
Singr/sngwrtr/guit sks others to form band. Brit infl Waller, Beatles, New Order, Radiohd, Blur etc. Lee 310-376-5613.

MUSICIANS WANTED

- Sk bass for 2 pop rock bands. Pick 1 or both bands that use same membrs. Short catchy tunes, vox helpfl. 818-713-1569, 310-472-7747.
Skng freaky phenomnl bass ready to give up life as you know it. Dedicatn, humor, artistry a must. Music to 1st priority. Fernie enroutaged. 818-040-4863.
Sndtrk sngwrtr/guit sks male/fem bass. Formng pop Brit type ala Poohd, 311, Elastica, Wheezer, Blur. No egos or atheists. Fuzzbox, Distortion & fun. frankie@earthlink.net.
Sndtrk sngwrtr/guit sks male/fem bass. Formng pop Brit type ala Poohd, 311, Elastica, Wheezer, Blur. No egos/atheists. Fuzzbox, distortn, shrt hair. 213-876-5510.
Solo artist now lking for bass plyr, drmr, keybrdst to recrd/tour with. Infl AIC, STP, Sndgardn, Tool, New Metallica. 714-229-5887.
Song orientd pop all band sks song orientd bass plyr. Pro mindd only. Infl Toad, Cning Crows, Oasis etc. Jonas 818-766-3159.
Souflf yng singr, classcly traind, skng to form/oin jazz funk band. Wntd, uprite bass, percnsnt, pianist. Vibe Cass Wilson, Carmen 310-301-0755.
Strong & simplistic bass wntd for eclectic band w/demo, mgmt, songs. Styles Elliott Smith, Wallfwrts/Dylan. Abe 213-650-1794.
SUN ON SKIN auditing bass for self productd modern rock release. Recrdng Sept, touring 1998. Poss pay based on sales. 213-938-5332.
Tastef confidnt bass plyr ndd to complt band. Infl Crimson, XTC, Police, Phish, D/Matthews 15-25. Jnhn 310-278-7011.
Team plyr. Curr recrdng, writing welcomed. Synlnd reggae, funk, groove. Da Bomb 213-482-1484, 310-288-6152.
THE MISTAKES sk bass. Must have image & alt Infl Ramones, Kiss, Rancid. 818-377-5103.
THE RAT CATCHING DOGS has label int, sks funky rocking bass for funky rock all plyng band. Steve 818-761-5491.
Tired of f-ing around? Throat nds guit, bass, drums for next big thing. Infl Korn, Tool, NIN, Prodigy. Get off your ass. Let's jam. John 818-777-0694.
Visionary bass ndd to complt band w/huge, unique snd. Infl Tool, Rush, Sabbath, Janes, Beatles. You nd gear, car, skills, dedicatn. 805-253-0700.
Wntd, bass plyr, creatv & know your way around instrum. Bckgrnd vocs, pop band, like Sting, Seal, Gabriel. Recrd co's int. Troy 310-446-2050

MUSICIANS WANTED

24. STRING PLAYERS WANTED

Cellist wntd by eclectic folk pop band w/fem lead. 213-969-4776.

