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# ORANGE COUNTY



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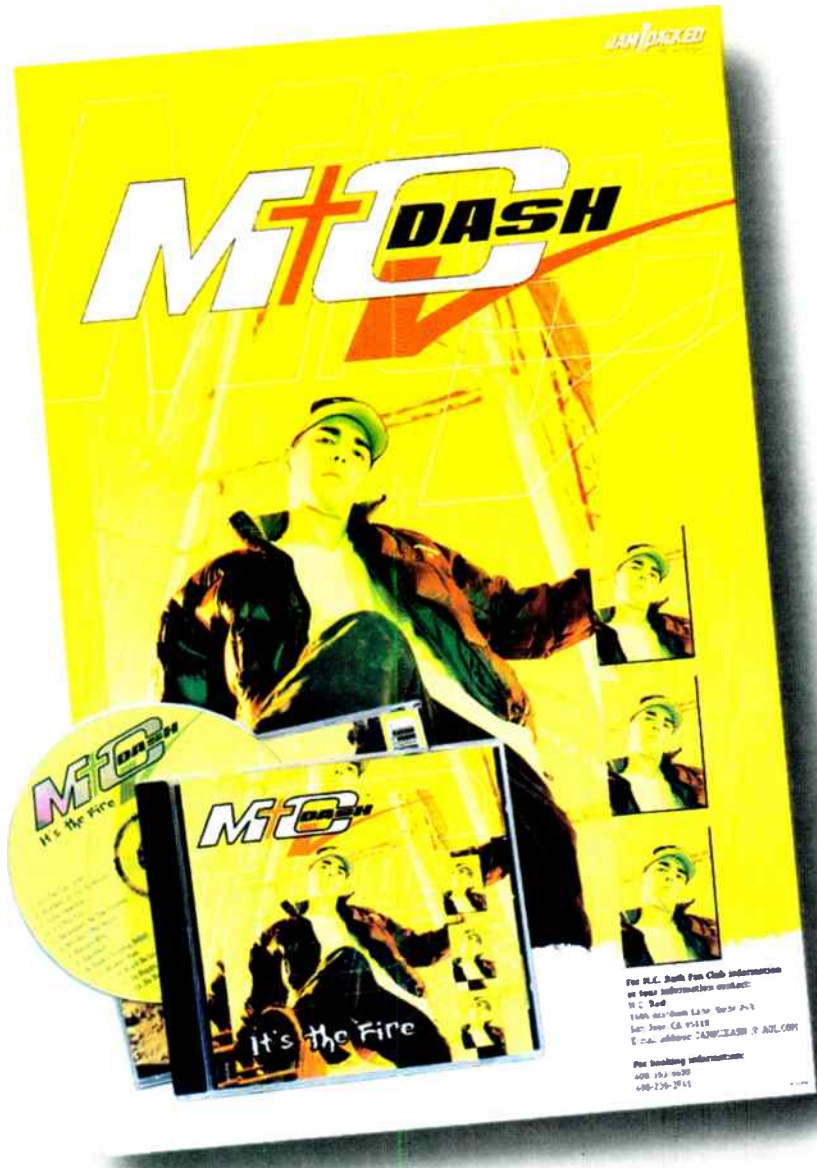
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# FEATURES



## ORANGE COUNTY, CA

### REEL big FISH



## 24 ORANGE COUNTY, CA:

### Musical Movement Or Media Myth?

With the popularity of such acts as No Doubt, the Offspring, Sugar Ray, Reel Big Fish, and many others, Orange County, California is quickly becoming the next big thing. But is there really a scene? *MC* goes beyond the hype to find out if there is truly a movement afoot, or whether it's merely a media myth.

By Jennifer Vineyard

## 28

### REEL BIG FISH

This cartoonish outfit from Orange County is swimming up the charts on the strength of their humorous hit single, "Sell Out." Ironically, their success has some questioning if the band has, indeed, sold out.

By Traci E.

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Cover Photo: Michael Halsband

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## FEEDBACK

### Tonic Of Success

Dear MC:

Cheers to *Music Connection*. I was pleasantly surprised to find Tonic on the cover in a recent issue (Vol. XXI, Issue #15). I think that you are the first magazine to feature this new rapidly rising act. The article featuring Tonic did shed some light on their rise to stardom.

However, I would have liked to hear about how they are live, in concert. I have the CD, *Lemon Parade*, and since I purchased it a year ago, it hasn't left my CD changer. Good luck to a band that is full of talent, refreshing lyrics, great guitar licks, and bursting with possibilities.

Sueart7

### Thank You

Dear MC:

I would like to thank those of you on the Demo Critique committee for the recent review of my work (Vol. XXI, Issue #15). I was extremely flattered to have my submission selected, and even more honored to receive such a favorable write-up from your staff of experienced industry representatives. Your acknowledgement of my package has already stirred up some positive attention from producers and booking agents. Thank you again for the opportunity to be seen on the pages of your super magazine.

Brooke Wilkes

### More Thanks

Dear MC:

Thank you for the incredible demo review (Vol. XXI, Issue #16). It's really nice to know that all of our hard work is paying off. It's great to

be able to write and to perform songs that other people really enjoy. That's why, after all, we are here in the first place.

We read your magazine every two weeks, and we have learned a lot from it. Our manager told us how critical the Demo Critique section is, and we were both just as shocked as ever when it came about. This was such a glowing review, it is going directly into our press kit for everyone to see.

members of  
Cartoon Boyfriend

### Caught In The Web

Dear MC:

I finally had a chance to check out the band web sites listed in your Music Marketplace section. I don't understand why more bands are not on the web. I got a chance to check out six bands in about 30 minutes!

I was disappointed, however, to see that 30-40 percent of the listed band addresses were down, etc. Bands and artists need to look at their web site like they look at their demo—one shot, do it right! In the two years I have been designing web sites professionally—starting with my own music site (<http://www.joelp.com>)—I have given a lot of free advice on how someone's music and project can be put on the web fast and inexpensively, and I even started [www.musicla.com](http://www.musicla.com) in order to help.

Too many bands are being ripped off in this business, and the web is one way to control your look, music and delivery to the industry and the public. What are you waiting for, people? Thanks for making the web listings available to us.

Joel Pelletier  
[joelp@musicLA.com](mailto:joelp@musicLA.com)

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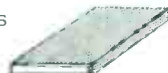
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Current

Some of the biggest names in the music industry will speak at UCLA Extension's "Career Day In The Music Industry," on Saturday, September 6, 10 a.m.-4 p.m., at UCLA, 100 Moore Hall. This annual program is designed for persons who want to pursue a career in the industry, and will feature award-winning musicians and high-level recording industry executives as guest speakers on such topics as "Film Scoring," "Songwriting," "Music Publishing," "Jobs," "The Inner Workings Of The Record Company," "Record Production" and "Recording Engineering." Career day is free of charge, and free counseling is also available. New students can receive selected discounts on classes. For more information or a free catalog, call UCLA Extension's Department of Entertainment Studies and Performing Arts, at 310-825-9064. Check out their web site at (<http://www.uncx.ucla.edu>).

The Songwriters Guild Foundation will continue their "Ask-A-Pro/Song Critique" sessions on September 17, 7-9 p.m., with industry guest Tim Sweeney, President of Global Warming Records and author of *How to Release And Sell Your Own Independent CD*. All styles of music will be reviewed. This event is free for SGA members, \$10 for non-members. Other workshops include the "Phil Swann Country Workshop," a six-week course beginning September 8, 7-10 p.m.; the "Creativity Workshop" series for songwriters by George Gamez, Ph.D, author of *How To Catch Lightning In A Bottle*, beginning September 3, 7-9 p.m.; the "Vocal Performance Workshop" by Phyllis Osman, Berklee Graduate, a four-week course beginning September 13, 10 a.m.-noon; and the "Jack Segal Songshop," an eight-week course beginning September 18, 7-10 p.m. (audition required). You can contact 213-462-1108.

CORRECTION

In the feature story on Atlantic Records act Talk Show in our last issue (Vol. XXI, Issue #17), Atlantic Senior Director of Product Development Lisa Gray was misquoted in regard to the involvement of Stone Temple Pilots singer Scott Weiland in the writing of the group's breakthrough single, "Plush." In actuality, Gray made clear during the interview that while Weiland was not involved in creating the music for "Plush," he did pen the song's lyrics. We apologize for any problems this error may have caused.

Club L.A.C.B., a new center for performing arts which offers a wide range of educational and performance opportunities for those aspiring to a career in the entertainment industry, is looking for hip-hop artists and bands to perform in a special talent showcase to be held in mid-to-late October. The showcase will be judged by music industry professionals, including A&R representatives, managers and agents. The club is offering a prize package which includes recording time in a professional studio. To be considered for participation, send your demo, bio and contact information to: Club L.A.C.B., 6225 Hollywood Blvd., Los Angeles, CA. 90028, Attn: Talent Showcase. Only those with a positive attitude need apply.

Re-Caps

Professional vocal instructor Cydney Davis will be teaching group classes for beginning and intermediate students in mid-September. There will also be special seminars on professional background singing (live and studio) and singing in the spotlight, which helps develop stage presence and star quality. For further information on these upcoming classes, you can call 800-70-VOCAL.

"How To Sing The Blues" is a new course being offered by West Los Angeles City College Extension. Learn how to improvise the blues, plus take advantage of the many performance opportunities offered both in the classroom and at the final graduation class being held at the Red Lion Hotel in Culver City. The course will be taught by voice trainer Edie Layland, accompanied by Rick Alieso on piano. Classes will be held for five consecutive Wednesdays, 7-9 p.m., beginning September 17th. The price for the course is \$59, plus a \$1 fee for materials. Class size is limited, so don't delay. For further info, or to register, call 310-287-4475.

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One of Los Angeles' top vocal instructors, Jodi Sellards made it her life's mission to "put my voice together," and share her gift with others, after the painful experience of getting kicked out of numerous choirs at her religious boarding school because her powerful vocals didn't blend in. After studying various techniques at the Dick Grove School of Music and UNLV, she found her calling when she began studying with Seth Riggs, the originator of the renowned Seth Riggs vocal technique.

After studying with him for a time, Sellards became a Riggs Associate, teaching his unique physically-oriented vocal approach to students of every age, talent level and genre. She had tried numerous methods to correct her own technical problems, yet nothing clicked until she discovered the efficient Riggs curriculum (which is customized based on the individual singer's needs).

"What sets the Riggs technique apart from other vocal instruction is the focus we place on what the muscles are doing during a performance, rather than simply aiming for a specific sound," says Sellards, who supplements her teaching jobs with session work for movies and commercials, as well as developing up-and-coming singers for Tomlinson Productions, the production company founded

# Jodi Sellards

## One Of L.A.'s Top Vocal Instructors

By Jonathan Widran

by Sellards and her husband.

"Becoming trapped in the sound can be dangerous," she adds. "Our approach is a non-rigid blending of all areas of the voice to achieve an overall presence and ease. We teach exercises to keep the larynx stable, because singing in an unbalanced manner will cause tension and affect your tone."

While students of the Riggs technique pay on the higher end of the vocal instruction scale, Sellards believes that the speed at which the program helps singers achieve their goals more than balances the more expensive cost. "When I was his student, I got further in one month than I had in years with other teachers," she explains. "It's like the Yale of vocal academia. The length of time students stay on depends on factors



like where they are starting from, how committed they are, and how often they schedule their lessons."

The L.A.-based Riggs has from 20-30 teachers worldwide, and each, says Sellards, applies his or her own experience to the well-known Riggs standards. Sellards believes it's crucial that each instructor put a unique spin on the "manual," so as not to produce

what she calls "technical robots"—singers who are technically proficient, but who lack the depth and personality that record executives and listeners need to hear.

Sellards adds that there is no quintessential student in her camp, that everyone who approaches her has a unique situation or timeline to work with. Some singers need to correct a problem for a session the very night they call, while the less experienced are slowly working towards an eventual career.

Sellards also acknowledges that while charisma in performing cannot be taught, getting to the heart of an emotion can be. Without hitting the right emotion, she says, all of the technique in the world is useless in the world of commercial recording and live performance. "I work hard on their emotional commitment, because no matter how technically correct they are singing, there is no substitute for emotional honesty."

In conclusion, the veteran instructor relates that "it's very rewarding, watching my students develop physically and emotionally. Seeing them become complete artists and following their careers. My mission as a teacher is to provide the fundamentals which will allow their voice to be an amplifier for the soul."

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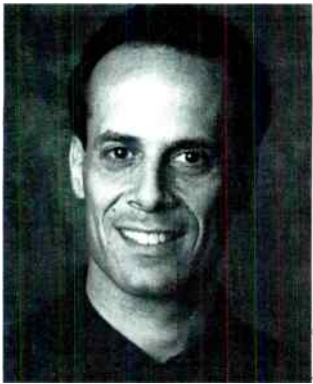
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## SIGNINGS & ASSIGNMENTS



**Mark Gorlick**

Mark Gorlick has been named Head of Promotion for **DreamWorks Records**, where he will be responsible for the overall promotion of the label's artists at radio. He was previously Senior Vice President of Promotion at MCA Records. Contact DreamWorks at 310-234-7700.

**Warner Brothers Records** has promoted **Jay Wilson** to Publicity Manager. Wilson joined the label in 1995 as Executive Assistant to the Senior Vice President of Publicity. Based at the label's New York offices, Wilson can be reached by calling 212-275-4500.



**Gary Spivack**

**Atlantic Records** has appointed **Gary Spivack** Vice President of Alternative Promotion for the label. Based out of the label's New York headquarters (212-275-2000), Spivack was most recently Senior National Director of Promotion for Atlantic affiliate TAG Recordings. In other Atlantic news, **Pat Creed** has been promoted to Senior Director of Product Development; **Marni Konner** has been promoted to Manager of Artist Tour Development; **Dan Cappiello** has been upped to Manager of Advertising; and **Rachel Newman** has been promoted to Director of National Media Relations. Contact Atlantic at 310-205-7450.

**Nancy Levin** has been named Senior Vice President, **MCA Records**. Based at the label's Universal City, California headquarters, Levin will oversee the company's promotion department, as well as play a key role in the label's executive management team. She can be contacted at 818-777-4000.

**DOD**, a division of the **Harman Music Group**, which manufactures signal processors and other electronics products for the pro audio industry, has named **Wendy Scott** to the position of Sales and Marketing Coordinator. For more information, contact **Jesse Walsh** at 616-695-5948.



**Diane Lockner**

**Diane Lockner** has joined the **Guardian Records** staff, as Associate Director of Promotion. In her newly-created position, Lockner will be responsible for radio promotion at all formats for Guardian artists, as well as for select crossover projects for **Angel Records**. Contact 212-603-8633.

**Mark Salamone** has joined **JR Pro Sales Inc.**, North American distributors of BASF brand magnetic recording products, as Eastern Sales Manager for Audio/Video and Broadcast Products. Contact **Keith Hatschek and Associates** at 415-227-0894.



**John Bitzer**

Leading online music company **N2K Entertainment** has named **John Bitzer** as Managing Editor for the company's **Rocktropolis** (<http://www.rocktropolis.com>) and **allstar** online magazine (<http://www.allstarmag.com>) web sites. Bitzer will oversee all editorial content at the two virtual locations. The company has also appointed **Richard Baur** as Site Director for **Rocktropolis** and **allstar**, where he will oversee the integration of **allstar** into a newly expanded **Rocktropolis** site, which is scheduled to be launched September 2nd. For further information, you can contact N2K at 212-378-5555. 

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**SUGAR BONE RECORDS**

**Michael Gayle**

**Title:** VP, A&R, Producer/  
Engineer  
**Duties:** Full service  
**Years With Company:** 1  
**Company:** SugarBone Records  
**Mailing Address:** P.O. Box 611, Montrose, CA 91021  
**Phone:** 818-244-5661  
**FAX:** 818-244-7221  
**E-mail:** Michael@sugarbone.com

**Background:** As a company with a global vision for the Nineties and beyond, SugarBone Records has a simple goal: the recording and documentation of music throughout the world. They seek music that is timeless and eclectic by nature, and have designed the label as a home for musicians from many cultures and traditions, including jazz, blues, world beat, alternative, country, R&B, music for children and soundtracks.

The key personnel of SugarBone are: Dennis S. (Chip) Sterndahl, an entrepreneur who formerly founded Sterndahl Enterprise, Inc.; Michael Gayle, an artist, producer and arranger; Jennifer Russell, an East African-born musician with a background in production, digital editing, art direction, project coordination and marketing, who is also Gayle's wife; and Susanne Richards, whose background is in sales and marketing.

SugarBone has just released its first two recordings—one each by vocalist Susan J. Paul and sax player Michael Benedict. Their upcoming release schedule includes Dirty Blue Doggy, an alternative rock band with former Cobalt Bloo singer Bret Levick and guitarist Sven Speiker; Twine, a Los Angeles-based alternative bohemian hip-hop ensemble; and the debut by Gayle's sister, Davie, who is a folk/rock singer-songwriter.

**Personal Background:** "I grew up in New Jersey and spent years playing in the club scene in New York and New Jersey. I was doing some producing and mixing and we'd go in after hours to the Power

Station. I'd be mixing a demo for a band and at the same time, in Studio A, would be the Talking Heads cutting 'Psycho Killer.' In another room was the E Street Band doing tracks for Ian Hunter. When I saw that whole process, I said, 'This is what I want to be involved in.'

"I started producing bands in New York and New Jersey. I also went on the road with a band as the guitar player. I ended up in Austin, and spent two or three years playing guitar there. I started getting involved in that whole scene. Eventually, somehow, I ended up in Los Angeles in 1980 doing the same thing: producing bands and finding people I liked.

"I ended up working for an independent label out here, back in 1992. I spent about two years working for that label, and decided we knew enough people to start an independent label on our own."

**First Signings:** "One of the artists I produced on that other label was one of the first artists we signed for this label, Susan J. Paul. We also signed a sax player, Michael Benedict, who I had known for years. So much of the smooth jazz is very similar-sounding, so my goal was for Michael to make this really hard-edged record that's a cross between funk, R&B and jazz. He's an aggressive player, and it's a great record. He's been out with the Temptations, Four Tops, Donna Summer—people like that—for years.

"Michael Benedict is an eclectic saxophone player, and Susan J. Paul would fit in the Adult Album Alternative [Triple A] format. That's the radio format we're promoting right now."

**God & Africa:** "My wife, who's my partner, was born and raised in East Africa. The interesting thing is that the musicians who are contacting us through our web site (<http://www.sugarbone.com>) are African musicians and Christian musicians. We have no idea why Christian musicians are bombarding our web site, but that seems to be the case.

"We also get a lot of tapes sent from African musicians, and we're very interested in that. We've been invited to come to Kenya by the Maasai cultural center. My wife has a brother who lives in Kenya, and we have been invited to come there to the university in Nairobi to record the music of the Maasai. That's one of the projects we're most looking forward to fulfilling."

**L.A. Radio Support:** "Los Angeles is difficult. Right now, we're getting support from KPCC in Pasadena. They started playing Susan's record about three weeks ago. Other than that, and KCRW, for an independent label it's really tough to get play in Los Angeles. Everything is so commercialized and consultant-driven.

"When Susan J. Paul had her last record out in 1991-92, The Wave (94.7-FM) was very supportive of the record, and it was much easier to get airplay on the NAC format back then. Now, NAC is smooth jazz. It's very difficult. If you listen to the station, you'll hear everything from what might be considered smooth jazz to Luther Vandross and Anita Baker, who are adult contemporary artists. So it's really tough for her to get some airplay."

**Radio Support:** "In smaller markets, it's not the same. Dallas is a fairly large city, but it's also Susan's strongest market. We have pockets across the country in which we're having success. There is a lot of radio out there that's looking for new stuff. What will happen with a lot of the NPR (National Public Radio) stations, and a lot of the college stations, is the record will get put in the library and the deejays themselves pull the record out and spin it. It requires a lot of staying in touch, but it's been great. I don't know how much that will translate into sales, but we're developing a good relationship with the NPR stations."

**Unsolicited Material:** "I've been on the other side. I've produced bands and sent demo tapes out to A&R people, so I want to listen to everything that comes through the door. We're not in a position to fly around the country and check out bands in different cities, so if demo tapes are sent in, we'll listen to them."

**Distribution:** "It's independent distribution, but we think we have at least the U.S. covered. It's tough. Distribution has changed since

1992, when Susan and I had the last record out with the other label. It's changed quite a bit.

"There's no retail outlet waiting for our records, they're waiting for Paul McCartney's new record. They're certainly not waiting for an unknown artist from an unknown label. It's tough when you've got to sell at every level. We've got to sell to the distributors to make sure they're willing to put records in the stores, sell to the individual buyers at the stores to get placement in the stores, and become involved in these programs and listening stations. It's a lot more difficult."

**Touring & Promotion:** "Touring is essential for us. We need artists who are willing to tour and do anything to make themselves more visible. That's how I think it will succeed. A lot of the indie blues labels survive because their artists are out on the road 365-days-a-year. We need to find bands or artists willing to go out there and perform anywhere and everywhere.

"The major labels can set tours up and make sure the bands are paid. We're not really in a position to do that, so the band or artist has to explore the alternative means of promoting themselves.

"They need to go and try to set up in-stores on their own. They should try to represent themselves instead of waiting for the label to just make all the calls and set things up. We need to work together. We can't afford to sign an artist who thinks that because they're signed, the label will do things and they'll be able to sit back and be told when and where to go. We need to find artists that are out there working with us."

—Interview By  
MC Staff Writer Tom Kidd

**FOSTER PACTS WITH WARNER MUSIC GROUP**



Fourteen-time Grammy-winning producer, arranger and composer David Foster (center) has entered into an exclusive multi-year pact with Warner Music Group. Under the terms of the agreement, Foster will be exclusively available to produce recordings for all Warner Music Group labels, and, in addition to continuing his work as a recording artist for the company, he will also work as a consultant for senior management. Also, Foster's 143 Records has been expanded into a joint venture between the two companies. Pictured flanking Foster are: Terry Semel (left) and Bob Daly (right), Chairmen and Co-CEOs of the Warner Music Group.

## A POLITICAL COWGIRL



Mercury Nashville recording artist Kim Richey recently met with North Carolina Congressman Howard Coble, Chairman of the House Subcommittee on Courts and Intellectual Property, to discuss the importance of copyright protection for sound recordings. During her visit, Richey, along with Patty Loveless, Kathy Mattea and Lee Roy Parnell, also performed at Vice President Gore's house during a party for the Country Music Association (CMA). Pictured (L-R) are: Hilary Rosen, President/CEO, RIAA; Kim Richey; and Republican Congressman Howard Coble.

## Tour Announcements

With typical fanfare, the Rolling Stones—Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood—recently announced their latest concert trek, which is set to begin on September 23 in Chicago; one week before their latest release, *Bridges To Babylon*, hits stores. (The band stops in the Southland for one show at *Dodger Stadium* on November 9th.) The new album features production work from Jagger and Richards, as well as Don Was, the Dust Brothers, and Rob Fraboni. Their highly-publicized collaboration with *Babyface* didn't make the final cut.

In conjunction with their opening concert in the Windy City, tour cosponsor VH1 will televise the first two songs of the performance live on the 23rd. In addition, the Stones will headline the 1997 VH1 Fashion Awards, which is slated for broadcast on October 28th.

**Fleetwood Mac**, featuring the reunited *Rumours*-era lineup, has also announced dates for its new tour, which starts in Hartford, CT, on Wednesday, September 17th. On the local front, the band will be making three stops at the *Irvine Meadows Amphitheatre* (October 17, 18 and 19) and one at the *Hollywood Bowl* on October 24th.

## Creedence Revisited

Legendary Creedence Clearwater Revival singer and songwriter John Fogerty was dealt a harsh blow on August 15, when the 9th U.S. Circuit Court of Appeals overturned a lower court's ruling and has given Creedence Clearwater's original rhythm sec-

tion—Stu Cook (bass) and Doug Clifford (drums)—the right to use the moniker of **Creedence Clearwater Revisited** for their new band, which has been touring for quite some time without Fogerty.

Earlier, the lower court had forced Cook and Clifford to drop their use of the Creedence Clearwater Revisited moniker after Fogerty obtained an injunction last October, claiming that Cook and Clifford were confusing fans into thinking that all the original members were back. Fogerty's brother, Tom, the group's original rhythm guitarist passed away in 1990.

In their ruling, 9th Circuit Judges Browning, Fletcher and Kozinski stated: "Because we conclude that the District Court clearly erred, we reverse the District Court's grant of a preliminary injunction...The record contains no evidence that the American public actually was confused or led to believe that Fogerty was associated with Revisited."

## Changing Crowes

The **Black Crowes** have announced that guitarist **Marc Ford** is no longer in the band, citing the proverbial "musical differences." The band is looking for a replacement, and still plans on launching their fall tour. You can contact the **Mitch Schneider Organization** (818-330-0400) for further info.

## Tribute Tid-Bits

As previously mentioned, the new Rolling Stones album comes out September 30, but some of the biggest names in country music (via the **Beyond Music** record label), will beat them to the stores

with the September 16 release of *Stone Country*, a country tribute to the world's greatest rock & roll band. Before you go thinking that this sounds like another musical disaster (remember the Nashville community's laughable **Beatles** and **Beach Boys** tributes?), you should know that *Stone Alone* is a pretty strong compilation.

While the obvious covers—**Travis Tritt's** "Honky Tonk Women" and **Rodney Crowell's** "Jumping Jack Flash"—show some fiery energy, they're too predictable. That's why the interesting renditions carry so much weight. Best of all is **Tracy Lawrence's** excellent transformation of "Paint It Black," although **Sammy Kershaw's** cover of "Angie" also makes a rock classic into a country standard.

Hitting stores a week later is *One Step Up, Two Steps Back: The Songs Of Bruce Springsteen*, a double-CD featuring 36 covers of songs from the famed singer-songwriter. This tribute album, which is being released by **The Right Stuff**, features a surprisingly diverse collection of artists, including **David Bowie**, **Joe Cocker**, **Elvis Costello**, **Donna Summer**, **Maria McKee**, **John Hiatt**, **Kurt Neumann** (of the **BoDeans**), **Richie Havens**, as well as former E Street Band stalwart **Clarence Clemons**.

## Hooker To Be Honored

Seeing a hooker on Hollywood Boulevard is nothing new, but seeing legendary bluesman **John Lee Hooker** getting a star on the **Hollywood Walk Of Fame** is. The induction ceremony will take place at 11:30 a.m. on Thursday, September 11, at 7080 Hollywood Blvd.

Hooker, who made his recording debut: back in 1948, celebrated his 80th birthday this past August 22, and remains a viable force in the

blues genre, having released his latest album, *Don't Look Back*, on **Pointblank Records** earlier this year, featuring **Van Morrison** and **Los Lobos**. Hooker classics like "Boom Boom" and "Crawling King Snake" have been covered by such bands as the **Doors** and the **Animals** over the years.

Having won a Grammy in 1990 for "I'm In The Mood," his duet with **Bonnie Raitt**, Hooker was also inducted into the Rock & Roll Hall Of Fame the following year.

## Music Search

**STR Entertainment**, an entertainment services company based in Tampa, Florida, along with **Meridian Records** and **Midwest Records**, is kicking off their second annual **Music Search** contest. Artists and bands are encouraged to take part by calling the Music Search entry line (888-8MUSIC8). The deadline for entry is October 31, with winners being announced on November 30th. Applicants must submit a two-song cassette and a \$20 processing fee.

The Grand Prize winner will receive 2,000 of their own CDs manufactured and distributed, with marketing support to major labels and radio/print media promotions. The winner will also headline the first annual **Music Search Showcase Concert** that will take place in Atlanta, Georgia.

The second and third place winners will receive the same package as the Grand Prize winner, although they'll receive 1,500 CDs and 1,000 CDs, respectively. In addition, 20 runners-up will earn a slot for one of their songs on the **Music Search '97 CD**, and will receive copies of the compilation for their own distribution and promotional purposes.

—Compiled By MC Senior Editor Steven P. Wheeler

## MTV WALLFLOWERS



The **Wallflowers** appeared at a New York City press conference to announce the nominations for this year's **MTV Video Music Awards**. The band, which was nominated for four awards, will also perform during the September 4 broadcast from the *Radio City Music Hall*. Pictured (L-R) are: **Michael Ward** and **Jakob Dylan**, the **Wallflowers**; **Andy Schuon**, Executive VP, Programming, MTV; **Mario Calire** and **Greg Richling**, the **Wallflowers**; **Chris Rock**, host, 1997 MTV Video Music Awards; and **Judy Mc-Grath**, President, MTV. (See *Show Biz*, page 21, for more info.)



### WARNER/CHAPPELL AND THE WALLFLOWER



When the Wallflowers recently played L.A.'s Universal Amphitheatre, executives at the band's publishing company, Warner/Chappell, came out to greet them. The band's latest album, *Bringing Down The Horse*, has become a multi-platinum success, featuring the hit songs "Sixth Avenue Heartache," "One Headlight" and "The Difference." Pictured schmoozing backstage are (L-R): Rick Shoemaker, President, Warner/Chappell; Ed Pierson, Sr. VP, Business Affairs, Warner/Chappell; Greg Sowders, Director of Creative Services, Warner/Chappell; Jakob Dylan, lead singer of the Wallflowers; and Les Bider, Chairman/CEO, Warner/Chappell.

### NAS News

The National Academy of Songwriters' 20th Annual Songwriters Expo will take place this year from Friday-Sunday, October 24-26, at the Burbank Airport Hilton. This event attracts hundreds of songwriters, bands and industry professionals in all genres of music. The Expo features panel discussions, exhibit booths and showcases, as well as the ever-popular demo sessions in which songwriters can get direct feedback from A&R and publishing executives. The registration fee is \$200 before October 24, or \$250 at the door. The Burbank Airport Hilton (818-

843-6000) is also offering special discounts to Expo registrants. In other NAS news, Dawn Daguon has been named the new Executive Director of NAS. Contact 213-463-7178.

### ASCAP Workshop

ASCAP is accepting applications for its Advanced Songwriters Workshop, which will take place on a date to be announced later this year. Those accepted into the workshop will meet twice a week over a four-week period. Guest speakers will talk about such topics as A&R, music publishing, artist management and le-

### SIMON SAYS... "POLYGRAM"



Singer-songwriter Carly Simon has signed a worldwide administration deal with PolyGram Music Publishing. Simon's formidable catalog includes the hits "Anticipation," "You're So Vain" and "The Spy Who Loved Me." Pictured celebrating the deal are Howard Siegel, Esq.; Carly Simon; and David Simoné, President, PolyGram Music Publishing.

gal issues. Interested parties will need to send a tape of two original songs, along with lyrics, a resumé/bio, and an explanation on why they would like to participate, to: ASCAP, Attn: Advanced Songwriters Workshop, One Lincoln Plaza, New York, NY 10023. The deadline is September 12th.

### Industry Grapevine

Rondor Music International has promoted Frances Carr from Director of Accounting to Controller, and Andrea Torchia and David Dickerson have been named to the post of Professional Manager. Contact: 310-289-3500.

### SESAC Signing

SESAC has signed an agreement with singer-songwriter Cleodius T. Judd. Judd, who performs country parody, has released two albums, with a third on indie label Razor & Tie Entertainment expected out in 1998. Among his better-known songs are "If Shania Was Mine" and "(She's Got A Butt) Bigger Than The Beatles."

### Songwriter Gathering

Songwriters in the L.A. area who are interested in networking with other songwriters are invited to a weekly meeting at Highland

### A TOAST TO FRANCES



BMI executives recently gathered to congratulate Frances W. Preston on her new five-year contract as President/CEO of the performing rights organization. Preston joined BMI in 1958 and was named President/CEO in 1986. Pictured (L-R) are: Robbin Ahrold, VP, Corporate Relations; Richard Conlon, VP, Marketing & Business Development, Licensing; Ann Booth, VP, Executive Administration & Special Projects; Charlie Feldman, VP, Writer/Publisher Relations; Alison Smith, VP, Performing Rights; Marvin Berenson, Sr. VP/General Counsel; Frances Preston; John Shaker, Sr. VP, Licensing; Fred Willms, Sr. VP, Finance & Administration/Chief Financial Officer; Theodora Zavin, Sr. VP/Special Counsel; Fred Cannon, VP, Government Relations; and Oel Bryant, Sr. VP, Performing Rights and Writer/Publisher Relations.

BURTNIK'S NEW DEAL



LESTER COHEN

Songwriter-producer Glen Burtnik has signed with Chrysalis Music Group. Burtnik first gained recognition playing Paul McCartney in the tribute musical *Beatlemania*. He has also recorded two solo albums and recently collaborated with Marshall Crenshaw and John Waite. Pictured at Chrysalis Music's headquarters in Los Angeles are (L-R): Leeds Levy, President, Chrysalis Music Group; Glen Burtnik; and Mark Friedman, VP, Creative Services, Chrysalis Music Group.

Grounds. "Sunday Night Songwriter Hang" is hosted by former NAS Executive Director Brett Perkins, and takes place every Sunday from 6-9 p.m. This is an informal gathering where songwriters get to perform their own material, as well as meet and mingle with other writers.

Chrysalis Deal


Chrysalis Music Group has entered into an agreement with Nettwerk Music Publishing. Under the terms of the deal, Chrysalis and Nettwerk will co-publish progressive songwriters and artists. Chrysalis Music Group, which is headquartered in L.A., boasts an eclectic roster of artists which

A "VAUGHN-DERFUL" DEAL FOR MCA



MUSIC BUSINESS

MCA Music Publishing Nashville has renewed a co-publishing deal with songwriter Sharon Vaughn (formerly Sharon Rice). Among the classic songs she has written are "My Heroes Have Always Been Cowboys" (performed by Willie Nelson) and "Y'all Come Back Saloon" (performed by the Oak Ridge Boys). Shown (L-R, standing): Jody Williams, President, MCA Music Publishing Nashville; and Stephanie Cox, VP, Creative, MCA Music Publishing Nashville; and (seated) Sharon Vaughn.

includes alternative artists Portishead, Aphex Twin and the Orb. Nettwerk Music Publishing has also signed such artists as MC 900 Ft. Jesus, the Yeastie Girls and Delerium. Based in Vancouver, British Columbia, Nettwerk also has a record label/multimedia division, which has released such acts as *Skinny Puppy*. 

IRA JAFFE

President, Famous Music Publishing



LESTER COHEN

For Ira Jaffe, working in the music industry wasn't just a career choice, but a passion he had to pursue. "When I was in junior high and high school," he says, "rock & roll was just starting to happen, and I just fell in love with the music. My dad was an executive at Columbia Pictures, and that's where I actually started in the entertainment business. But I really didn't like working in film, I knew that the music industry was where I needed to be."

Jaffe eventually landed at publishing company Roosevelt Music, and he remembers fondly, "I worked next to Screen Gems Publishing, which, at the time, had all the greatest contemporary songwriters like Neil Sedaka, Barry Mann and Cynthia Weil, Gerry Goffin and Carole King.

"Screen Gems had all these songs which I had grown up on that were in my record collection. I was working all these old standards at Roosevelt Music, when what I really wanted to do was work at Screen Gems with songs I really loved. Eventually, an opening came up, because the two companies merged, and that's how it all started for me."

After joining Screen Gems in 1969, Jaffe rose through the ranks in the publishing industry, eventually becoming Senior Vice President, Creative at Chappell/Intersong Music Group USA. He then became EMI Music Publishing's President of Operations and segued to becoming President of NEM Entertainment.

In 1992, he became President of Famous Music, the worldwide music publishing division of Paramount Pictures. Jaffe says, "When I first came to Famous Music, there were virtually no releases scheduled for that year. The company had a limited budget and hadn't been given a green light to get into the contemporary music business. So, we decided to have all different types of music and we basically accomplished that goal.

"In the first two years," the veteran publisher explains, "we signed artists like Boyz II Men, Björk, Crystal Waters, and we had Puff Johnson and Paula Cole before they made records. We made a deal with [Queen Latifah's company] Flava Unit. We expanded our operations in Nashville and we've become very active there."

When asked what he thinks are the major factors that have contributed to the success of Famous Music, Jaffe replies: "We really stayed true to taking only the things we loved. We knew when we came here that we weren't going to be as huge as an EMI or Warner/Chappell and, quite frankly, we didn't want to be. But we knew that with the right funding, we could be a great alternative. We could offer artists hands-on publishing without having them sacrifice a proper advance."

As for the future of publishing, Jaffe says, "I think publishing is something that will never go away, because everything in the music business starts with a song. The biggest challenges facing publishers are the new ways music is being brought to consumers, and how publishers and songwriters are going to get paid when new delivery systems come about. Having copyrights will always be an asset to the publisher. Knowing about and understanding the new technology is the biggest challenge publishers are facing now, and will be facing in the future."

As for the bridge between the publishing community and the recording industry, Jaffe says, "I think the advances being given on the record company side of the business and the publishing side have to be more in balance. I think with the bidding wars that go on, people at the top are going to eventually have to start saying 'no' to the big numbers that are being thrown around, and get back to the basics."

Contact Famous Music at 310-441-1300.