25. KEYBOARDISTS WANTED

- #1 great keybrdst wntd for HR grp w/2 gold albums, mgmt, studio, celebrity producer. Must sing, have great updatd gear. 310-375-4209.
1 grooving versatl modrn keybrdst wntd for org pop rock band w/label contax. Infl Seal, T/Fears, Gabriel, Level 42, Derek 213-389-6619.
20 something keybrdst wntd for all orig psychedic band w/beautifl songs. Infl Floyd, Radiohd, Astral Projectn. Chris 213-651-1260.
4 pc all rock band sks insane keybrdst w/stage presnc. Infl Depeche, NIN, Devo, Sndgardn. 310-306-9353, 818-349-2106.
Bass + 2 guits. BMI ASCAP sngwrtrs. 60+ yrs combin stage/studio exp. Sks keybrdst. Infl Beatles, CSNY, ELP, Dead, Yes. Larry 213-739-4824.
Cheesy keybrdst ndd for flambynt band. Into electrnc dance, really bad new wave, Strong sngwr & talent req. David 213-933-7926.
ESSENCE desires keybrdst capbl of supplementng & assistng composng music in melodic HR format. Strong harmnzng abil nec. Semi-pro sit. Doc 818-980-4685.
Fem keybrdst wntd for HUNGRY HOUSE-WIVES, all org all fem wht trash humor band, perfmcnt art. grp. Cntry, blues, rock. Melba Toast 818-380-1567.
Fem singr/sngwrtr skng keybrdst/pianist to help develop snd before adding rhythm sectn. Rickie Lee meets S/McLachlin. Gigs & recrdng, pay. Patty 818-752-0344.
Ivory tickler ndd for Hillywd shows gigs. Ultra-pop, no time wastrs, no unpro fools. If you're ready for the big time call Ego 310-796-0935.
Keybrdst ndd for org pop all R&B Ministry mindd grp w/label int, mgr, producer. We are Christs. 562-867-5049, pgr 310-884-8285.
Keybrdst ndd. Call Will. 310-379-6115.
Keybrdst wntd for band infl by Bowie, TRex, Mott/Hoople. Chcz or Ellen 213-666-9189, 213-883-0706.
Keybrdst wntd for org progresv HR band. Infl D/Theatre, Oryche, Sabbath. Album & lckout. 310-587-5193.
Keybrdst wntd for trip-pop groove band. Loops, samples, strangeness. Serious & dedicatd only. Ready to recrd, gig. 310-204-6225.
Keybrdst, lead voc wntd for classc rock working band. Dawn 310-642-4952.
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MUSICIANS WANTED

cover gig w/lem vocs! Tracy Bonham, Fiona, No Doubt, Jimmy Z 818-327-3105.

- Love God? Sing? Play gospel, want to? Pro musicians wntd to lithe time, talent, Parks Chapel AME Church, 1102 4th St, SanFern, CA 818-896-1302
- Multi keybrdst w/good vocs wntd for incredbl pop rock cover band plyng greatest hits from 60s thru 90s Paid gigs Schevonne 818-764-9160
- Nd keybrd plyr w/lehd hnd bass, vocs for cruise ship gigs, int'l hotel gigs Jay 805-297-4504
- Orig unique style rock artist, sing + rhythmic guit, very talented Skgng bass plyr, drmr, keybrdst to recrd, tour with No drugs, no egos Michael 714-229-5887
- Piano plyr/keybrdst nnd for org band st. Must be R&B, jazz, pop nnd/rd. Serious only. 213-461-9698.
- Piano, keybrd plyr, under 45, perf someone w/wharmony backup vocs for blues/jazz hiteclub prefrncs, org matrimusic Angela 310-550-7440
- Pro qual keybrdst wntd by estab 90s melodic rock band w/CD Must be willing to commit to band sit. Toto, old Styx, T'Fareast, 18-30 714-779-2727
- SATURN nds keybrdst/music directr Shows in July/Aug 212-986-6887.
- Solo artist now lking for bass plyr, drmr, keybrdst to recrd/tour with. Infi AIC STP Sndgarden, Tnrl, New Metallica 714-229-5887
- SUN ON SKIN auding keybrdst for self produced modern rock release. Recrdng Sept, touring 1998 Poss pay based on sales. 213-938-5332
- THE RAT CATCHING DOGS has label int. sks versatl keybrdst for funky rock all plyng band. Steve 818-761-5491
- Wntng keybrd plyr wntd. Must dbl on guit, have understanding of music. Infi late Zep, Nirvana, STP. 310-302-1101.
- We nd 1. We're very serious/pro, we do it because its fun Jazz/funk, gd bckgrnd Gig 3-5x mth. PROFESSOR PLUM. fmlr@mediacorp.com ca
- WIND OF CHANCE skng keybrdst/sngwrtr. Must b open minded, v'reall, creatv. Infi Gabbath, Johnny, Fnyld, Shvr 818 767 6227.
- Wntd. A1 B3 plyr, over 27, for working org R&B blues proj. Muet know Booker T, Al Groon snd,also some jazz. Mo 310-358-6229
- Wrking blues rock band w/whm front sks keybrd plyr for gigs & upcomng CD 818-342-5343
- Working, recrdng and sountourng band sks versatl keybrd plyr Organ & piano snds a must. Blues, rock, cntry mll Jeff 818-799-0050