PLATINUM-COATED BUTTERFLY KISSES



KAY WILLIAMS

Singer-songwriter Bob Carlisle was recently the guest of honor at a party in Nashville celebrating the chart-topping success of his Contemporary Christian music album, *Butterfly Kisses (Shades of Grace)*. Carlisle was presented with several awards for *Butterfly Kisses*, which has already sold over two million copies in the U.S., and includes a title track that has also become a major crossover hit. Pictured (L-R) are: Ray Ware, Carlisle's manager; Pat Rogers, Sr. VP, Writer/Publisher Relations, SESAC; Dale Matthews, President, Brentwood-Benson Music Publishing; Jim Van Hook, CEO, Provident Music Group; Bob Carlisle; Rebecca Palmer, Sr. Director, Writer/Publisher Relations, SESAC; Bill Velez, President/COO, SESAC; and Jeff Moseley, President, Benson Label Group.



**SOUND MATRIX GOES ON THE RECORD:** Sound Matrix Studios, an Orange County, California-based rehearsal facility, has announced that they are building a new recording facility. The plans are for a complete 24-to-32-track digital studio, which will feature two Yamaha O2R consoles and an extensive array of outboard gear and microphones. For further information about the rehearsal studios or the new recording studio, you can contact Scott or Chris at 714-437-9585.

**IN THE STUDIO:** A slew of artists were recently at Skip Saylor Recording in Los Angeles. Motown Records artist Queen Latifah was in tracking and mixing material for her latest album. Chad Elliot served as producer, with Chris Puram engineering; Ian Blanch assisted. Salt-N-Pepa's Dee-Dee "Spin" Roper

was at the facility tracking for her next Spinderella album. Produced by Chad Elliot for Jireh Records, the session was engineered by Brady Barnett. Sony Music's D.J. Muggs was in the studio producing for M.C.8, a project that included special guest B-Real of hip-hop act Cypress Hill. Joe Warlick handled the boards, assisted by Ian Blanch... Meanwhile, Larrabee West Studios hosted rapper Mack 10, who was in with various producers and mixer Carlos Warlick, mixing his upcoming album, *Based On A True Story*, for Priority Records... Bay Area soloist and band leader Amy Meyers' new debut CD, *The Wheel*, recently completed mastering at Music Annex in Menlo Park, California. The album was mastered by Tom Carr. Contact Music Annex at 415-328-8338. **MC**

### FUHRMAN AND FRIENDS



Producer Chris Fuhrman, whose credits include Cracker, Innocence Mission and Ultrasound, was recently in at Master Control Studios in Burbank, California, producing the debut album from independent artist Bryan Kelley, titled *Charming The Gods*. The ten-song disc is due to be released in mid-September. Pictured at Master Control are (L-R): producer Chris Fuhrman, Bryan Kelley, drummer Emanuel "Bucket" Baker and bassist Alan Schwartz.

### FADE TO BLACK



JOHN LEE MONAGHERY, III

Top-selling country artist Clint Black was recently back in Nashville shooting a television spot at Emerald Sound Studios, which is one of the leading recording facilities in the country music capital. The studio is frequently used as a location for artists to shoot videos, commercials and interviews. Black is pictured (center) with Emerald Sound Studios Vice President Andrew Kautz (left) and General Manager Milan Bogdan. For additional information, you can contact Nicole Cochran at Nic of Time Communications (615-269-7137).

### SUBLIME CANINE

Time Capsule Mastering, located in Long Beach, California, has recently played host to a number of mastering projects, including a new release from ska-punk act sublime, which features previously unreleased tracks, including guest vocals from No Doubt's lead singer, Gwen Stefani. Producer Miguel is pictured during a break at the sublime session. The producer's able-bodied assistant, Louie, is also pictured waiting for his next assignment.



## Y A M A H A S A M P L E R F O R U M

### YAMAHA DRAWS A LINE IN THE SAND

According to a popular British music magazine, "Yamaha has drawn a line in the sand [with the A3000] and everyone will have to try and cross it; it will be sometime before they do."

Expandable to 128 Megabytes of RAM with 64 note polyphony, featuring 5 realtime control knobs, an intuitive panel design and operation, easy-edit voice architecture, specialized multi-effect processors

and much much more, the A3000 is truly a unique professional sampler with a sound and style that's all its own.

Designed from the ground up for breakbeat and phrase sampling, the Yamaha A3000 sets new standards for ease of use and built-in versatility providing the power to capture those lightning bolts of inspiration as they strike. The A3000 has a full range of handy sound processing tools and real-time control features that let you "get a grip on the groove" and style your own personal

signature without resorting to racks of external gear. With SCSI as a standard feature and the option of an internal SCSI hard drive, the A3000 sets the price/performance ratio standard in the sampling hardware market. Professional musicians and sound designers will love its Easy Edit functions, cross-platform sound file compatibility, multiple sample rates, beefy resonant filters and in-depth editing features which help increase productivity in high-pressure composing and recording situations. DJs will love its versa-

tile sample mapping functions, original effects and realtime performance features which provide an extra edge for keeping the dance floor hot and hopping. Effects like real-time Beat Change and others make the A3000 a must have.

Beginners will love its intuitive nature and general ease of operation which demystifies the sampling process and permits great-sounding results with a minimum of time and effort.

And everyone will love its irresistible price.

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## DiMarzio's PAF Classic™

DiMarzio's new PAF Classic™ humbuckers have pickups covers to minimize noise, and their patented Airbucker™ technology counteracts magnetic string-pull, a problem with the covers on the original PAFs. You will get increased string vibration and more sustain, harmonic overtones and more sensitive picking dynamics.

The new PAF Classics have a warmer and more balanced tone, with better low-end definition than most traditional humbuckers. Available in both bridge and neck versions, these pickups are wax-dipped twice to protect against microphonic noise. The four-conductor wire allows for parallel and coil splitting options not possible with vintage hum-



bucking pickups.

Both the DP194 & DP194F (neck) and DP195 & DP195F (bridge) each sell for \$105 retail. For more about them, you can write to DiMarzio at 1388 Richmond Terrace, P.O. Box 100387, Staten Island, New York 10310. You can Phone them at 718-981-9286 or FAX 718-720-5296.

## Brass &amp; Maple 13 inch Snare from DW



Drum Workshop's patented Brass/Maple Snare Drums are now available in a thirteen-inch diameter. The center section of a ten-ply maple drum is fitted with upper and lower sections of solid brass, because of the unique sound. The metal adds power and quick attack, while the wood maintains warmth. The DW thirteen-inch drums come in five, six and seven-inch depths, and a variety of tone choices. You can also buy maple insert sections that will interchange with the brass rings for additional sound variations. Within minutes, you can change a five-inch drum into a seven-inch drum. All Brass/Maple Series drums are available in finishes, including Finished Ply, Satin Oil, or custom lacquers. The brass rings come in finished brass or chrome-plated brass. Hardware to bolt them together comes in chrome, black or brass.

For more about all of these, you can contact Drum Workshop Inc. at 805-485-6999 or FAX 805-485-1334. E-mail them at DWdrums@aol.com.

## Musician's Pocket Memo by E.W.Bridge

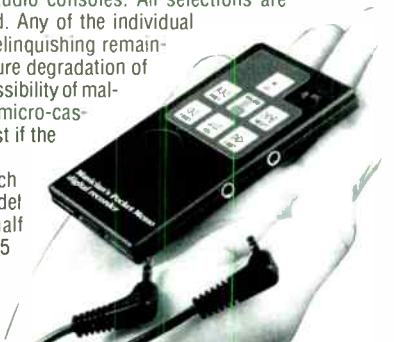
The Musician's Pocket Memo is a pocket-sized digital recorder that uses solid-state, non-volatile "flash" memory instead of a cassette tape. Measuring only 3/8-inch thick by two-and-a-quarter inches wide and four inches long, the Pocket Memo is the perfect "lick saver." You can capture those elusive melodies, riff ideas or live music anytime with this miniature recording studio and built-in microphone.

Basic tape recording controls and speaker comprise the intuitive controls of the Pocket Memo. Sonic quality is similar to a cassette recorder, approximately 8kHz bandwidth. There is a volume control and jacks for external microphones, headphones, PC's, guitars or external studio consoles. All selections are recorded separately and easily found. Any of the individual recordings can be deleted, thereby relinquishing remaining memory capacity. There is no future degradation of the recorded sound nor is there the possibility of malfunction or mechanical damage like micro-cassette tapes. In addition, nothing is lost if the battery becomes weak or even dies.

There are two standard models, each with two recording time modes. Model SPE25A-2J-EW has a nine-and-a-half minute short play music mode and 25 minutes long play for speech recordings. It retails for \$119.95. Model SPE50A-2J-EW has nineteen minutes short play and 50 minutes long play and costs \$230.95.

Other features include keypad security, rugged metal case, and an LED status indicator for completed recordings and for monitoring battery well being.

Contact E.W. Bridge LLC at 415-365-4916 or FAX 415-261-2172. Send e-mail to: sales@ewbridge.com.



## Graeme Revell

After conducting music therapy in mental institutions and forming one of industrial music's first bands, this innovative musician is now a leading film composer

By Jonathan Widran

Considering the way Australian-born film composer Graeme Revell began his career, it makes sense for us to expect that his film scores are all at once wacky, percussive and irreverent. Some years after winning a National Talent Competition with a tune entitled "I Hate The Beatles," Revell was working as an orderly at a mental institution, conducting music therapy for patients. He began setting their insanity to music, and, with one of his charges, formed SPK, one of industrial music's first bands.

Much like Oingo Boingo's Danny Elfman, Revell parlayed his sense of adventure into some of the most exciting scores of the Nineties, from *The Craft* and *Hard Target* to *The Hand That Rocks The Cradle* and *From Dusk Till Dawn*. Not coincidentally, the 1982 SPK album, *Songs Of Byzantine Flowers*, was originally titled *Songs For Impossible Films*.

"I am obsessed with originality," says Revell, whose scores range from the brassy jazz and hip-hop of *Fled* to the African-meets-industrial rock of *The Crow*. "Even when I do a more conventional score, as I did for *The Saint*, I must put some unique stamp on it which sets it apart from the interchangeable action scores out there. Whenever I write songs, I always have visual images in my mind, and I always change styles dramatically. That's not good for a long-term rock career, but it's good if you want to score films."

In many cases, Revell seems to conceptualize as many visual aspects of the film as the director. The intense experience of marrying music to images in *The Crow* showed him that scoring can be as intricate of an experience as film editing. Revell, who wound up using Tuva music (from Inner Mongolia) and Armenian stringed instruments, remembers formulating a sound for Detroit (circa 1999), focusing on a film noir approach.

"They didn't want strings," he recalls. "They just wanted samples and guitars. Finally, I got them to see my side. Both the composer and director have to be open-minded. Being stubborn won't get you anywhere."

Film scoring has always been a pressure-packed business, but perhaps never so much as in these days of high-budget, special effects thrillers which Revell seems to specialize in. The time element is always a factor, but worse is when Revell finds himself writing music to scenes whose largest visual elements will be inserted later.

"There's a general tendency to let things go till the last minute, and my job is that much harder, because I don't see half the scenes I am scoring," he says. "So, you let them explain it, or you follow the script, guessing what will happen with all the computer effects they will add later. Half the time I am accompanying a blue screen, using my imagination to fill in the blanks!"

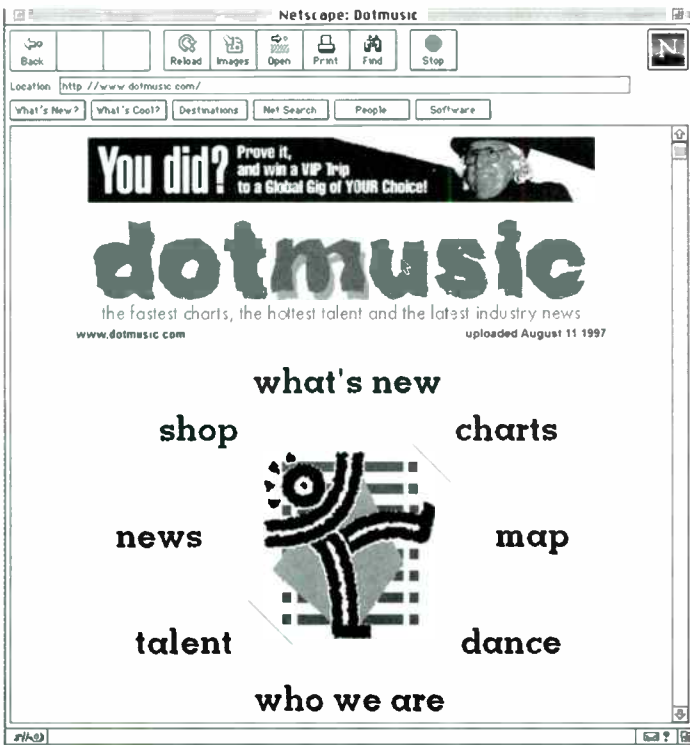
He agrees with the general idea that directors today prefer their films to be overscored, either by composers or outside songs. Revell doubled as music supervisor for the sequel to *The Crow* and *Spawn*, choosing songs that would fit the scenes as if he were catering strictly to an MTV audience.

"When I saw the second love scene in *The Saint*, for instance, I felt that it would be more emotionally charged without the music blaring, but that is a whole marketing thing and those songs must find a place in the film. There seems to be an unwritten rule: big songs for car chases and sex scenes. But to me, it takes away from the raw emotion of the scene."

On the other hand, in his role as music supervisor for *Spawn*, he was able to get an early glimpse of Prodigy and predict their eventual monster success. "Their song actually worked well in this one chase scene, and I knew they'd be an act everyone would catch on to. But the original recording was a bit slower tempo-wise, so I went back and remixed it, sped it up and made the rhythm better match the scene. That sort of work takes me back to my rock days."

Contact Hanna Bolte at BMI (310-299-6328).





**RIGHT ON THE DOT:** One of the amazing things about the cyber world is that it transcends geographical boundaries, and not all of the best sites out there are necessarily American-based.

One site, emanating from the U.K., which is worth checking out is **Dotmusic** (<http://www.dotmusic.com>). The site is built as a general resource for music buffs, with a slight lean toward the U.K. dance scene, which is as big over there as grunge was in its peak here in the States. The site not only provides you with British "official" and indie chart info, but also music news from the English perspective, artist info and links.

This is a cool place to go to broaden your global musical horizons, and you don't even need a passport. Just fire up your modem and head overseas.

**SKA-TISH TWIST:** In honor of our focus on the Orange County, California music scene—a scene which has helped to bring ska and ska-flavored music into the mainstream—it seemed appropriate to throw in a resource for those who want to learn more about this musical style, the artists who play it and how it came to be.

A great place to go for this information is **Skatland Yard** ([http://www.zebra.net/~mdjones/page\\_skatland\\_yard.html](http://www.zebra.net/~mdjones/page_skatland_yard.html)).

Covering everything from the defining elements of ska to the genre's history, Skatland Yard is packed with links that will take you all through the current ska scene, from specific artist sites to other ska resources online to ska-oriented festivals, radio programs, publications and more.

You don't need to be a die-hard ska fan to check this out, as it's oriented toward a wide range of visitors—from those new to the style to hard-core vets who are just looking for a good starting point to surf from.



**ONLINE ASSISTANCE:** Musicians are part of a massive grass roots network, with bands and individual artists across the country sharing information, gigs, gear, and whatever else it takes to help each other out. Of course there are exceptions to that rule, but in keeping with musical fellowship, **Vince Tennant** has set up the **Musician Assistance Site** (<http://members.aol.com/maskeeper>).

Culled from five years worth of info that Tennant has accumulated as a player, the site's massive data-



**Megadeth recently crowned Miss Megadeth, Arizona, backstage at their tour kickoff date at the Hard Rock Hotel and Casino in Las Vegas. Pictured (L-R) are: Marty Friedman, Dave Mustaine, winner Jackie Estevez, Nick Menza and David Ellefson.**

base—organized state by state—includes everything the working player needs for survival: Places To Play, Promoters, Places To Stay/Floors To Sleep On, Places To Eat/People Who Will Feed You, Press/Zines, Record Stores/Distribution, etc. You get the picture.

Although the information contained in the site should be double-checked before you start sending packages, Tennant has made an effort to share his resources with fellow players, and your own comments, information and contributions are accepted and encouraged. For more info, visit the site or e-mail Tennant directly, at [MasKeeper@aol.com](mailto:MasKeeper@aol.com).

**CYBER QUEEN:** Continuing the festivities surrounding the relaunch of **Megadeth, Arizona** (<http://hollywoodandvine.com/megadeth>), the breakthrough site that set the tone for creative music promotion on the web, the members of **Megadeth** have crowned California's Jackie Estevez as **Miss Megadeth, Arizona** (see photo above).

Estevez was one of hundreds of applicants who were submitted for the title, which was voted upon by Megadeth's online fans. She received her crown at the kickoff date for the group's current tour, at the Joint in the Hard Rock Hotel and Casino in Las Vegas.

**BUELLER...ANYONE...ANYONE...BUELLER?** Another act to come out of Orange County with an explosive buzz is ska/pop/swing

band **Save Ferris**, whose **Epic Records** debut, *It Means Everything*, is due out on September 9th.

This group's already established quite a following by winning the Recording Academy's National Grammy Showcase, garnering airplay on alternative radio bastion KROQ, and selling thousands of copies of their independently-released debut EP, *Introducing...Save Ferris*.

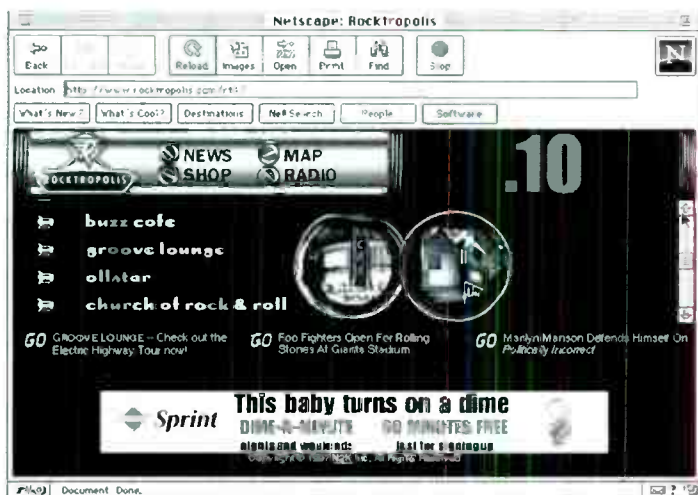
So, it's no surprise that the buzz has picked up in cyberspace, as well. Of the numerous Save Ferris sites, there are two that stand out for their content and organization. The web site maintained by **Scott Taylor** (<http://www.geocities.com/SunsetStrip/Palms/6567/ferris.html>) is a great place to start, with the latest info on the band, photos, soundclips, tour info, show reviews and other articles. The graphics work, the site is well-laid out, the info is interesting and useful and there's plenty to do at this site, so plan to spend some time.

Similarly, the Save Ferris site set up by "Aero-munch" (who also maintains an extensive Aerosmith site—thus the moniker) at <http://www.geocities.com/Area51/4623/sferris.htm>, is chock-full of info on the band, including photos and quotes from the individual band members, in-depth show information, links to other sites, etc.

Save Ferris' first single, a remake of **Dexy's Midnight Runners'** 1982 single "Come On Eileen," hits radio soon, so get on the web and be in the know when this band takes off!



**MUSICIAN ASSISTANCE SITE**  
the resource for the musical do-it-yourselfer



**NEW FOUNDATIONS:** This isn't the first time that Cyber Music has told you about N2K Entertainment's Rocktropolis site (<http://www.rocktropolis.com>), and it almost certainly won't be the last, as this remains one of the best resources for music-oriented content online, whether you're in the industry, a record-buying consumer or just a curious fan.

Rocktropolis has recently undergone a new facelift, which has resnapped the look of the site, without sacrificing the content. Part of the overhaul, which is scheduled to be completed in September, is the absorption of N2K's online music magazine *allstar* into the site. An award-winning online publication, *allstar* includes interviews, feature stories, music reviews, daily news and gossip (edited by recent Music Journalism Award recipient **Carrie Borzillo**) and more.

If you haven't visited Rocktropolis in a while, it's worth a return trip; and if you're one of the few online music fans who has never been there, you've got a lot of catching up to do.

**"SELL OUT" IN CYBERSPACE:** Current *MC* cover act **Reel Big Fish** have been swimming up the radio charts with their breakthrough sin-

gle "Sell Out," and they've made cyberspace their latest pond, with an official site accompanied by a string of unofficial fan sites.

The official page, under the domain of Fish label **Mojo Records** can be visited at <http://www.mojo-music.com/ReelBigFish/mainpage.html>, with everything that you would expect from an artist's official record company-based world wide web site.

On the fan side of things, you might want to check out "Swan's Reel Big Fish Page" at <http://www.metro.net/swan/rbf.htm> for the point of view that only true fans can provide, which, as is often the case, can be far more fun and interesting than the official label-created web pages.

Either way, as their star continues to rise, rest assured that it's getting easier and easier to find something "Fishy" in cyberspace. **MC**

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Television fans who have loved the musical performances on *The Late Show With David Letterman* over the years, will be glad to know that a series of albums featuring live performances from that show is being put together. Warner Bros. Records will release the CDs, although it is not known exactly how many albums will make up the series. What is known is that the first CD focuses on rock acts and unlikely pairings, such as **Al Green** and **Lyle Lovett**, **Elvis Costello** and **Burt Bacharach**, **Jewel** and **Flea**. Future collections will highlight country and R&B performances.

In Palm Springs, California, you can no longer party like the King. City officials in the celebrity-rich desert community have banned the use of celebrity residences for parties, tours and other commercial purposes, citing neighbor complaints about noise and traffic. This affects 30 homes, including the **Presley** house, where **Elvis** and **Priscilla** went after their May 1, 1967 wedding in Las Vegas. Officials sought a court order to block charity receptions and barbecues at all celebrity homes.

To help celebrate summer, or maybe just to keep the little ones out of your hair, **Walt Disney Pictures** has some noteworthy releases. You may have already seen *George Of The Jungle*, the live action take on the favorite **Jay Ward** cartoon from the Sixties. It stars **Brandon Fraser** as the clumsy jungle king, a role not unlike the prehistoric teen he played in *Encino Man*. It's another lightweight role for the actor, and one more time when he gets to go almost naked on screen. It's fun for the family, although, George comes across as dumber than he seemed to us when we were very small. **Walt Disney Records** has the soundtrack with the famous title track redone by **The Presidents Of America**. How about that for an appropriate match of artist and

material? Also out in theaters is *Air Bud*, in which a lonely boy (**Kevin Zegers**) and a stray dog that just happens to possess an amazing basketball hoop shot, become instant soul mates. Summer's here and the time is right for suspension of disbelief.

Los Angeles-area vocal coach **Roger Burnley** has debuted his own public access TV series on **Century Cable** in Beverly Hills, *Singing With Roger Burnley*. The series will focus on voice instruction, as well as spotlighting unsigned talent. For more information on the show, or to find out when it will air in your area, contact Burnley at 213-883-9558.

**Milan Records** has a pair of truly lovely soundtracks available. Penned by the British composer **Stephen Warbeck**, *Her Majesty Mrs. Brown* successfully captures the dark depression, excruciating loneliness and ultimate feelings of warmth and unbridled love exhibited by **Queen Victoria** in the years following the death of her beloved husband, **Prince Albert**. "I don't approach the music in terms of making something they might have been listening to in the 1860's," Warbeck says. "On the other hand, I wouldn't want to introduce an elec-



tric guitar for this particular project." We're so glad he didn't.

On a lighter note, *Cannes Film Festival: 50th Anniversary Album* pays tribute to the legendary film festival by bringing together the music that was featured in such films as *La Dolce Vita*, *Mystery Train*, *Blow Up*, *Fitzcarraldo*, *The Tin Drum*, *Crash*, *Taxi Driver* and more. Featured composers include **Herbie Hancock**, **Bernard Herrmann**, **Nino Rota**, **Maurice Jarre**, **Popul Vuh**, **Astor Piazzola**, **John Lurie** and **Howard Shore**. This compilation of

works runs from the sublime to the silly, the timely to the hopelessly dated. Both CDs are available wherever you buy fine movie music.

Former TV talk show host, and former member of **Wilson-Phillips**, **Carnie Wilson** has announced that her new group, a trio featuring her sister **Wendy** and **Beach Boy** father **Brian**, will be called **The Wilsons** and has a single, "Monday Without You," in stores this month.

**MTV** and **Hot 97** New York air personalities **Dr. Dre** and **Ed Lover** recently talked about the music video industry, and how local music acts can get a shot at getting their music videos played on **The Box** (Music Television You Control). They also had **Stanley H. Greene**, President of The Box-USA, on the show.

**B.E.T.'s** **Lydia Cole** recently joined other cable TV executives at the **International Association of African American Music** conference held in Washington, D.C., where the executives talked about the future of the cable television industry.



Brandon Fraser plays with a friend in Disney's *George Of The Jungle*.

The popular **Will Geer Theatricalum Botanicum** has brought back their **Hillside Musical Series** to the hillside amphitheater. Especially notable is *The Woody Guthrie Show*, a traditional favorite not mounted since the death of founder **Will Geer**. In this production, the spirit of the longtime Theatricalum friend, and unlikely labor leader, is brought to life through his own words and songs. The single performance takes place on Sunday, September 21, at 4 p.m. Tickets are \$15. Call 310-455-3723 for more information.

Look for *Always...Patsy Cline*, a musical that recently opened off-Broadway. The show is the first production of **Opryland Theatricals Inc.**, a new subsidiary of the **Gaylord Entertainment Co.** It previously ran for two years in Nashville at the **Ryman Auditorium**, former home of the **Grand Ole Opry**.

Veteran hard rocker **Glenn Danzig** will play a fallen angel in the upcoming film *The Prophecy II*, in which he'll star with **Christopher Walken**. He is also owner and creative overseer of the **Verotik** publishing company, whose fierce female warrior, **Satanika**, will be brought to life by Danzig, who has joined forces with the top Japanese animation studio **Madhouse** to film a short pilot.



Eric Blair, host of *Blairing Out With Eric Blair*, is seen giving the thumbs up for his Orange County-based cable series, which has featured such guests as *Save Ferris* lead singer Monique Powell (pictured above, with somewhat of a Swami look).



**Roxy Music** and **Asia** fame, and even a smattering of newer bands like **Goldfinger**, **Reel Big Fish** and **Save Ferris**. Check your local listings for times and dates, or call your local cable company and tell them that you want your "Blair TV." Artists looking to get booked, or fans and viewers trying to find the show, can call 714-669-8012.

UPN's 1997-98 Fall season will launch at the end of August, but rest assured that the popular half-hour comedy series *Moesha*, starring the

Carson-based songstress **Brandy**, will be returning to the lineup, airing Tuesdays 8:30-9 p.m. (ET/PT). This uplifting ensemble show also features **Fredro Starr** as Moesha's on-again/off-again love interest, **William Allen Young** as Moesha's father, **Marcus T. Paulk** as her little brother, and **Sheryl Lee Ralph** as her stepmother.

**Whitney Houston** will reportedly follow her lead role in *Cinderella*, now filming, with a bio-pic of African American screen idol **Dorothy Dandridge**. Houston will produce the film, though she may not star. **Janet Jackson** and **Vanessa Williams** are two of the bigger names being considered for the lead role.

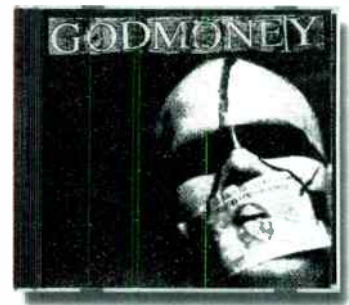
Members of the **Looney Tunes** animated cast have reunited on **Rhino** to record *Bugs And Friends Sing Elvis*, a special "velvet" package created for the ultimate tribute album featuring **Bugs Bunny**, **Daffy Duck** and all of your cartoon favorites. Paying tribute to the King of rock & roll, Bugs and his buddies spin ten classics into a comical collection that will even amuse Elvis' loyal legion of fans. Notable selections include "Hound Dog," "Blue Suede Shoes," "All Snook Up," "Love Me Tender" and "Don't Be Cruel." The previously released *Bugs And Friends Sing The Beatles* was quite a hoot. Expect nothing less from this timely release.

While he was at **Walt Disney World Resort** last month to film his appearance as part of the *Big Bang From Disney World* concert series, Country superstar **Travis Tritt** took



Travis Tritt gets behind the wheel during a visit to the **Richard Petty Driving Experience** at **Walt Disney World Speedway**.

time to try the **Richard Petty Driving Experience** at **Walt Disney World Speedway** in Lake Buena Vista, FL., where he strapped him-



self into a 600-horsepower stock car that guests can drive around the one-mile trioval. Later, during his visit, Tritt drove over to the **West End State** at **Downtown Disney Pleasure Island**, where he strapped on a guitar and wowed the crowd. Tritt's performance should be airing on the **Disney Channel** just about now.

*Godmoney* is a new independent film that was directed and written by music video director **Darren Doane**, who is best known for his work with **Pennywise**, **Dance Hall Crashers**, **Blink 182**,

and **MxPx**. *Godmoney* is a coming-of-age film for the hard-core generation; many of whom will see themselves mirrored in the life of the film's star, **Rick Rodney** of the band **Strife**. Even if the film isn't the story of your life, the soundtrack certainly is. **V2 Records** has brought together some of the strongest names in modern hard-core: the previously mentioned acts, plus **Voodoo Glow Skulls**, **AFI**, **Rollins Band**, **Stavesacre**, **Descendents**, **Stanford Prison Experiment** and more. It's a virtual who's who of what's happening, a pocket guide to everything you need to know before shaving your head. A short preview of *Godmoney* will be featured on each date of the **Warped Tour**. After that, it should be in limited release. The soundtrack is available everywhere.

Finally, the **1997 MTV Video Music Awards** will be broadcast from **Radio City Music Hall** in New York City, for the fourth consecutive year, on Thursday, September 4, at 8:00 p.m. (EST). This marks the fourteenth anniversary for the musical spectacular which this year includes performances from **U2**, the **Wallflowers**, **Beck**, **Puff Daddy**, **Jamiroquai** (who leads all nominees with ten nominations), **Marilyn Manson**, **Prodigy**, **Jewel**, **Lil' Kim** and **Spice Girls**. **Andy Schuman** is the Executive Director, **Carol Donovan** is the Producer, and **Beth McCarthy** will direct. Comedian **Chris Rock** is the host. **MC**



The cast of UPN's sit-com series *Moesha*. Pictured (L-R) are: **Yvette Wilson**, **Fredro Starr**, **Brandy**, **Sheryl Lee Ralph**, **William Allen Young**, **Marcus T. Paulk**, **Janet Jackson**, **Lamont Bentley** and **Countess Vaughn**.



**MCA REISSUES:** Elton John's last album to crack the Top Ten, 1976's *Blue Moves*, has been digitally remastered by original producer Gus Dudgeon and all of the original material has been restored in a new two-disc configuration. The album, which features the hit ballad "Sorry Seems To Be The Hardest Word," and other strong material, including "Crazy Water," "One Horse Town," "Cage The Songbird" and "Tonight," was originally released on CD with four of the original tracks omitted. *Blue Moves*, which rose to Number Three on the charts, marked the end of an era for John, after his previous seven consecutive albums had all hit Number One. At the time of its release, the double-LP was hurt commercially, not by the material—some of which is the darkest and most personal written by John and lyricist Bernie Taupin—but by the backlash that arose after John admitted to *Rolling Stone* that he was bisexual...MCA has also put together the quintessential **Four Tops** collection, *Keepers Of The Castle/Their Best 1972 To 1978*; the B.B. King concert collection *Live At The Regal*, culled from a 1964 performance; and has also reissued the 1978 soundtrack of *The Wiz*, which starred Diana Ross and Michael Jackson.

**ROAD TRIP:** There are three new compilations that are made for the road. Hip-O Records has released *Under My Wheels: 12 Road Trip-*

*pin' Tracks* (featuring the likes of Steppenwolf, Lynyrd Skynyrd, Canned Heat, Golden Earring, Alice Cooper, Foghat, and Commander Cody's immortal "Hot Rod Lincoln")...The Right Stuff has put together a five-CD series entitled *Hot Rod Rock*, with each volume featuring fourteen tracks from the Fifties and Sixties. Each CD will include a \$2 mail-in rebate for future volumes of the series...Thump Records has released the first volume of their new *Easyriders* CD series. *Volume One* features fourteen hits from such artists as Bad Company, J. Geils Band, Rick Derringer, Deep Purple, Yes, the Doobie Brothers, Gary "Dream Weaver" Wright and Iron Butterfly. All three of these releases are available in stores now.

**WORKING FOR A LIVING:** Scotti Bros. Records/All American Music are celebrating Labor Day in a musical way, with the twelve-song compilation, *Working For A Living*, which features artists from all over the musical spectrum, singing about employment and other related themes. Of course, you just knew that Johnny Paycheck's country classic "Take This Job And Shove It," would find its way on there. You'll even find Tennessee Ernie Ford's 1955 hit "Sixteen Tons," and on the other end of the spectrum you have Donna Summer's "She Works Hard For The Money." Get out of the office and pick one up.

**RAINSONG ENTERS THE HALL OF FAME:** The acoustic guitar played by k.d. lang (right) on the famous "coming out" episode of the Ellen Degeneres sit-com, *Ellen*, has been donated to the Rock & Roll Hall Of Fame and Museum by its maker, Dr. John Decker of RainSong Graphite Guitars. The episode was seen by an estimated 40 million viewers and has cemented itself a place in television history.



**BEN'S PALACE:** Ben Harper recently played the Palace in Hollywood to support his latest Virgin release, *The Will To Live*. Among those present in the crowd were Alanis Morissette, Rage Against The Machine's Zack de la Rocha and recording artist Ben Lee. Pictured backstage are (L-R): J.P. Plunier, Harper's manager; Ben Harper; and Phil Quartararo, President/CEO, Virgin Records.

**VENUS & MARS:** Jeffrey Osborne and Regina Belle recently appeared with best-selling author Dr. John Gray at the Motown Cafe in New York City. Osborne and Belle performed their single, "Men Are From Mars, Women Are From Venus," which appears on an Angel Records CD that was inspired by Dr. Gray's breakthrough book of the same name.



**GUINNESS GUITARISTS:** The Nashville-based Epiphone Guitar Co. helped organize 1,555 guitarists in downtown River Front Park to play "Twist & Shout" in unison for 75 consecutive minutes, which broke the Guinness World Record for a guitar marathon. The old record was set in 1994 when 1,322 guitarists played "Taking Care Of Business" in unison for a little more than 68 minutes in Vancouver, Canada. When Epiphone, which is part of Gibson Musical Instruments, fell 300 guitarists short last year, they added performers like Eddie Money, and had 300 guitars on hand as loaners for those who didn't bring their own. Pictured (L-R) are Jim Rosenberg, President, Epiphone Guitar Co.; Eddie Money; and Dave Berryman, President, Gibson Musical Instruments.



**FISHING FOR A GOOD TIME:** Local artist Sharonmarie Fisher is pictured with label execs and supporters at the release party for her new CD, *Send Down An Angel*, on Fastball Records. Pictured (L-R) are: Dennis Laughrey, Fisher's manager; Betty Miller, Blues Foundation; Steve Resnik, Gavin; Sharonmarie Fisher; Hank Ballard, Hall Of Fame member of the Midnighters; Larry Weir and Masika Swain, National Record Promotion; Billy Diamond, Blues Hall Of Famer; and Mike Mitchell, President, Fastball Records.

“If the Beatles, Oz, and Pearl Jam had read this book first, they’d have been there a lot quicker.”  
—Mark McEwen (anchor, “CBS This Morning”)

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Marty  
Jourard

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**START YOUR OWN BAND:** Marty Jourard, who played keyboards and sax for the Motels from 1979-86, has put together one of the more entertaining books dealing with the often dry and mundane world of the music business. *Start Your Own Band: Everything You Need To Know To Take Your Band To The Top* (published by Hyperion) may not give you information that you haven't heard before (sample chapters include topics like "The Record Deal," "Make Your Own Record," "How To Get A Gig," etc.), but Jourard does write in a winning conversational style that makes his points easy to digest. It's a quick read with plenty of useful information and tips (and warnings!) for the budding musician. With a very affordable price of \$9.97, *Start Your Own Band* makes for an entertaining travel companion and a late-night voice of reason during your turbulent voyage to the top. If you can't find this paperback in bookstores in your neighborhood, you can contact Becker & Mayer at 425-827-7120 for more information.



**RETURNING TO PARADISE:** Styx guitarists James Young and Tommy Shaw are pictured at the Universal Amphitheater, where they played a twin-bill with CMC labelmate Pat Benatar. Styx put on an impeccable show of greatest hits, in support of their latest live album, *Return To Paradise*.



**BIG HEAD MARKLEY:** This summer's festivals and tours featured a substantial number of artists who endorse Dean Markley strings. Pictured at the H.O.R.D.E. Festival are two such musicians—Rob Squires and Todd Park Mohr of Big Head Todd & The Monsters—who rely on Markley strings to deliver the goods.



**WELCOME TO THE MOTEL CALIFORNIA:** Local singer-songwriter Abigail is shown with MTV/KROQ VJ/deejay Carson Daly in Palos Verdes, California, following a recent shooting of *Motel California*, which aired on the cable music channel in August. Abigail, who was promoting her new four-song EP, received several offers to record her songs after the taping. She is currently seeking management and a label deal. Call 213-464-2366 for more information.