26. DRUMMERS/PERCS. WANTED

- 2 girls 19 & 21 w/hand exp lking for drmr to ground an all band. Inspired by Suede, Radiohd, Vanja 213-848-7144
- 3 pc IIR band, estab 5 yrs, replacng drmr. Sks Bonham style commitmt vovs helpfl Lv msg 818-306-5910
- 3 pc org HR gip sks drmr for org gigs touring w/commitmt Vocs helpfl. 818-552-9275
- 3 pc punk pop band frm Silverlako sks drmr. Todd 213-662-8842.
- 60s 70s inlfd band w/killr vocs, sonus bl, nds hrd hitr w/great feel. 213-368-4924.
- 90s rock band sks drmr w/pwr, finesse, meter. Phil Red meets Living Colour. Band has album & mgmt. 24 hrs 818-386-8808.
- A drmr desired to complt stylishly unique dynamcly org pwr trio Talent to make \$\$ while cultivatng career in music indie Sean 818-906-7132
- A drmr nnd, 18-25, for band w/label int. Infi Suede, Blur, Elastica. Lv msg 818-569-5540.
- A pwrfl lead voc/sngwrtr sks pro plyrs for AAA, viva old KSCA, embryonc banu iocuss on lans not contracts. No instant gratificatites. Greg 818-507-4470

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- A1 westside org all band nds eclectic drmr. Infi Janes, X, Crimson Lokout, gigs, album. No merce-naries, no childrn. Mike 310-318-1362.
- All orig HR band sks pro mndd drmr. Have pro gear, rehsl incl pro kit for audtins Infi Fleetwood, Ozzy, Zep. 213-644-9049
- Ait pop band w/Brit inlfd nds pwrfl drmr w/great feel. Band has maj label develop deal 213-851-1680
- Ait pop band w/lem voc. Infi Garbage, No Doubt, '69 sks drmr 213-993-3309
- Ait pop/rock act w/curr release nds versatl, groove drmr w/open mind. No lng hair, no drugs. Lv msg 818-380-3415
- Bass+ 2 guits BMI ASCAP sngwrtrs 60+ yrs combin stage/studio exp. Sks drmr. Infi Beatles, CSNY, ELP, Dead, Yes, Larry 213-739-4824
- Christn drmr/percnsnt w/passont atmospirc feel sought for fem-front modern rock band Call or we'll buy drum machn. Non-Ministry. 213-857-7420
- Danceable funkable rockn blues cover band nds versatl pro drmr to have fun & make \$\$, Mark 818-788-6994
- Drmr & bass wntd to form band w/exp'd sngwrtr/guit Psychedic, solid grooves, org mtrri Must be dedicatd, ready to go David 310-937-1162
- Drmr for high school punk band. Must live in Westchstr/Playa Del Rey area, 15-20. 310-641-0573
- Drmr nnd by hvy & expermntl band Infi Tool, Cure, Tricky, Sepultura. 818-382-2813.
- Drmr nnd for org rock band w/lookout Pts have exp. 310-479 1317
- Drmr nnd for signd Rock En Espanol band w/dark image. Infi Cure, Cult, Los Heroes, Image a must. Alex 818-989-1010, 310-692-1194
- Drmr nnd mimed to complt R&F band w/pop punk edge, Cheap Trick, Aero, Eric 310-820-1967.
- Drmr nnd, maj label int Medicine, Mazzy Jesus/Mary, Garbage, Must be exp 818-752-0885
- Drmr plyr wntd by BLIZZARD OF OZ, Ozzy, wh-ute band Wrking, rthshy in SFVly. Pro equip & exp req Dun 213-931 2036
- Drmr w/bckng vox wntd for estab rock band Craftsmanship meets spontaneity. Delicate to deaf-ening. Christn ethics desirable. Scott 818-848-8853
- Drmr w/VoCs wntd for HR, funk pop band w/hr quality CD/video & label int. 213-660-4268
- Drmr wntd capbl of plyng Yes music & org rock & progrev rock songs 20 yrs +, serious & dedicatd only pls. Mike 818-991-2001