**HEY LISA, WON'T YOU COME OUT TONIGHT:** Following a week of on-air pleas, Lisa Foxx, morning radio personality and traffic goddess at Star (98.7-FM), was shocked to find that Universal Studios and the rest of the Star morning show had helped arrange a surprise visit from Foxx's former teen idol, Shaun Cassidy, on her birthday. Cassidy, the half-brother of another former teen idol, David Cassidy, enjoyed a handful of hits in the late Seventies.



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**1992—Critique This (issue #1):** Genesis members Phil Collins, Mike Rutherford and Tony Banks discussed their feelings about reviews of their work, but Rutherford put it best, when he said: "You have to understand that journalists can make quite a reputation for themselves by finding artists like us who have been around a while and nailing them. It's as simple as that. You can read a hundred newspapers and find guys who like us and guys who don't—it's purely editorial. I'm kind of hardened, because I don't believe the good reviews either."



**1992—Deja Vu? (Issue #12):** The Black Crowes recently fired guitarist Marc Ford, but, back in 1992, they had just hired Ford to replace Jeff Cease. Lead singer Chris Robinson told *MC*: "[Cease] didn't make the same commitment and sacrifice that we did, and it showed in his playing...Everyone's relationship in the band starts with his performance as a musician, whether it's rehearsal or at a gig or in the studio. If you're not being a part of that, you're being a distraction. Good-bye."



# The Orange County Music Scene: Musical Movement Or Media Myth?

*Located some 25 miles southeast of Los Angeles County, and, thought for many years to be the last remaining conservative bastion of Southern California, Orange County (or the "Orange Curtain," as it is commonly known in the Southland)—the home territory of such top-selling bands as the Offspring, No Doubt, Sugar Ray and Reel Big Fish—is the next big thing. Or is it?*

**By Jennifer Vineyard**

## The Big Orange

For decades, bands have flocked to L.A. to get signed. That is, until some other hot scene explodes, and all eyes look elsewhere. For a while, Seattle reigned, then San Diego, until bands like Rocket from the Crypt and Drive Like Jehu couldn't live up to the hype. And, as we rapidly close in on the millenium, OC-bred bands have seemingly taken over the nation's rock radio airwaves, from ska bands like No Doubt, Reel Big Fish and Save Ferris to more rock-oriented acts like Korn and Sugar Ray, and turned their home territory into a media feeding frenzy.

But does that mean it's any easier for an OC band to get signed, let alone get booked for shows? And, if they do manage to get signed, do they get tagged as just another band from OC, or worse, as copycats?

For instance, Gwen Stefani comparisons didn't use to be so widespread, but with the No Doubt backlash in full swing, the band's charismatic lead singer has not escaped the wrath of ska kids, who now insist that the group isn't really ska anymore, but ska-influenced. "Too much of anything can make you sick," concedes No Doubt guitarist Tom Dumont. "I would probably be sick of me, too. But ska people can be really weird. They get really frazzled by us, like it was their own secret thing. It's like that whole punk sellout thing, where people get so caught up in the terminology that they stop enjoying the music or paying attention to what's important."

In point of fact, for a while, ska and punk were OC's secret thing. Sure, the county had always produced influential bands, like Social Distortion, the Adolescents, Agent Orange, the Vandals, D.I. and T.S.O.L. But even those who were into those early punk bands couldn't always pinpoint OC on the map. They probably thought those bands were from L.A., a misconception that has defined most top-selling bands from the region since.

## To Be OC Or...

Like new wavers Berlin, who called Fullerton home; or Rage Against The Machine, whose Zack de la Rocha came from Irvine; or Stone Temple Pilots, who really threw their Huntington Beach friends for a loop when they claimed San Diego was their home, just as the San Diego hype was reaching its peak; no one seemed to want to admit they were

from the suburbs, or if they did, no one cared. Until the Offspring, that is.

With the success of their hit single, "Come Out And Play," in 1994, other bands found that being from OC could be a selling point—they could be the next Offspring. And so younger punk and rock bands like Sugar Ray, Smile, Red Five and Fu Manchu quickly found themselves label deals, as sublime and No Doubt broke through, boosting the underground ska scene.

Still, all this attention had a downside, and OC bands still found themselves driving to

Hollywood for crucial gigs. "Bands had to go to Long Beach or Los Angeles," says Brian Mashburn, guitarist and songwriter for Epic Records act Save Ferris. Ferris' lead singer Monique Powell adds, "Ska in OC was out of the question." In fact, before signing to Epic, Save Ferris found themselves playing unusual spots like Knott's Berry Farm, and their comrades in My Superhero convinced an ice skating rink in Huntington Beach called Side By Side to hold shows for a while. There just weren't that many places to hold all-ages shows, so ska bands either had to get ultra-



**"The media wants (Orange County) to be this scene, like it's the center of punk rock, or the genesis of it. That's great, but there isn't a scene here,**



**and hasn't been since the Cuckoo's Nest. I've only met No Doubt like once, in Utah. We don't really know each other at all. OC isn't like Seattle, where all the bands**

**knocked it out together."**

— Dexter Holland, The Offspring





creative, or drive to the clubs in Los Angeles and Hollywood. And, even then, that didn't guarantee much. For their part, Save Ferris credits winning a national contest [the NARAS Grammy Showcase] with landing them their label deal, not their OC shows.

And so came the mass exodus, with bands like Sugar Ray, Red Five and Human Waste Project packing their bags and moving to Los Angeles to broaden their base. Even though they might have already landed a label deal, they still needed a place to play.

"When we formed, there were more places to play up [in L.A.]," says Red Five singer/guitarist Beth Carmellini. "Most of the clubs in Orange County were closing down," including Long Beach's Bogart's, which had been the band's mainstay. "The same bands were playing the same clubs—the ones that did exist—just over and over. We played around as much as we could without burning ourselves out, because that tends to happen in OC. We got a lot of slack [for moving]. And [some fans] kind of cut us off. But we were just doing what we had to do."

At the same time, ironically, the reverse was happening. Bands from more remote regions were finding it more conducive to either move to OC, or play there to build a fan base. Korn relocated from Bakersfield, played OC's clubs, landed a deal, put out a gold record, and only then moved back home. And bands from the Inland Empire, like Riverside's Voodoo Glow Skulls and Victorville's Face to Face, adopted OC as a home away from home—playing the clubs as often as the locals without actually being local.

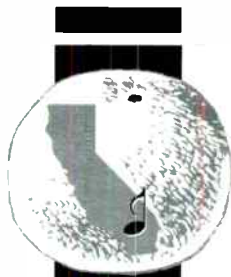
Voodoo Glow Skulls' Eddie Casillas says that practice started when there wasn't so much of a separation between the two counties. "Bands in OC would come to play out in Riverside, at Spanky's," he relates, "which was the first real club in Riverside. I don't think there were very many places to play for kids in OC; just bars and that scene. There were more 'all-ages' places in the Inland Empire.

"But over the years," Casillas continues, "the two scenes became like one. OC bands now play the Showcase and the Barn, and we go out and play Old World and the Galaxy. Now that the OC scene is blowing up, our town gets tied into that, though I don't think we fit into the OC sound."

## A Scene Or A Myth?

But what is this OC sound? Is it punk? Is it ska? Is there an answer? "People think OC, and they think punk," maintains the Offspring's Dexter Holland, "like we're all a cross between Pennywise and the Sex Pistols. It mostly figures in reviews. I hate it. It's ridiculous, and it's insulting.

"The media wants OC to be this scene," Holland goes on to say, "like it's the center of punk rock, or the genesis of it. That's great, but there isn't a scene here, and hasn't been since the Cuckoo's Nest. I've only met No Doubt like once, in Utah. We don't really know each other at all. OC isn't like Seattle, where all the bands knocked it out together. *Flipside* once detailed the [Washington] D.C.



MICHAEL WINE

**"[An OC sound is] just bulls..t They said there was a Seattle sound, too, but when was the last time anything came out of there? That's just some-**

**thing for corporations to find a thing that sounds like Nirvana, or, in our case, to sound like No Doubt. In the early days, there was a**

**sound. But now? No."**

—Mike Ness, Social Distortion

scene, and made this family tree of how all the bands were interrelated, how this band came from members of that band, etc. You can't do that with OC."

That's partly because OC is so spread out. You could do a tree of bands that were related if you narrowed your scope, like with ska bands from Anaheim, or punk bands from Huntington Beach, or techno DJs who congregate at Dr. Freeclouds in Costa Mesa, or rockabilly revivalists who swing out at Linda's Doll Hut. Some of these intermingle, like the punk and ska bands that play bills together, which is why most pinpoint the OC sound as a punk/ska hybrid.

"It's a ska-pop thing," the Glow Skulls' Casillas says. "It started with Ongo Boingo doing those Halloween shows at Irvine Meadows, then with No Doubt becoming a local cult band, and then it became more of a pop thing—like a cross between Madness and Green Day. It's got a happy-go-lucky attitude. It's fun party music, you know, less serious than what the Specials sing about.

"You've got No Doubt singing about just being a girl," Casillas continues, "and Reel Big Fish talking about being trendy. The bands are a product of their environment. Orange County seems like a happy place to live: you've got the beach, you've got Disneyland. Whereas the Blue Meanies from Chicago are darker, and we're from the speed capital of the world. We're a product of that."

If OC bands were the product of their environment, then you might expect one sound

to dominate. And people looking at OC see the Offspring and No Doubt as being representative of that sound. But, at the same time, you have bands like Big Sandy & His Fly-Rite Boys playing Western swing, Human Waste Project echoing White Zombie imagery, and Fu Manchu riding their pedals a la Monster Magnet. And that's not even counting the techno scene, which boasts a strong push from local college radio station KUCI. (In a recent issue of the electronic music publication *Fix* that touted L.A. as being the center of the nation's techno scene, three out of four bands on the cover were from OC.) Bands like Bassland, Skylab 2000, Control X, Uberzone, and Bleu prove that there's more to OC than punk and ska.

Still, the myth persists. "People don't even talk about the roots scene," notes Rule 62 singer/guitarist Brian Coakley, who did time in the longstanding Cadillac Tramps. "It's not the hot thing. And you need hype to get attention. It's something to open a door. If you're a new band, you need something to talk about, and you can always say, 'Yeah, we're from OC.' It doesn't mean you're cool. It doesn't mean you sound like No Doubt or the Offspring. Yeah, the stereotypes may be detrimental, but it lets you speak your piece."

## OC Backlash?

While the hype may open doors for some, it can have a damaging effect overall, according to Social Distortion's Mike Ness.

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**Whereas the Blue Meanies from Chicago are darker, and we’re from the speed capital of the world. We’re a product of that.”**

—Eddie Casillas, Voodoo Glow Skulls

People see what sells, or what’s popular, and they strive to emulate it, without fully understanding it, which only weakens what they do.

As a member of one of OC’s longest-running and most influential bands, Ness is sharply critical of how punk in OC, as well as the rest of the country, has evolved since it became mainstream. “It seems like a lot of the music today is kind of generic,” he points out. “What’s even sadder is that you settle for that. In the early days, people strived for individuality, rather than what was popular. I miss those days sometimes.

“A lot of the music today is young kids just playing what they’ve heard over the last five years,” continues Ness. “They have no roots, not even punk roots. The worst is the cross-over heavy metal/white rap/alternative funky groove sound, which would’ve gotten you beaten up if you did that ten years ago.

“Then you have your three-chord punk-pop. It’s missing passion and danger, this cute, ‘let’s ride our skateboards’ type of vibe. Kids today are happy with a rhythm and a beat. They don’t care about lyrical content, or background. Punk was a movement, and half of the punk kids running around don’t even know what that movement was about. Twenty years later, society’s catching on, but there’s disadvantages to that, too.”

Ask Ness if there’s an OC sound, and he laughs. “To me, that’s just bullshit. They said there was a Seattle sound, too, but when was the last time anything came out of there? That’s just something for corporations to find a thing that sounds like Nirvana, or, in our

case, to sound like No Doubt. In the early days, there was a sound. But now? No.”

### The Future

There has always been a healthy amount of bands slugging it out in OC, and there probably always will be, whether the rest of the world pays attention or not. There will likely be a predominance of punk and ska, but there’s also room for bands from other genres to continue to prove, as the Presidents of the United States of America did for Seattle, that there is no one territorial sound.

And while there may not be a cohesive center as the Casbah is for San Diego, or as Spaceland is for Silverlake, or as the Cuckoo’s Nest once was for OC, but Rule 62’s Coakley thinks this might change if the 18-30-year-old music fans made it a voter issue and forced the anti-youth culture cities in the area to recognize modern music as an art, and stop harassing clubs, which ultimately shut down under pressure.

“We need a club scene,” Coakley goes on to say. “Maybe we can impress [the city councils] with capitalism. Art shouldn’t have to be profitable. What kind of price tag can you put on it? But if they’re smart enough, and have some vision, then maybe we would have that instead of new airports where we don’t need them. If the young people came in, they could swing the whole election.”

Politics aside, a vibrant scene still comes down to great music, as Coakley notes: “Ultimately, though, you have to be a good band. Otherwise, none of this matters.”

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# REEL big FISH



Reel Big Fish: (L-R) Aaron Barrett, vocals, guitar; Andrew Gonzales, drums; Scott Klopfenstein, trumpet, vocals; Dan Regan, trombone; Grant Barry, trombone; Matt Wong, bass; Tavis Werts, trumpet.

## REEL big FISH

Having become really big fish in the musical pond that is Orange County, Reel Big Fish have hit the national charts with their debut Mojo/Universal album, *Turn The Radio Off*, and, ironically, based on the success of their current hit single, "Sell Out," they have had to defend themselves against charges of...well, being sellouts.

By Traci E

Born into the same fertile lake of hometown nightclubs, smoky rehearsal studios, and musical camaraderie that spawned such noteworthy pop/ska-heads as Rancid, No Doubt and Sublime, emerges yet another young, native Orange County band, Reel Big Fish. And, it has speedily made the critical transition from small clubs and self-sustained budgets to large venues, big-time tours, and major label finance. Still, in spite of friction they are receiving for their major label affiliation, coupled with the subject matter of their current hit single, "Sell Out," the guys of Reel Big Fish maintain that they are the same wacky bunch of good-time guys who were once relatively small fish in a really big pond.

Seven years ago, when the Fish began throwing together gigs on the then-infant Orange County club circuit, the scene was an intimate one in which fledgling ska bands would perform their up-beat, syncopated, ska/pop brew for 100 to 200 energetically skanking club-goers, hungry for an alternative to the prevailing angst of stereotypically downbeat Generation X-ers. The vibe of the scene was an optimistic one, far less jaded than its maudlin counterpart in Hollywood. "It's a pretty vibrant scene," describes Scott Klopfenstein, the Fish's resident trumpet player and vocalist. "There are a lot of really good bands in there, and the kids are excited all the time. It's been so long since we've been there, but when I

was a part of whatever it was down there, it was a really exciting thing to be a part of."

At that time, the scene had just started to erupt on a large scale. Reel Big Fish, with its original members (Aaron Barrett on vocals and guitar, Matthew Wong on bass, and Andrew Gonzales on drums) had not yet fully realized the sound that the band would ultimately attain. "We were not always ska, we were something else," explains Klopfenstein.

The band was then a backward party fixture, whose hook was to cover a different song from every possible musical style, including covers of Warrant, Jimi Hendrix and Wham! "I don't know what to call it," Klopfenstein laughs, "but it definitely had that unique Reel Big Fish styling, if I might." Once they decided to incorporate some ska elements into the groove, including the requisite horn section, they engaged in a massive personnel search. In their quest for the perfect wind section, they finally settled in with Grant Barry and Dan Regan on trombone, and Tavis Werts and Scott Klopfenstein on trumpet.

As word spread about this new ska revival in Orange County—a style that surfaced for the first time in Jamaica during the Fifties, and a second time in the Eighties—interest in the genre began to increase exponentially once again in the Nineties. Winning the attention of fans inside and outside Orange County, the genre of ska,

inextricably linked to the OC scene, soon earned that dastardly designation—the one most feared and dreaded by all artists who truly believe they have stumbled upon something new and original. Ska was now “trendy.”

“But that was cool, too,” explains Klopfenstein, “because there were more kids listening and it was a better exposure thing. It’s always cool.”

As the OC scene exploded, gaining mass attention from the mainstream media in the process, the music industry followed closely behind—hot on the new ska trail like a bloodhound in pursuit of an elusive prey. Suddenly Orange County was the new musical flashpoint, and the hard-working bands who were already active in the regional scene would get their golden opportunity for exposure.

One might expect that a blast of interest this powerful (especially on an essentially low-key and unsuspecting scene) would breed a climate of competition and ill-will among the resident bands contending for the spotlight. Yet, according to Klopfenstein, in OC this was never the case. “All those bands in the Orange County scene are really, really close. Everybody knows you, and everyone’s really cool to each other,” maintains Klopfenstein. “It’s not a thing of, ‘you don’t belong here.’ It’s just a really cool thing to be a part of. I like going home and seeing the kids, because they’ve always supported us as long as we’ve been around.”

Reel Big Fish was one of the original groups in what was quickly becoming the “famous” Orange County scene. Approximately three years ago (two days before Scott Klopfenstein joined the band), the Fish finished recording their own self-released album, entitled *Everything Sucks*, which, due to the inevitable financial constraints of self-production, took about a year to make. But once the album was finished, the group engaged themselves in the task of promoting it with a great deal of good old-fashioned hustling, hard work and the fortune of excellent timing.

“Before, in the Orange County scene, you made tapes, because nobody was really getting paid enough to make a CD,” relates Klopfenstein. Reel Big Fish was one of the first bands on the circuit at that time to have actually pressed a CD without the comfort of the financial backing of a label.

Ultimately, the band garnered some notice within the scene on the strength of that effort. They printed and sold 3,000 copies of the album by themselves—pushing CDs at shows and local mom & pop record retailers—as well as achieving radio airplay on local college stations, including a Number One hit on Radio Free Hawaii.

As for mainstream radio, any little nugget of support served as an inspiration for the hard-working guys. “Every once in a while they’d throw it on KROQ [Southern California’s bastion of alternative music] really, really late at night.” Klopfenstein remembers. “But real radio airplay didn’t really come until early this year.”

The Fish’s “big break” officially landed during an OC show in which they were slotted to open for the Skeletones. After the set, Scott Klopfenstein and co-trumpet player Tavis Werts were approached by Goldfinger’s vocalist/guitarist John Feldmann, who was in attendance at the club that evening and had experienced the Fish’s set. Feldmann, impressed by their chops, offered the two trumpet players an opportunity to lay down trumpet parts on his band’s album—a chance too good to pass up. Subsequently, Feldmann turned on the heat of his label, Jay Rifkin, President of Mojo Records, to the Fish, who quickly became the newest acquisition of that label.