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- Drmr wntd for all band Bush, U2, Blur, Ready, able to play on click, commitmt. Lv msg 310 371-7308.
- Drmr wntd for complt dynamic rock band. Have lokout, recrdng cap Under 35 yrs old pls 213-965-1857.
- Drmr wntd for destructv proj into Sepultura, Biohazard, Wht Zombie, w/gd meter. Have studio in WLA. 310-473-3822.
- Drmr wntd for org band ala Foofightrs, Radiohd, Filter. We've got songs, gigs, connex, you must kick ass, lk cool. 818-704-5772.
- Drmr wntd for org pwr acous thing, by sngtr/sngwrtr w/credits Creatv input a must Valley rehsl SnBarbara recrdng studio Sonny 805-493-2387
- Drmr wntd for recrdng & lots of gigs. Costello, M/Sweet John 714-546-2400, jcbnmno@aol.com
- Drmr wntd, Curr recrdng & plyng shows. Must be around 20 Infi Nirvana, STP, Pumpkins, Zen 310-302-1101
- Drmr/voc wntd for hrd core 70s cover band Pete 310-322-1437
- Drums for instrumtl surf, punk, blues, exotica band. Have 30+ songs w/label, publishng & film co int 818-788-5098.
- Duran tribute band, LeBond sks Rhodes, R/Taylor, A/Taylor, J/Taylor for live gigs Jason 310-390-6037
- Dynamic solid creatv HR drmr wntd. Have 3 CDs releasd worldwde. Dokken, TNT, Yngwie. Send tapes: TAKARA, 11459 Riverside #8, NoHo, CA 91602
- Energtc rock trio sks killr solid drmr for gigs, recrdng. We have everythng, serious team plyr only 818-798-8459
- Fem drmr wntd for HUNGRY HOUSEWIVES, all org/fem wht trash humr hand, perfrmnc art grp. Cntry, blues, rock. Melba Toast 818-380-1567

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- Giggng alt pop band nds drmr. Have CD w/label int. have toured Japan No drugs. Call before 10pm 213-954-0514
- Guit, keybrdst duo sks drmr to form band to take over the world Style is dark pop Depeche Cure Gabriel George 213-878-2729.
- Hendrix & Page inlfd guit/sngwrtr sks male muscns Bass, drums & keys. Redondo Bch area Mike 310-377-3172
- Hrd core/speed metal dbl kick only. Curr in pre-prod w/prodcur Must be avail now to recrd, tour, commit Johnna 310-258-0305.
- In the line tradin of D/Theatre, Floyd, Queen, Faith, Beatles. Mace 818-996-1881
- Kick ass proj lking for drums, bass, keybrds for cover gig w/lem vocs! Tracy Bonham, Fiona, No Doubt, Jimmy Z 818-327-3105.
- Lead guit into Ozzy, Dio, Kiss sks enthusic pro drmr Brady 310-677-7200
- Love God? Sing? Play gospel, want to? Pro muscns wntd to lithe time, talent, Parks Chapel AME Church. 1102 4th St, SanFern, CA 818-896-1302
- MYGRAIN is lking for aggro-hvy groove, creatv & dynamic drmr/percnsnt Style lke Korn, Downset, Coai Cnamoer, sim unique Must be hungry Gregg 818-379-9863
- Nd drmr w/vocs for cruise ship gigs, int'l hotel gigs. Jay 805-297-4504.

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- **ORPHEUS** lking for exp drmr, Infl Doors, Mazzy, Tool. Must have own equip, frânspô. Damian or Heidi 310-305-9677
- Outstanding drmr ndd for Hillywd shows gigs Ultra-pop, no time wasters, no unpro lools. If you're ready for the big lime call: Ego 310-796-0935
- Percusnt, 1/2 day in studio. Smashing calupso kinda tune w/your biocontact info for website Demo to PO Box 114, Malibu, 90265 310-457-3676
- Percusnt/drmr wntd for orig pro proj, Infl Beatlesque pop classc, muscl theatre, jazz w/strong grooves, inteltl lyrics. Chrstof 213-463-3320
- Percusnt wntd by eclectic folk pop grp w/fem lead. Styles of Louis Conte, Lenny Castro 213-969-4776
- **Progressv** pop band. **MIRACLE MILE**, lking for dedicat drmr. We have indie deal. Lng in stores. Snd leans to Crmson, Floyd, Lve, 310-456-6343
- **Progressv** rock trio skng drmr immed. Infl UK ELP. Yes Have 1st album, working on 2nd 909-352-6487
- **Psychedic** intense band i.e. Cure, Church, Floyd w/sell producd CD sks drmr LA area Jason 714-635-5323
- **Pwrfl**, hrd driving w/chops for estab band, **MERCURY FIVE** lking for Perkins meets Copeland meets Bonham, Gd att, team plyr 818-907-9678
- **Sndtrk** sngwrtr/guit sks male/fem drmr. Formng pop Brit type ala Poohd 211 Elatica, Wheeler, Blur, No egos/atheists, Fuzzbox, distortn, shrt hair 213-876-5510
- **Sndtrk** sngwrtr/guit sks male/fem drums Formng pop Brit type ala Poohd, 311, Elastica, Wheeler, Blur, No egos or atheists, Fuzzbox, Distortion & fun, frankii@earthlink.net
- Solo artist now lking for bass plyr, dmr, keybrdst to recrd/tour with Infl AIC, STP, Sndgarden, Tool, New Metallica, 714-229-5887
- **Soufl** yng singr, classcly traind, skng to form/join jazz funk band, Wntd, uprite bass, percusnt, pianist, Vibe Cass Wilson, Carmen 310-301-0755
- **Space rock** band sks drmr, Gary Newman, Floyd, NIN, Depeche, Joy Division, 818-782-8616
- **Talent, melodys, sophisticatn, exp, emotn, technique, charisma, image, uniqueness, Deals pendng, CD, bkng agency, Xtreme ambin, Want to join us? Top notch drmr wntd immed, 818-380-7102.**

MUSICIANS WANTED

- This band rocks so call if you know you're good. Infl James, Beatles, Zep 310-478-6413
- Tired of f'ing around? Throat nds guit bass, drums for next big thing Infl Korn, Tool, NIN, Prodigy. Get off your ass. Let's jam. John 818-777-0584
- Ultra hip funky deep pockt drmr wntd for the next big thang. Image, style, roots. Daniel 213-461-5901
- **Wntd, A1** pockt drmr, Style of Al Jackson for orig working R&B blues proj, Over 27, know Delta, New Orleans, Chicago, Stax Mo 310-358-6229
- **Wntd, drmr** to enter all orig contemp R&R band. Have xint rehrl studio & mgmt. Lv msg Albert 310-253-6095
- **Wntd, percusnt, bckgrnd** vocs for pop band, latin jazz & conventnl rhythmic ornamentatn, Gigs & recrd int. Troy 310-446-2050

27. HORN/WIND PLAYERS WTD.

- Horn sectn wntd, Style of Memphis Horns Trumpet, sax for orig working R&B blues proj, Must know Delta, New Orleans, Chicago, Stax Mo 310-358-6229
- Horns ndd, Sax, trumpet, bone 40+ for R&B & blues band 310-306-1158
- **THE RAT CATCHING DOGS** has label int, sks sax for funky rock alt plyng band, Steve 818-761-5491

28. SPECIALTIES WANTED

- Do you play more than 1 unusual instrum w/ell? Harmonium? Cello? Proj sks yng multi-instrum for alterna-pop live & recrd. Effie 818-787-4964
- Fem voc/sngwrtr nds band for gigs, has int! Int! Funky jazzy vocs, Infl D/Ferris, Sade, Lennox, Merchant, Portlishd, Heavies Keys to strings, 213-203-0407
- **Investr** or partnr able to obtain up to \$50k equip lease + \$15k working capitol, for unique NoHo recrdng studio complex. Replies confidentl, 818-766-1042
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29. SONGWRITING