The band was immediately whisked into the studio to record their major label debut, *Turn The Radio Off*. That album (which, incidentally, features on its cover, KROQ deejay led the Fish being held hostage at gunpoint over his console by a very determined-looking young woman) was produced by Rifkin and Oingo Boingo bassist John Avila, and struts a healthy dose of one tongue-in-cheek ditty after another.

The band’s hit single, “Sell Out,” which is a humorous jab at the recording industry, has caught a fair amount of critical flack due to the relationship between its subject matter and the current position of the band. In spite of their achievement and success, somehow the band is having a difficult time shaking the reputation of being sellouts, themselves. So, the question arises: Is Reel Big Fish a real big sellout?

“We don’t compromise anything,” Klopfenstein answers. “That’s what, in my personal opinion, the true word, ‘sellout’ is all about; it’s compromising your beliefs in music or whatever to make a buck. And we don’t do that.”

“People have been calling us sellouts since we’ve been around, because it’s just a funny image that we kind of like. But the thing is that we’ve been playing these songs for four years,” he protests. “If we sold out, we did it like four years ago, before we were ever signed.”

According to Klopfenstein, who co-penned the band’s hit single with band cohort Aaron Barrett, “The song ‘Sell Out’ is basically about how everyone uses the word, and really has no fucking idea what it’s about.”

Does Klopfenstein believe that the music industry’s market saturation via “tastemaker” radio airplay and MTV coverage has compromised Reel Big Fish? “We’ve always wanted the big rock star image, and we’ve always tried to pull it off as small-scale as we’ve been. Our true fans know what’s up. They know what it’s all about.”

“This is what we’ve always wanted,” he says in summary, “and this is what we’ve always been trying to do, so we haven’t compromised anything. This is what we’ve been fighting for and what we’ve been busting our asses to get. In my opinion, when they call us sellouts, it’s just another word for jealousy.”

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# "ALL-AGES" CLUBS: The Law & What It Means To Younger Musicians

Rock & roll has always thrived on youth, yet most of today's rock & roll fans are too young to get into the clubs that are showcasing tomorrow's stars. *MC* takes a look at the law, and what club promoters are doing to welcome those under the age of consent.

By Lisa Derrick

IDs please, have your IDs ready." What club-goer anywhere in the world hasn't heard that familiar phrase? The reality of most nightclubs is that you must be 21 or over, with valid ID, to get through those well-guarded doors. Some clubs have an 18 and over policy, and then there are the few clubs who admit patrons of all ages.

What makes a club "21 and over," versus "18 and over," versus "all-ages"? With that in mind, *MC* took to the streets to see just what the various age scenarios are all about, and discovered that it comes down to California law, regulated by the Alcoholic Beverage Control Act, section 23038, which says that you must be 21 or over, with a valid ID, to be in a bar or club which serves beer, wine and/or hard liquor, and does not have a full kitchen.

A club with a full kitchen, like the Troubadour, the Whisky, Alligator Lounge or Largo, must serve full meals, which the law defines as more than sandwiches and salads. Any venue with a full kitchen becomes an "all-ages" club under state law.

Simple, right? Wrong. That only covers the state law. We also have city government codes and conditional use permits that come into play. Hollywood Moguls, located in Hollywood (a part of the City of Los Angeles), which has a full kitchen, is, under state law, an "all-ages" venue, yet the club identifies itself as "18 and over."

"Our conditional use permit states that we may have minors, those under eighteen, in the club, until 10 p.m. only," explains Moguls owner Phil Duff. Additionally, under its conditional use permit, the club cannot open until 6 p.m. on weekdays, because it is located within 500 feet of a school.

The House Of Blues, which is located in the City of West Hollywood, has the same age-restriction conditional use attached to its business license. Minors are permitted to be in the club until 10 p.m., and the club books "all-ages" shows that begin at 7:30 and end at 10 to accommodate that zoning restriction. Should someone under 21, but over 18, wish to see a show that starts after 10 p.m., they are asked to stay in the restaurant portion of the club, seated at a table.

The Whisky and the Roxy, also in West Hollywood, are "all-ages" clubs without the "18 and over" restriction placed on their licenses. So why the discrepancy? The Whisky and the Roxy opened during a more liber-

booking agency whose clients include L7, Rancid and the Offspring. She points out that there are numerous "all-ages" venues throughout the Southland, ranging from the Palladium in Hollywood to the Barn in Riverside, as well as the do-it-yourself one-offs in VFW halls and recreation centers that are "all-ages" shows.

98 Posse, a promoter in Riverside, will also not promote shows except at "all-ages" venues, of which there are three: the Barn (capacity: 600); San Bernardino Arena (capacity: 1,000); and the Showcase Theatre in Corona (capacity: 300).

In the Santa Barbara area, the Living Room, a "punk rock rec room" in Goleta, has opened as a place for underage kids to see bands. Bands are required to sign an agreement that they will not smoke or drink alcohol on the premises.

Underage band members, 18-to-20, can usually manage to play a club that is 21 and over by entering the club just before set time, playing the set and leaving the venue immediately, or staying in the dressing room (unless there is alcohol present), according to Section 25663.5 of the ABC code.

Technically, the minors must be performing in "the restricted entertainment area." The section of the code goes on to say that such an area "must be readily identifiable. It must be a room, a stage, or an area which is bounded by partitions or other barriers at least 30 inches high, which clearly establish the boundaries of the restricted area."

Needless to say, they cannot be furnished with alcohol by the club, or its patrons. Nor can they mingle in the main area where alcohol is served, but the minor can leave the restricted area to use the restroom. Coffeehouses, which sell no alcohol but have cafe entertainment show licenses are traditionally all-ages venues, and Southern California abounds with java joints that have everything from open mic nights to regular gigs with well-known artists.

Being a minor naturally limits the venues you can patron, but the enthusiasm of promoters and bands continues to provide shows, be it in theatres, union halls, or traditional clubs which are permitted to have all-ages shows. But you still must remember one thing: Bring your ID! **MC**



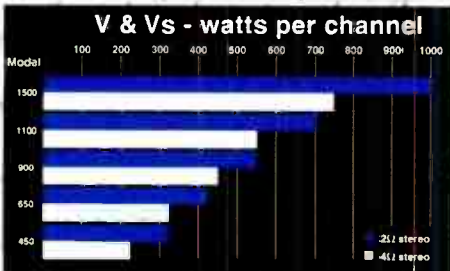
al, kid-friendly era.

Says one bartender who works at an "18 and over" club, and wishes to remain anonymous, "I wish we were an over-21 club. It would be easier on the bartenders, since we wouldn't have to take the time to check for hand stamps and wrist bands, which slows down the number of customers we can serve.

"Also," he continues, "when you were a kid at clubs, didn't you scam people into buying you drinks. There's always somebody who will buy a drink for an underage person, and so we have to have extra security on hand to make sure that doesn't happen. It's a hassle to have this be an 18 and over club."

But that's only one side of this issue. What do bands do when confronted with age restrictions? "None of the bands I book will play age-restricted venues," says Stormy Shephard of Leave Home, a top punk

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# MUSIC CONNECTION

# CLUB GUIDE '97

ROCK ALTERNATIVE TOP 40 ACOUSTIC JAZZ C&W WORLD BEAT BLUES CLUB CAPACITY STAGE CAPACITY LIGHTING P.A. PIANO SEND PROMO CALL CONTACT PRE-SALE % OF DOOR NEGOTIABLE
 The following listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you wish to be returned.

Venue Location Club Phone Contact Contact Phone COMMENTS

### Hollywood

Anti-Club	4658 Melrose Ave.	213-661-3913	Reine River	213-960-7621	• • •	200	10	• •	• •	•	Punk music also. Smoking - Patio only
Bar Deluxe	1710 N. Las Palmas	213-469-1991	Ralph or Mike	(Same)	• • •	150	8	• •	•	•	Rockabilly/Swing/Lounge
Catalina's Bar & Grill	1640 N. Cahuenga Blvd.	213-466-2210	Catalina or Manuel	(Same)	• • •	105	5-7	• • •	• • •	•	Smoking/Bar only
Cinegrill	7000 Hollywood Blvd.	213-466-7000	J.D.	(Same)	• • •	150	10	• • •	• • •	•	Smoking/Bar only. Hollywood Roosevelt Hotel
Club LACB	6225 Hollywood Blvd.	213-856-8106	Chief	(Same)	• • •	167	6-8	• •	•	•	All musical styles w/a positive message or vibe
Club Lingerie	6507 W. Sunset Blvd.	213-466-8557	Call for info	(Same)	• • •	n/a	n/a	• •	• •	•	Hip hop, trance, techno, & live
The Derby	4500 Los Feliz	213-663-8979	Tammi Gower	(Same)	• • •	400	5-8	• •	•	•	Swing/Dance lessons Tues, Wed, Thurs, Sun
Dragonfly	6510 Santa Monica Blvd.	213-466-6111	Anthony Belanger	(Same)	• • •	400	10	• •	•	•	Dark underworld setting in Yucca Corridor
Goldfingers	6423 Yucca St.	213-962-2913	Sarah or Mark	(Same)	• • •	150	7	• • •	•	•	Lounge acts
Highland Grounds	742 N. Highland Ave.	213-466-1507	Rich Brenner	(Same)	• • •	150	4-6	• • •	• • •	•	Eclectic, bohemian atmosphere
Hollywood Moguls	1650 Schrader Blvd.	213-465-7449	Call for info	(Same)	• • •	300	10	• •	• •	•	All music styles.
Jacks Sugar Shack	1707 N. Vine St.	213-466-7005	Wendell	(Same)	• • •	200	5-8	• •	•	•	Send promo, then call
Opium Den	1605-1/2 N. Ivar Ave.	213-466-7800	Jennifer	213-848-9300	• • •	255	5	• •	• •	•	Call for booking submission info
The Palace	1735 N. Vine St.	213-467-4571	Goldenvoice	213-871-7441	• • •	1400	varies	• •	•	•	Deep House, Ambient
The Palladium	6215 Sunset Blvd.	213-962-7600	Various	n/a	• • •	n/a	varies	• •	•	•	Mainly national acts

### Los Angeles

Canter's Kibbitz Room	419 N. Fairfax Ave.	213-651-2030	Marc Canter	(Same)	• • •	70 +	6	• • •	•	•	Eclectic
El Rey	5515 Wilshire Blvd.	213-936-4790	Various	213-936-6400	• • •	1000	n/a	• •	• •	•	National & international acts
Fais Do-Do	5257 W. Adams Blvd.	213-931-4636	Steven Yablok	213-954-8080	• • •	100	10	• • •	•	•	Also Cajun
The Garage	4519 Santa Monica Blvd.	213-662-8202	Glenn	(Same)	• • •	400	12	• •	• •	•	All-day music festival, one Saturday a month
Genghis Cohen Cantina	740 N. Fairfax Ave.	213-653-0640	Jay Tinsley	310-578-5591	• • •	60	6	• •	• •	•	Light rock
Largo	432 N. Fairfax Ave.	213-852-1851	Flanagan	(Same)	• • •	150	10	• • •	•	•	Eclectic. No "phone" auditions.
Lumpy Gravy	7311 Beverly Blvd.	213-934-9400	Leigh	(Same)	• • •	86	4	• •	• •	• •	No live drums permitted
Martini Lounge	5657 Melrose Ave.	213-467-4068	Larry Mann	(Same)	• • •	300	10	•	•	•	Pop & alt rock, rockabilly, reggae
The Mint	6010 W. Pico Blvd.	213-954-9630	Jed Ojeda	213-954-8241	• • •	104	6-10	• • •	•	•	48-track live recording available
Molly Malone's	575 S. Fairfax Ave.	213-935-1577	J.T.	310-578-5591	• • •	100	6-8	• •	• •	•	Classic Irish Rock & Roll pub
Mr. T's Bowl	5621-1/2 Figueroa	213-960-5693	Steve or Arlo	(Same)	• • •	300	8-10	• •	• •	• •	Talent audition night every Thursday, 9 p.m.
Spaceland	1717 Silverlake Blvd.	213-413-4442	Mitchell Frank	(Same)	• • •	260	9	• •	• •	•	21 & over. Electronic & hip hop

### West Hollywood

Billboard Live	9039 Sunset Blvd.	310-274-5800	Carl Gendron	ext. 6	• • •	500	n/a	• • •	•	•	No Unsigned Bands
Coconut Teazer	8117 Sunset Blvd.	213-654-4887	Len & Audrey	(Same)	• • •	400	12	• •	•	• •	Full back line Mesa-Boogie amps, Remo drums
Crooked Bar	8121 Sunset Blvd.	213-654-4887	Dawn Phillips	818-353-6241	• • •	50	4-5	• •	• •	•	Acoustic room
House of Blues	8430 Sunset Blvd.	213-848-5100	Kevin or John	213-848-2519	• • •	999	20	• • •	• •	• • •	Classy gig. National headliners
LunaPark	665 N. Robertson Blvd.	310-652-0611	Laura Conelly	310-315-0056	• • •	300	10	• • •	•	•	Cabaret downstairs
Roxy Theatre	9009 Sunset Blvd.	213-276-2222	Mike Giangreco	310-278-9457	• • •	450	15	• •	•	•	Venerable rock revue. Tues. free-over 21
Troubadour	9081 Santa Monica Blvd.	310-276-1158	Lance or Fletcher	(Same)	• • •	450	10-12	• •	•	• •	The oldest live club in L.A.
The Viper Room	8852 Sunset Blvd.	310-358-1880	Jackie Simms	(Same)	• • •	275	varies	• •	•	•	Enter on Larabee. Extensive PA upgrade.
Whisky A-Go-Go	8901 Sunset Blvd.	310-652-4202	Mike Giangreco	(Same)	• • •	450	8-10	• •	• •	• • •	LA's most historic rock venue

### West Side

Alligator Lounge	3321 Pico Blvd.	310-449-1843	Greg or Debbie	(Same)	• • •	300	8-10	• •	•	•	18 & over. Food served, Smoking, New Patio
Anastasia's Asylum	1028 Wilshire Blvd.	310-394-7113	Gar	(Same)	• • •	50	6	• • •	•	•	No cover, no pay (tips). No Alcohol/Smoking.
Century Club	10131 Constellation Blvd.	310-553-6000	Rebecca	(Same)	• • •	1000	10-12	• •	•	•	All styles, different genres on different nites
Cock and Bull Pub	2947 Lincoln Blvd.	310-399-9696	Tony	(Same)	• • •	240	8	• •	•	•	Small but hoppin'
14 Below	1348 14th St.	310-451-5040	John Ellis	(Same)	• • •	250	8	• •	•	•	Live music 7 nites a week.
The City	1146 W. Pico Blvd.	310-441-0870	Neil	(Same)	• • •	250	8-10	• •	•	• • •	Live music 7 nites a week



Harvelle's	1432 4th St.	310-395-1676	Rainer	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Variety of Blues every night.
St. Mark's	23 Windward Ave.	310-452-2222	Farook	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Primarily R&B, Motown, Funk
Scruffy O'Shea's	822 Washington Blvd	310-821-0833	Jimmy D.	310-204-3106	•	•	•	•	•	•	•	•	•	•	•	•	•	Welcome national touring acts.
The Townhouse	6835 La Tijera Blvd.	310-649-0091	Charlotte	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	R&B, Reggae
The Un-Urban	3301 Pico Blvd.	310-315-0056	Denise	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Folk. No Smoking/Alcohol. No Pay. Open mic.
<b>Downtown</b>																		
Al's Bar	305 Hewitt St.	213-625-9703	Lizzy	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Underground alternative hangout. No minors
Grand Avenue	1024 S. Grand Ave.	213-747-0999	Roberto Rivera	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Latin, Salsa, Asian, Pwr106. Live Sat only
<b>W. San Fernando Valley</b>																		
The Classroom	8333 Tampa Ave.	818-885-0250	Charlene Rand	818-996-7645	•	•	•	•	•	•	•	•	•	•	•	•	•	Also R&B
The Coffee Junction	19221 Ventura Blvd.	818-342-3405	Sharon Benson	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	No Smoking/Alcohol. Open mic Sun. No pay
Common Grounds	9250 Reseda Blvd.	818-882-3666	Paul-Jazz, Mark-Rock	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	No Smoking/Alc. Mostly Acoustic, Jazz Mon.
Mancini's Club M	20923 Roscoe Blvd.	818-341-8503	In-House	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	One of the Valley's rock hangouts
McRed's	13235 Victory Blvd	818-980-2845	Jenny Sherwin	818-785-7144	•	•	•	•	•	•	•	•	•	•	•	•	•	Originals & covers, all styles.
The Rock	7230 Topanga	818-347-7668	Jenny Sherwin	818-785-7144	•	•	•	•	•	•	•	•	•	•	•	•	•	Originals & covers, all styles.
<b>E. San Fernando Valley</b>																		
Amazon Bar & Grill	14649 Ventura Blvd.	818-986-7502	Greg	818-651-0645	•	•	•	•	•	•	•	•	•	•	•	•	•	Percentage of profits go to the rainforest
Baked Potato	26 E. Colorado Blvd.	818-564-1122	Gino Vella	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Also R&B, Latin. Bonds must bring in people
B.B. King's Blues Club	Universal Citywalk	818-688-KING	Saul Davis	818-622-5464	•	•	•	•	•	•	•	•	•	•	•	•	•	Only the Blues
Blue Saloon	4657 Lankershim Blvd.	818-766-4644	Gina B.	818-541-1522	•	•	•	•	•	•	•	•	•	•	•	•	•	
Bourbon Square	15322 Victory Blvd.	818-997-8562	Dave Hewitt	818-879-1452	•	•	•	•	•	•	•	•	•	•	•	•	•	Also R&B, Reggae
Country Star	Universal Citywalk	818-762-3939	Damon	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Smoking outside only. Country music only
Cozy's Bar & Grill	14058 Ventura Blvd.	818-986-6000	Steve	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Full restaurant, pool tables
Eagles Coffee Pub/Newsstand	5231 Lankershim Blvd.	818-760-4212	Peter Strauss	818-509-9519	•	•	•	•	•	•	•	•	•	•	•	•	•	No Alcohol. Folk Coffeehouse
Smokin' Johnnies	11720 Ventura Blvd.	818-760-6631	Scott Perry	818-981-4419	•	•	•	•	•	•	•	•	•	•	•	•	•	Wed. is Open Jam Nite.
Universal Bar & Grill	4093 Lankershim Blvd.	818-766-2114	Eva	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Also R&B
<b>San Gabriel Valley</b>																		
Sunset Club	322 W. Sierra Madre Blvd.	818-355-3469	Nora	818-306-1100	•	•	•	•	•	•	•	•	•	•	•	•	•	Dance floor, Swing bonds, Salsa
<b>Inland Empire</b>																		
Branding Iron	320 E. St.	909-888-7388	Sue Smart	714-537-3894	•	•	•	•	•	•	•	•	•	•	•	•	•	Promo packages to Bill Thomas
Guido's	1331 W. Colton Ave.	909-798-6330	Damon Nichols	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Book variety of acts (Formerly Whisky Creek)
<b>South Bay/Orange County</b>																		
Blue Cafe	210 Promenade	310-983-7111	Vince	310-514-1796	•	•	•	•	•	•	•	•	•	•	•	•	•	Rockabilly, swing. Live recording capability.
Cafe Boogaloo	1238 Hermosa Ave.	310-318-2324	Steven Roberts	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Full bar, Louisiana influenced cuisine
Club Caprice	1700 S. Pacific Coast Hwy.	310-316-1700	Jennifer Kelce	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	
Coach House	33157 Camino Capistrano	714-496-8930	(See Comments)	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Contacts: Ken-Signed/Lisa -Unsigned Bonds
Cowboy Boogie	1721 S. Manchester	714-956-1410	Sue Smart	714-537-3894	•	•	•	•	•	•	•	•	•	•	•	•	•	
The Foothill Club	1922 Cherry Ave.	310-494-5196	Steve Zepeda	310-984-8349*	•	•	•	•	•	•	•	•	•	•	•	•	•	*...or Alex 800-950-5794. Roots/Rockabilly
Friday Night Reggae Club	6285 E. Pacific Coast Hwy.	562-799-7000	Carin	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Also Reggae. In Golden Sails Hotel
Galaxy Theater	3503 S. Harbor	714-957-0600	Lisa	714-496-8930	•	•	•	•	•	•	•	•	•	•	•	•	•	
Hennessey's Tavern	8 Pier Ave.	310-372-5759	n/a	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Newly remodeled. Mainstream covers
Hop City Blues & Brew	1939 S. State College Blvd.	714-978-3700	Darren Simonian	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Blues only!
Lighthouse Cafe	30 Pier Ave.	310-376-9833	Billy	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Coll Mon. or Fri. Some original material
Linda's Doll Hut	107 S. Adam's	714-533-1286	Linda & Bobby	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Great outlet for new bands!
Marina Bay Club	6285 E. Pacific Coast Hwy.	562-596-1631*	George Nader	(Same)**	•	•	•	•	•	•	•	•	•	•	•	•	•	*Club: ext. 329 **Booking: ext. 195
Panama's Bar & Grill	221 Richmond St.	310-322-5829	Terry Brinegar	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Lot's of free parking! Full service bar.
Pier 52	52 Pier Ave.	310-376-1629	Shannon	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Fun atmosphere. Blues on Sun. & Mon.
Sacred Grounds	399 W. 6th St.	310-514-0800	Liz	310-514-2012	•	•	•	•	•	•	•	•	•	•	•	•	•	No Smoking/Alcohol. Coffeehouse/Art Gallery
The Strand	1700 S. Pacific Coast Hwy.	310-316-1700	n/a	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	No Smoking. Mainly national acts, rarely local
Toe's Tavern	732 N. Catalina Ave.	310-374-4628	John	(Same)	•	•	•	•	•	•	•	•	•	•	•	•	•	Also Funk, Reggae, Surf

Compiled By Carrie Colombo

We have made every effort to make this listing as comprehensive and accurate as possible. If we have missed any club in Southern California which regularly books live acts, call us at 818-755-0101 to be in the next listing.

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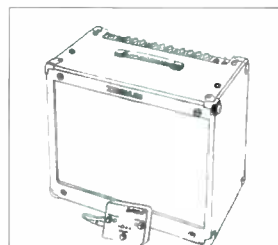
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# 7th Annual SoCal Club Analysis

<b>MUSIC CONNECTION</b>				<b>RATING THE CLUBS</b>			1997	1996	1995	SOUND SYSTEM	LIGHTING SYSTEM	EMPLOYEE COURTESY	HOW OFTEN YOU ATTEND	CLUB ATMOSPHERE	CLUB COSTS	COURTESY TO BANDS	TOTAL POINTS
• <b>Billboard Live</b>	9039 Sunset Blvd.	West Hollywood	310-274-5800	1	3	—	9.2	8.9	7.0	5.2	6.7	3.3	6.8	47.1			
• <b>The Troubadour</b>	9081 Santa Monica Blvd.	West Hollywood	310-276-1158	2	2	2	8.2	7.3	6.6	5.2	6.4	6.0	6.9	46.6			
• <b>House Of Blues</b>	8430 Sunset Blvd.	West Hollywood	213-848-5100	3	7	9	8.8	8.3	6.1	4.8	7.2	3.8	6.1	45.1			
• <b>Bar Deluxe</b>	1710 N. Las Palmas	Hollywood	213-469-1991	3	4	6	5.2	4.8	8.8	5.0	6.7	8.1	6.5	45.1			
• <b>Genghis Cohen Cantina</b>	740 N. Fairfax Ave.	Los Angeles	213-653-0640	5	20	14	7.5	5.4	7.7	3.7	6.3	6.7	7.1	44.4			
• <b>Jacks Sugar Shack</b>	1707 N. Vine St.	Hollywood	213-466-7005	6	8	4	6.0	6.4	7.8	4.1	6.6	6.6	6.6	44.1			
• <b>B.B. King's</b>	Universal Citywalk	Universal City	818-6BB-KING	6	11	11	7.8	7.5	6.3	3.8	6.0	6.2	6.5	44.1			
• <b>Spaceland</b>	1717 Silverlake Blvd.	Los Angeles	213-413-4442	8	13	10	6.5	6.8	6.4	4.3	6.3	6.6	6.1	43.0			
• <b>LunaPark</b>	665 N. Robertson Blvd.	West Hollywood	310-652-0611	9	10	12	7.3	6.3	5.8	4.5	7.5	5.3	6.1	42.8			
• <b>Roxy Theatre</b>	9009 Sunset Blvd.	West Hollywood	310-276-2222	10	1	3	8.0	7.5	6.3	5.0	5.9	4.7	5.1	42.5			
• <b>Alligator Lounge</b>	3321 Pico Blvd.	Santa Monica	310-449-1843	11	14	8	6.9	5.8	6.3	3.6	7.1	6.1	5.9	41.7			
• <b>Crooked Bar</b>	8121 Sunset Blvd.	West Hollywood	213-654-4887	12	—	—	5.8	4.6	6.7	4.1	6.4	7.0	6.4	41.0			
• <b>The Garage</b>	4519 Santa Monica Blvd.	Los Angeles	213-662-8202	13	—	—	5.8	5.2	6.5	3.7	6.6	6.5	6.6	40.9			
• <b>Coconut Teaszer</b>	8117 Sunset Blvd.	West Hollywood	310-654-4887	14	12	7	5.4	5.1	6.7	4.9	4.9	7.0	6.8	40.8			
• <b>Largo</b>	432 N. Fairfax Ave.	Los Angeles	213-852-1851	15	—	—	6.4	5.0	6.7	3.2	6.2	6.3	6.4	40.2			
• <b>Opium Den</b>	1605 1/2 N. Ivar	Hollywood	213-466-7800	16	19	—	5.8	5.2	5.8	4.0	6.8	6.0	6.5	40.1			
• <b>Blue Saloon</b>	4657 Lankershim Blvd.	N. Hollywood	818-766-4644	17	17	15	5.6	5.0	6.0	4.2	5.8	6.8	6.3	39.7			
• <b>Hollywood Moguls</b>	1650 Schrader Blvd.	Hollywood	213-4657449	18	5	—	6.3	4.8	6.2	3.4	6.3	6.8	5.7	39.5			
• <b>Mr. T's Bowl</b>	5621 1/2 Figueroa	Los Angeles	213-960-5693	19	—	—	5.4	5.1	6.7	3.8	6.3	5.5	6.3	39.1			
• <b>Whisky A Go Go</b>	8901 Sunset Blvd.	West Hollywood	310-652-4202	20	6	1	6.7	7.1	5.4	3.4	5.7	4.6	5.0	37.9			
• <b>Al's Bar</b>	305 S. Hewitt St.	Downtown	213-687-3558	20	22	22	3.8	4.3	6.0	3.7	7.2	6.7	6.2	37.9			
• <b>The Derby</b>	4500 Los Feliz	Hollywood	213-663-8979	22	15	—	6.9	6.1	4.9	4.3	6.9	4.0	4.5	37.6			
• <b>14 Below</b>	1348 14th St.	Santa Monica	310-451-5040	23	18	—	5.2	4.4	6.2	4.1	5.2	6.4	6.0	37.5			
• <b>Dragonfly</b>	6501 Santa Monica Blvd.	Hollywood	213-466-6111	24	24	13	5.5	5.2	5.0	4.3	5.0	5.5	5.3	35.8			
• <b>The Viper Room</b>	8852 Sunset Blvd.	West Hollywood	310-358-1880	25	16	19	6.9	6.1	4.3	4.0	4.9	3.8	4.7	34.7			
<b>AVERAGE SCORE PER CATEGORY</b>							6.5	5.9	6.3	4.1	6.3	5.8	6.1	41.0			

By Jon Pepper

In our Seventh Annual Rating The Clubs survey, in which MC polled a number of club-goers, musicians, journalists and industry reps, there were many interesting developments: a dramatic shift of power on the Sunset Strip, the rise of the Silverlake clubs, and a general shift in the interest of outlying areas in general.

Without a doubt, the most interesting development has to be the plunge of the Whisky over the past two years. In 1995, the Whisky topped our list, but last year fell to sixth place, and plummeted down to #20 according to those surveyed this year. But the Whisky wasn't the only Sunset Strip landmark to fall in the ratings in 1997. Last year's Number One club, the Roxy, finds itself sinking down to tenth place this year. In fact, out of last year's Top Ten, only the Troubadour remained stable, grabbing second place for the third consecutive year, after topping the chart in 1994. In terms of dependability, the Troubadour remains as solid as a rock on the local scene.

This year's survey also saw newer clubs like the Number One-ranked Billboard Live pulling in big numbers with their hi-tech

elements (Number One in both Sound and Lighting) and attendance (tying with the Troubadour in the How Often You Attend category) but scoring the lowest in terms of keeping ticket prices down.


In the territory of Silverlake, Spaceland, the Garage, and Mr. T's Bowl all had positive experiences in this year's survey, with Spaceland cracking the Top Ten, landing in eighth place, while the Garage and Mr. T's made their chart debuts. And the popularity of clubs outside the heart of Hollywood is not limited to the Silverlake area as Santa Monica's Alligator Lounge (rising to eleventh place from fourteenth last year) and 14 Below (dropped from eighteenth to #23), and North Hollywood's Blue Saloon (hitting the list again, in seventeenth place for the second consecutive year) all had their supporters in the survey.

As for how last year's surprise entries fared this year, Bar Deluxe, last year's surprising third place finisher, held its own, tying with the House Of Blues in the third position this year, and grabbing top honors in affordability (Club Costs), and Employee Courtesy. However, another one of last year's surprises, Hollywood Moguls, drop-

ped from fifth place to eighteenth.

The clubs that disappeared off last year's list are FM Station "Live" and the Roxbury, both of which have gone out of business, and Mancini's Club M and the Martini Lounge, both of which failed to score high enough to make this year's list. (Martini Lounge did finish at #26.)

Another interesting development is the rise of certain eclectic music clubs like fifth place Genghis Cohen Cantina (top-ranked in the Courtesy To Bands category), ninth place LunaPark (tops in Club Atmosphere), and fifteenth place Largo, all of which experienced increases in their rating. Also, moving up from eleventh to sixth place was B.B. King's, a leading blues club located in Universal City.

While the average scores in the various categories were down this year, this may be an indication of a drop in the club attendance figures, in which only two clubs scored over a "5," while this year's lowest rating in attendance was a 3.4, as compared to last year's 1.4. This would seem to reflect that musicians and fans are spending more time at a variety of venues, demonstrating a healthy L.A. club scene. 



ORLIND WEINSTEIN

## Dan Bern

**Label:** WORK Group  
**Contact:** Amanda Stark/Dan Bern Management  
**Address:** 1158 26th St., Ste. 411, Santa Monica, CA 90403  
**Phone:** 310-652-2205  
**Booking:** Jim Fleming/Fleming, Tamulevich & Associates  
**Legal Rep:** N/A  
**Type Of Music:** Folk  
**Date Signed:** September, 1995  
**A&R Rep:** Dave Margulies

When Ohio-born singer-songwriter Dan Bern packed up his belongings and bought a one-way ticket to L.A., he was convinced that it would take him a month or less to get a record deal. After all, he had one helluva demo tape burning a hole in his pocket, and he knew somebody who knew somebody else whom he believed worked in the mailroom at Interscope...or was that Warner Bros.?

But after eight years of pounding the pavement, endlessly playing the clubs, and getting nibbles from record companies that never bit, reality finally caught up with him. "L.A. has a way of stringing you along," Bern relates. "People stay here for ten years, because next week something might break. You become the horse and the city is the driver."

While almost anyone else probably would've thrown in the towel at that point, Bern decided to take his act on the road. And, less than two years later, he was putting his signature on a recording contract with Sony's WORK Group. Ironically, when he was "discovered," he was thousands of miles away from L.A. playing a festival. And it was a scout loosely affiliated with the Santa Monica-based label who saw him and opened the proverbial door.

His first meeting with WORK Group co-heads Jeff Ayeroff and Jordan Harris in L.A., he recalls, went something like this: "I walked into their office, played four songs while they were sitting on the couch, and they said, 'Well, we've never heard anything like this.'"

The result is Bern's self-titled debut album, which was released on WORK in April.

Bern's raw acoustic guitar strumming, harmonica blowing and vocal style have led many pundits in the music press to label him a Bob Dylan wannabe. Of course, like Dylan, he does classify himself as a folk singer...for the time being. "Everybody's been running from that label for years," he stresses. "And the nice thing about it is that now it's an empty playing field."

—Pat Lewis



DANNY CUMBI

## Treehouse

**Label:** Breaking Records/Atlantic  
**Manager/Contact:** Breaking Records  
**Address:** P.O. Box 5851, Columbia, SC 29250  
**Phone:** 803-779-3505  
**Booking Agent:** Cass Scripps/Metro Talent Booking  
**Legal Rep:** Mickey Shaprio/M.R.S.  
**Band Members:** Peter Riley, lead vocals, guitars, banjo; Paul O'Brien, backing vocals, bass; Keith Thomas, guitars, mandolin; Abe Juckes, drums.  
**Type Of Music:** Power Pop  
**Date Signed:** July, 1996  
**A&R Rep:** John Caldwell

To be successful, musicians have to have an audience, and go where that audience is. In the case of Breaking Records/Atlantic act Treehouse, whose debut, *Nobody's Monkey*, was recently released, the group knew that their sound was not typical of their musically historical home of Liverpool, England.

"Everyone was telling us that we sounded American," the band's Peter Riley recalls. "So, we decided to fly over[seas] and give it a whirl."

The band's manager, Dan Priest, financed a trip to Los Angeles, and what followed was a grueling schedule of nearly 20 shows in three weeks, with the members of Treehouse crashing nightly in a hotel room near the famous L.A. intersection of La Brea and Sunset. "It was pretty crowded," Riley remembers. But it paid off.

The night before their departure from L.A., the band was offered a chance to play an acoustic set at the Border's bookstore in Santa Monica, which, Riley notes, they hesitantly accepted. As they played at Border's, Sony's Jim Astranda happened to be browsing in the store, and heard what he thought was a great band.

The next day, he called his colleague, Tina Snow, and gushed about Treehouse. She, in turn, mentioned the group to scouts from Breaking Records, the label founded by members of top-selling Atlantic act Hootie & The Blowfish.

But the members of Treehouse, unaware of their buzz-band status, returned to Liverpool, only to be surprised by phone calls from Sony and Atlantic, upon their arrival home. A series of phone conversations resulted in Breaking Records VP and General Manager John Caldwell flying to the U.K. to see the group play, and they were soon signing on the dotted line.

"When I heard their demo tape, it was almost instantaneous," Caldwell explains. "Something about the music just clicked."

"It all seems right out of *Cinderella*," Riley notes with a laugh. "But over here, we feel we've finally found a home." —Eric P. Fleishman



KEN SHARP

## Arkarna

**Label:** Reprise  
**Manager/Contact:** Seamus Morley/Roll Over Studios  
**Address:** 29 Beethoven St., London W104LJ, England  
**Phone:** 0181-969-0299  
**Booking Agent:** Chris Dalston/CAA  
**Legal Rep:** Irving David  
**Band Members:** Ollie Jacobs, vocals; James Barnett, guitar, bass; Lalo Creme, guitar; Bid, drums.  
**Type Of Music:** Techno-dance  
**Date Signed:** April, 1997  
**A&R Rep:** Howie Klein

Aside from being young, good looking, English, and a part of the new electronic rock category that's all the craze, if you're wondering why Arkarna is worthy of attention, it may be because these young Londoners use *traditional* instruments to produce mod, pop, digital-sounding tunes.

Their debut album, *Fresh Meat*, was released in late August on Reprise, but the group admit that it took them little effort to gain a record deal.

"A friend of mine was working with Warner Brothers," explains guitarist/bassist James Barnett, "and he happened to be in the studio working on a project the same day Ollie [Jacobs, the group's vocalist] and I were mixing 'House On Fire' [Arkarna's first single, which is also featured on the *Batman & Robin* soundtrack]. I yanked him into the studio so he could have a listen. I put him in the sofa and turned up the speakers really loud; it blew him away. He went back and raved about us to the A&R people at Warner Brothers, he gave them the tape of the single, and that was it."

"We were lucky we had connections in the music business," Barnett adds. "It's like a family thing. It's a smaller scene in London than it is in America, and we were in the right place at the right time."

The group was signed in June of 1995, by WEA's Clive Black and Raz Gold. One must note that to be signed to a five-album deal off of one single is surprising and rare enough, but Arkarna wasn't even a band yet.

Singer Jacobs met up with Barnett at a London club, and the two hit it off. "James and I said that we had to try working together," Jacobs relates. "We found the time and did a little experimentation. We wanted to write songs together, and the first was 'House On Fire.' When we got signed, it was like, 'What happens now?'"

"We had brought Lalo [Creme] into the studio to lay guitar down on the single, and he agreed to join the band," the singer continues. "We got a drummer called Bid, who worked with us on some of our studio stuff, and we finally became a real band."

"The next time we get into the studio should be very interesting," Barnett adds, in conclusion. "Our second album will probably feel like we're recording our first." —Laurie Searle



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Trip The Spring

Contact: P.O. Box 45
Fullerton, CA 92836
Seeking: Label/Distribution
Style: Modern Rock

A powerfully-produced CD from an Orange County quintet that clearly demonstrates some strong groove-oriented rock.