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- 39 yr old singr/lyricist, very strong, all styles, creatv. Sks pro artist to collab. Infl Clapton, Bowie, Simply Red, U2, Randy 213-896-8284
- **Fem voc** avail. Infl Lennox, Portlishd, Heavies, D/Ferris 213-203-0407
- **I have lyrics & vox**, nd serious collab. Lite alt, also pop/bluesy R&B snd ok. Ted 213-461-8238
- **If you nd a pop R&B lyricist** call 213-734-2217
- **Keybrdst/composr** sks lyricist/voc for collab on pop/R&R orig. Jerry 310-535-3759
- **Lking** for absolute beginnr for music productn, have equip Infl Incognito, Maxwell, Heavies, Sweetback. Pref fem or soullf dude, Michael 562-436-8537, 562-936-9309
- **Lyricist** nds collab. Mainly fem orientd songs. You set the mood, Call 3-6 CST Doug 210-347-1803
- **Lyricist** wntd by recrdng artist, keybrdst w/2 albums, Must have xint connex to get songs placed. 818-342-3100
- **Male voc**, I possess a beauty of snd & falsetto range acquirng immed notice. Span/Eng singng for studio demos. For tape call, Anthony 714-645-1797
- **Model, actor, writr, filmmakr, electrnc** musich w/studio in Madison, WI sks fem collab. Will relocate for rite person, Victor 608-246-8386
- **Multi-talentd** singr/sngwrtr avail for considrtm by publishr/collab. Strong alt rock/cntry writing style, guit/keybrd, NoCAD based, lking for right connex. dgm5554@aol.com
- **Pro-writr**, pop & R&B, sks collab & artists. Must be real, Have studio, contax, 818-754-4384, artemisu@earthlink.net
- **R&B**, hiphop hot tracks w/bckgrnd & lead avail for artists pursung recrd deals. Serious inq, 818-888-6369
- **R&R**, honky tonk fem voc skng producr, composr, arrangr, lyricist melody writr for new orig recrdng act, Infl T/Turner meets Lena Horne, 818-916-6890
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PRODUCTION

- togethr visual treats for fan club fun, Effie 818-787-4964
- **Singr/sngwrtr/guit** avail to polish your song & provide bckng vocs, Most styles, Will trade for studio time. Doug 818-913-0761
- **Singr/sngwrtr/guit** sks lead fem vor for my orig, Joni meets N/Young w/visit from Jimi. Serious pros only, Tim 714-645-5408
- **Sngwrtr** bass/2nd singr McCartney, Foxton, to match our J/Lennon, Paul Weller, for Beatles, Jam, Mersypunk grp., Charles 213-611-3968
- **Sngwrtr** lking for musich who can play guit or keybrdst very well to collab, write songs w/for radio, Heather 818-508-7861
- **Sngwrtr** w/200 songs avail. Call Will 310-379-6115
- **Sngwrtr** wntd to collab on recrdng & gigngg pop proj. Infl Costello, Beatles, Penn Johnny 909-592-2529

30. COMPOSERS/ARRANGERS WTD.

If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

- **Fem** singr lking for salsa arrangr/composr w/studio. Nd help breakng into biz, Emily 213-715-9650

31. PRODUCERS WANTED

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- **Fem voc** avail to collab & work w/producer in gntng recrdng contract, Serious only 213-288-8624
- **Fem voc w/credits** sks producr w/studio & style, Ala Desree, Dion Ferris, Brand/Heavies for org matrl, Open to future collab, 818-577-8189
- **Investr** or partnr able to obtain up to \$50k equip lease + \$15k working capitol, for unique NoHo recrdng studio complex. Replies confidentl 818-766-1042
- **Producr/collab** wntd now for unique fem artist w/hit song. Alt music, Recrd being released 818-905-4545
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34. AGENTS/MANAGERS WTD.

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- A1 radio finishd mastr, singr/sngwrtr. Bass, baritone Style R&B ballad, hip-hop reggae Wnts mgr/agent maj exp Shogng develop, contract negot Owen 818-240-4670. Agent wntd to shop highest qual Henley-esque rock pop lyrics. Guar hits, free fish dive trip for right agent Kevin 213-467-8297. Arun Rana, Singr/sngwrtr, 27 yrs, w/finishd CD sks bkng agent 310-559-7017. Attractv R&B/jazzy voc sks agent/mgr. Int in recrd deal, have demo & photo 213-288-8624. Bush, Blur, Loud aggressv Brit pop band lking for mgmt, recrd co, productn, gigs. Demo avail. 310-208-3772. Mgr & atty sought for prolific perfrmng sngwr w/brand, CDs & credits. Exp. funky Pls be the same 818-508-7972. Multi-talented singr sngwrtr avail for considrtm by mgr/agent. Strong all rock/cntry writing style, guit/keybrd. NoCal based. lking for right repr, dgm5554@aol.com. SATURN nds mgr Jazz, R&B, funk pop 213-296-6887. THE MISTAKES sk mgr w/indie clout & balls of steel 818-377-5103. Top mgmt wntd for unique fem artist w/ht song All music. Recrd being released. 818-905-4545. Wntd, mgr for creatv success buund all band w/new snd. Already estab. reach next lvl w/ Energy over exp Josh 213-851-010A

35. INVESTORS WANTED

If you are an AVAILABLE Investor you must call our display ad dept.

- Fem keybrdst voc lking for investr for orig pro-gresv rock proj. Jool a 10-242 7884. Incredibly pwrlf voc/sngwrtr w/vocs & matd that'll bring world to its knees, on brink of starvatn. Nds financl/mental support. 213-461-0617. Investr or partner able to obtain up to \$50k equip lease + \$15k working capitol, for unique 140ho recrdng studio complex. Replies confidnt! 818-766-1042. Investr wntd for now indie label w/pro credits 818-753-0372.

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36. DISTRIBUTORS WANTED

If you are an AVAILABLE Distributor you must call our display ad dept.

- Arun Rana CD avail for label distribtn. 310-559-7017. Radio finishd mastr, male singr/sngwrtr Bass, baritone Style R&B ballad, hip-hop reggae. Wnts mfg, promo, distribtn contract Owen 818-240-4670.

37. EMPLOYMENT

Employment ads are designed for businesses offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

- Bands ndd for Russian shows. Must be pop, dance or lite rock Send demt to: Russia, 22817 Ventura Bl #874, Woodland Hills, CA 91367. Intern ndd for new recrd label Must be into R&B, rap, be willing to answer phones 15-20 hrs/wk 213-464-5910. Intern wntd at Natl Promo & Mktg Co. Must be reliable & int'd in learning the music biz. 310-333-1733. Intern wntd for publishng co owned by Grammy-nom sngwrtr Mac exp (Word), command of Eng, superior phone skills, tape dup 12-15 hrs. Ellen 310-841-6085. Lking for top 40 lounge band. Niteclub job avail. Stan 818 364-1593. Music Mktg co Work w/maj labels. Phones, lite typing. May lead to pid work Flex sched NoHo Diane 818-761 2239. Music supervsn co skng intern int in film/TV music supervsn & publishng Candidates must have desire to learn music biz. Transitt Music Corp. 818-760-1001.

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39. MISC. BUSINESS

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40. WEB SITES

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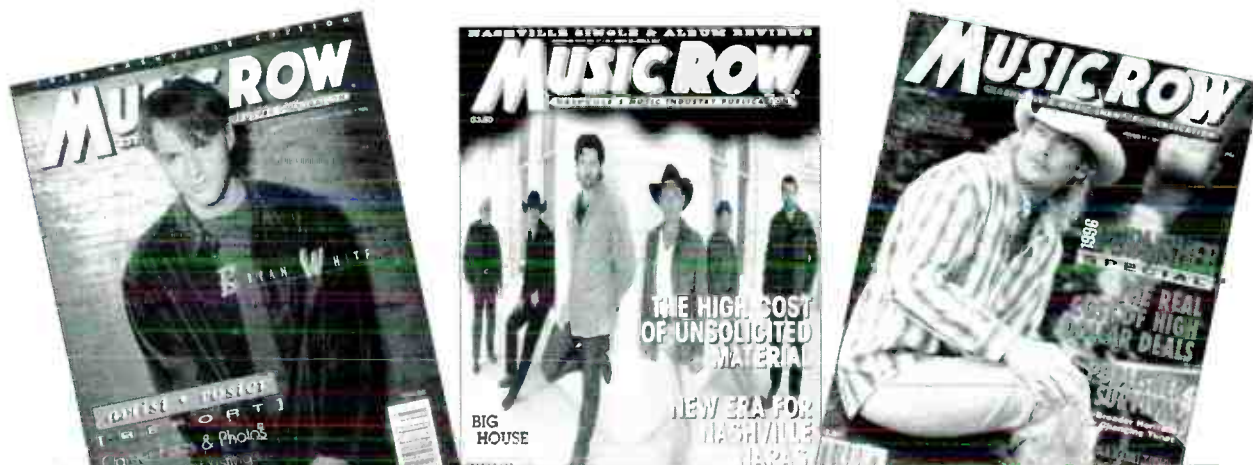
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