Production.....7 Lyrics.....6 Music.....6 Vocals.....6 Musicianship.....7 [Gauge: 6.4]



Captain Smoothie

Contact: Chickenbone Prod.
219-239-4867
Seeking: Label/Distribution
Style: Rock

The opening song from this interesting quartet could be best described as "punkabilly," but elsewhere you get modern heartland rock from Indiana, complete with a rootsy feel.

Production.....6 Lyrics.....6 Music.....6 Vocals.....6 Musicianship.....6 [Gauge: 6.0]



Delray

Contact: Artist Hot Line
310-405-3870
Seeking: Label Deal
Style: R&B

This is silky smooth R&B—ballad after ballad—and while Delray is a competent songwriter and vocalist, there's nothing evident here that will really break him away from the rest of the crowded R&B/soul field.

Production.....6 Lyrics.....5 Music.....5 Vocals.....5 Musicianship.....5 [Gauge: 5.2]



Happy Hour

Contact: Artist Hot Line
714-859-7743
Seeking: Label Deal
Style: Alt. Rock

This alternative-based rock outfit from Orange County fritters around with some nice licks and demonstrates a nice melodic sense at times, but none of it comes often enough at this point in time.

Production.....5 Lyrics.....3 Music.....4 Vocals.....4 Musicianship.....5 [Gauge: 4.2]



Loni Rose

Contact: Evan Balmer
212-802-7404
Seeking: Label Deal
Style: Triple A/Rock

This singer-songwriter could possibly carve herself a niche in the female-dominated success stories that have filled the popular music universe as of late.

Production.....6 Lyrics.....6 Music.....6 Vocals.....6 Musicianship.....6 [Gauge: 6.0]



Six Ate Nine

Contact: Fred Wiseman
888-386-5689
Seeking: Label/Distribution
Style: Funk-Rock

Some slick, funky grooves and sterling production highlight this disc, but the songs don't quite attain the same level as their strongest attributes.

Production.....7 Lyrics.....5 Music.....6 Vocals.....5 Musicianship.....7 [Gauge: 6.0]



Ken Tamplin

Contact: Dan Howell
714-434-6222
Seeking: Label/Publishing
Style: Rock

This veteran singer-songwriter has had some successes in the past as a songwriter, and he still demonstrates some strong skills in that department.

Production.....5 Lyrics.....5 Music.....5 Vocals.....4 Musicianship.....4 [Gauge: 4.5]

DEMO SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions should include the following four items: 1. Cassette tape or CD with no more than three songs... 2. Unscreened black & white photograph... 3. Brief biography with a contact name and phone number... 4. Lyric sheet...

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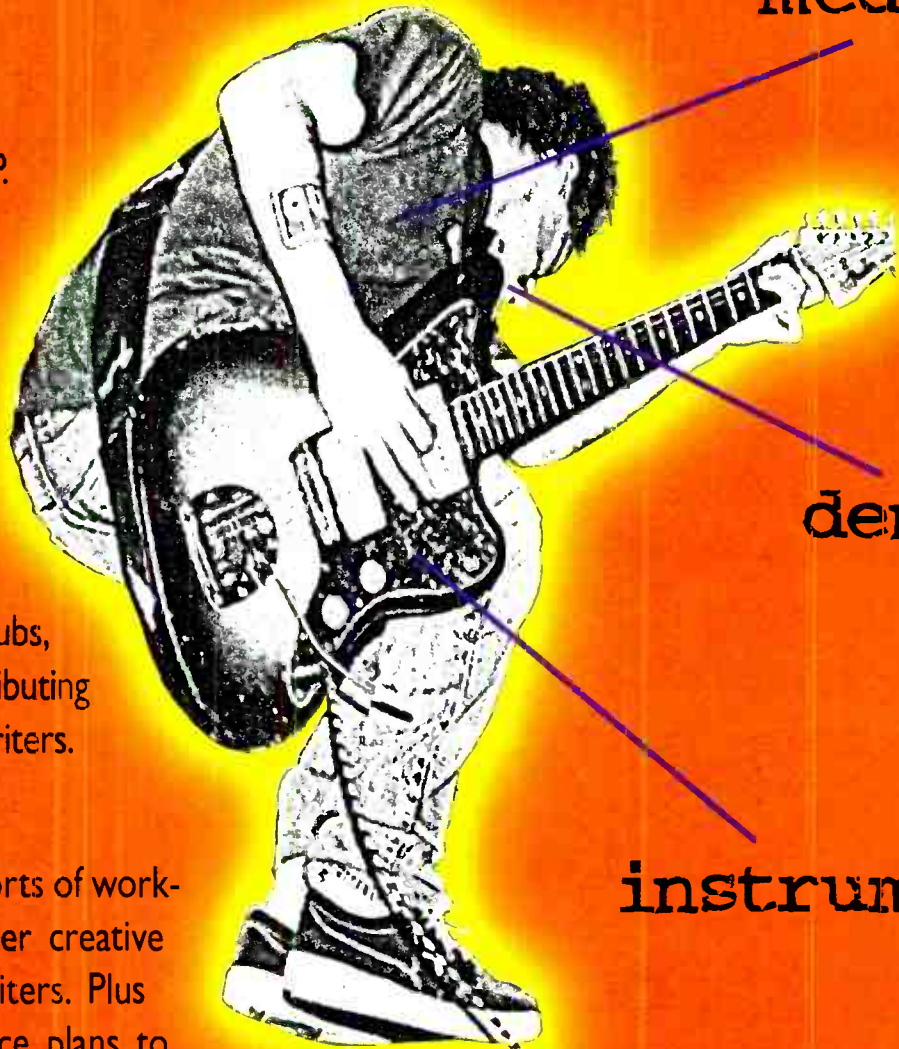
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Alice Cooper  
A Fistful Of Alice  
Guardian Records

1 2 3 4 5 6 7 8 9 10

Producer: Thom Panunzio  
Top Cuts: "I'm Eighteen," "Is Anyone Home?," "Only Women Bleed," "Desperado."  
Summary: This greatest hits live collection, recorded at Sammy Gagar's Cabo Wabo Cantina in Cabo San Lucas, Mexico, features guest appearances from the former Van Halen vocalist, as well as stints from Slash and Rob Zombie, and the result is loud, rude, hard rock that centers on Cooper's Seventies material. The veteran shock rocker, who turns 50 next February, shows no signs of age here, and you've gotta respect a guy who just plain refuses to grow up in public. —Ernie Dean



Eurogression  
The Rock Garden  
Street Records

1 2 3 4 5 6 7 8 9 10

Producer: Eurogression/recorded by Steve Albini  
Top Cuts: "Rhythm Method," "Desert Song," "When Love Turns To Hate."  
Summary: This album sounds like the one that could bring this veteran powerhouse trio to the attention of a bigger audience. This is guitar-driven rock that is melodic and raunchy at the same time—not an easy feat. The band says that the album was "recorded and mixed on analog tape and sounds much better on vinyl than this digital compact disc," but after grooving on this album, that's hard to believe. Contact Street Records at 803-588-4024. —Charlie Ray



Burton Cummings  
Up Close And Alone  
Hip-O Records

1 2 3 4 5 6 7 8 9 10

Producer: Mark S. Berry  
Top Cuts: "Undun," "Sour Suite," "These Eyes," "No Sugar Tonight/New Mother Nature."  
Summary: Having lost none of the vocal perfection that he honed as the leader of the Guess Who in the Sixties and Seventies, as well as during his successful solo career, this newly released solo concert from 1995 is hypnotic in its simplicity—just Cummings onstage, with a piano and his voice. Running through the best of his Guess Who material, as well as his solo hits, Cummings ends up giving the listener an inside look at brilliant songwriting simplicity. —Steven P. Wheeler



Fleetwood Mac  
The Dance  
Reprise Records

1 2 3 4 5 6 7 8 9 10

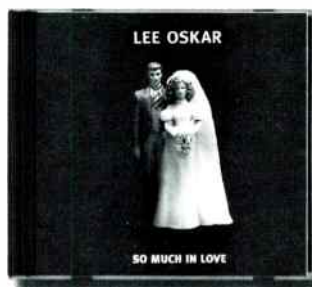
Producer: Lindsey Buckingham and Elliot Scheiner  
Top Cuts: "Big Love," "Bleed To Love Her," "Silver Springs," "Say You Love Me."  
Summary: The highpoint of this concert reunion is Buckingham's stellar solo rendition of "Big Love." Elsewhere, the addition of the USC Marching Band on "Tusk" and "Don't Stop" made for a powerful visual, but the novelty does not translate to CD. Of the new material, only "Bleed To Love Her" is substantial. The rest is pretty much a live run-through of familiar Mac tracks, with the notable exception of the hillbilly rendition of "Say You Love Me." —Steven P. Wheeler



Hercules  
Motion Picture Soundtrack  
Walt Disney Records

1 2 3 4 5 6 7 8 9 10

Producer: Alan Menken & others  
Top Cuts: "I Won't Say (I'm In Love)," "A Star is Born."  
Summary: Michael Bolton's Walter Afanasieff-produced take on the corny "Go The Distance" may be a big AC hit, but it's not Alan Menken at his best. The rest of the time, though, he's back to his gospel-tinged bag of tricks, which counteracts the sappiness. He's still not found a lyricist on a par with his old partner, Howard Ashman, but Menken still finds a way to contemporize ancient Greece into a toe-tapping realm. Danny DeVito all but steals the show with his adorable turn as Herc's mentor. —Jonathan Widran



Lee Oskar  
So Much In Love  
Zebra Records

1 2 3 4 5 6 7 8 9 10

Producer: Lee Oskar  
Top Cuts: "So Much In Love," "In The Pocket," "Whatta Day."  
Summary: The legendary harmonica player from War takes the listener on some surprising easy-listening excursions, as Oskar's harp seductively swirls around the sax of Larry Klimas. The results are intoxicating, and while some may call this background music, the truth is that this is uplifting, melodic and fun—moving from upbeat Van Morrison-like vibes ("So Much In Love") to more complex rhythms that harken back to his War days. One of those little-known albums that should find a place in your collection. —Charlie Ray



Various  
Reggatta Mondatta  
Ark 21 Records

1 2 3 4 5 6 7 8 9 10

Producer: Various  
Top Cuts: "Spirits In The Material World," "Can't Stand Losing You."  
Summary: This tribute album to the Police by the reggae world is a nice idea, but all we get is slight variations on some of the best material to come from the new wave movement of the late Seventies and early Eighties. Police and reggae fans (not that they're two separate entities) will probably find this to be an okay party album, but more mainstream Police fans will have little use for this good idea gone awry. Sting's two guest appearances (one with Ziggy Marley) are a welcome relief. —Steven P. Wheeler

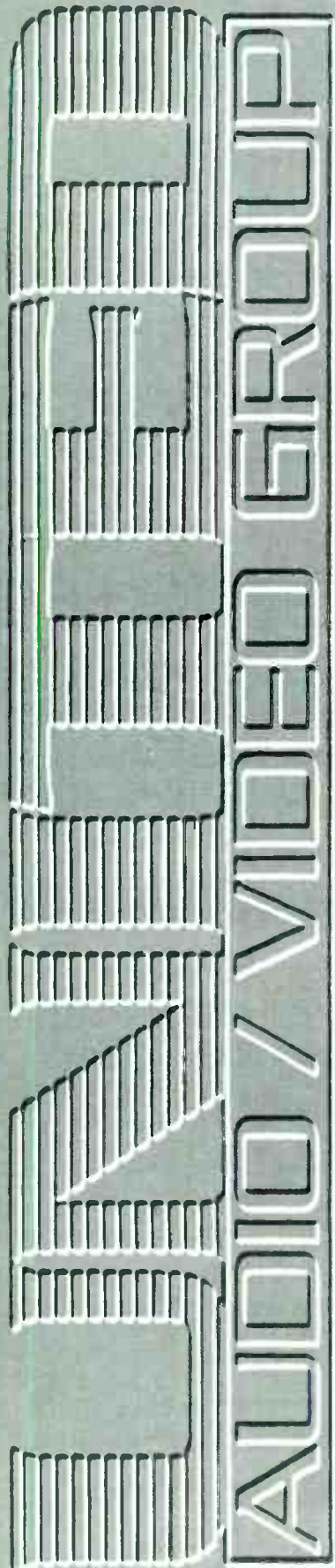


Robert Rich  
Numena + Geometry  
Fathom/Hearts of Space

1 2 3 4 5 6 7 8 9 10

Producer: Robert Rich  
Top Cuts: "The Other Side of Twilight," "Interlocking Circles," "Geometry."  
Summary: This double-CD set is a 'greatest hits' affair chronicling the last decade of music by top-notch instrumentalist Robert Rich. The songs are brimming with the sounds that make Rich one of the better musicians in the ambient 'space music' field. This is more than an hour of music you'd expect to hear on a better episode of "Musical Starstreams" on SoCal radio station, the Wave, but without the negative connotations often associated with the new age movement. —Tom Farrell





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The House Of Blues is looking to book more local, unsigned acts.

ROCK

The House Of Blues is actively booking as many local bands as possible to support bigger acts, something which promises to expose them to a larger audience. "We also try to headline local acts as much as possible, but our capacity, which is 1,000, sometimes limits us," explains HOB's booker John Pantle. "Our booking policy, as eclectic as it might be, firmly rests on the notion that local bands are the foundation for a thriving music scene." The club is also emphasizing Latin music, plus Hawaiian and other world music. Bands who feel they might be viable for the House Of Blues should send tapes, bio, press and other information to: John Pantle, House of Blues, 8439 Sunset Blvd., #304, West Hollywood, CA 90069.

In other House Of Blues news, the Jason Bonham Band will kick off their new tour with a benefit concert on Thursday, September 25 (the seventeenth anniversary of the untimely death of Bonham's father, John, the legendary stickman for Led Zeppelin). In addition to the Zeppelin covers and new material to be performed by Bonham's band (from their MJJ Music album In The Name Of My Father—The ZepSet, and their upcoming album, When You See The Sun), blues singer Deborah Bonham (John's sister) will open the show with her band. Proceeds from the show and upcoming tour will benefit the John Bonham Scholarship Fund, which provides financial support to at-risk girls, who are looking to advance their education in the arts. The VIP dinner, prior to the show, has long been sold-out, but the \$15 concert tickets are still available. Contact the HOB box office (213-650-0476) or Ticketmaster (213-480-3232).

And while we're on the subject of eclectic West Hollywood clubs, LunaPark is booking a lot of local acts, and is eager to hear what's out there. Send a package with music, photo, bio and press, along with information on where you have played before, what your draw has been, and how YOU go

about promoting shows (i.e. fliers, ads in the paper, parking your van with a banner outside of No Life Records, etc.) to: LunaPark, 665 N. Robertson, West Hollywood, CA 90069. While the folks at the club listen to everything, it could take about three weeks for a band to hear from them. LunaPark prefers things a bit different—esoteric and on the cutting edge—with an artistic flair for both the upstairs and cabaret level of the club. The cabaret level was a lucky charm for It's Me Margaret who went from there to the Battle Of The Bands semi-finals, which winds up September 1 at Universal City Walk. Admission is free.

Complaints from the neighbors in the Pico/Crenshaw area led to the recent closure of Jabberjaw, the venerable "all-ages" club. Visits by the fire inspector and the vice squad—the club was not cited on any of these occasions—coupled with the increase in crime, gave owners Michelle Carr and Gary Dent cause to pause about staying in the location they occupied for eight years. During that time, they often employed neighborhood residents to help load equipment, clean up, and keep an eye on patrons leaving the club to insure their safety in the crime-plagued area. Shows after Monday, August 4, were cancelled, and the club voluntarily shut down.

A report issued by police to Sylvia Lacy in Councilman Nate Holden's district office showed that Jabberjaw did not have a cafe entertainment show license; however, Carr and Dent have a receipt for the license, which never arrived in the mail. "We paid \$450 for something, and now we find out we don't have it!" laughs Dent. "We'd like a refund."

Along with responding to complaints from neighbors about noise and loitering at Jabberjaw, the councilman's office has been busy making sure that empty storefronts



Jason Bonham

stay graffiti-free, and that owners maintain their signage, as well as encouraging residents to participate in neighborhood block clubs in their community. Bands and fans are wondering why Jabberjaw had not been afforded the same consideration after eight years in that location. —Lisa Derrick



Blue By Nature will be among the blues acts returning to the Golden Sails Hotel in Long Beach.

BLUES

Hop City Blues & Brew, a new blues club, has officially opened in Anaheim. Located at 1929 S. State College Blvd., the club is spotlighting local and national blues acts. Opening night, on August 23, was held down by Johnny Dyer and his band, while upcoming shows include such locals as White Boy James on September 5 and Kal David on September 6, with national acts Teddy Morgan, Syl Johnson and Miss Lavelle White all appearing later in the month of September.

The club, which has a full restaurant with California Cajun cuisine, will be open Tuesday through Saturday, with live music every night. Bookings are handled by Darren Simonian, who can be reached at 714-978-3700.

Blues has also returned to the Golden Sails Hotel in Long Beach. Featuring Delta Edd and Big Al's Blues Band every Wednesday, and an assortment of artists on Saturdays, including Zola Moon on September 6, and Blue By Nature on September 13, this venerable venue is back. The phone number to reach the hotel is 562-596-1631. The room is booked by George Nadar.

On a sad note, legendary bluesman Luther Allison succumbed to the cancer with which he was recently diagnosed, and died on August 12 in Madison, Wisconsin. He was 57. Allison was currently on tour in support of his new Alligator Records release. The guitarist had released a number of well-received albums over the past several years, which he supported with energetic live shows. He was a truly great player who will be missed.

—Jon Pepper

COUNTRY

Look for a big change to take place October 19 at the Blue Cafe in Long Beach. Booker and club operator Vince Jordan has announced that Sunday nights will be devoted entirely to honky tonk and roadhouse music. Many southern beers will be in the house, ready to

consume, and there will be pool specials upstairs.

The Blue Cafe, which celebrated its five year anniversary in July, has been instrumental in the growth of the Southern California roots music community over the past few years, and their contribution to the various forms of blues is notable. The venue has even been immortalized in song by Brian Setzer. (The tune is covered by Hot Rod Lincoln on their latest CD, Blue Cafe, produced by Lee Rocker.) Jordan has been booking swing music at the Blue Cafe on Sunday evenings for the past several years. Known for blues and roots, the club also has a fine reputation for their "happy hour" entertainment. James Intveld, whose roots rock and honky tonk style is a Friday night staple, while other hot local talent like Big Sandy & His Fly-Rite Boys, Hot Rod Lincoln, Candye Kane, and the Paladins are just some of the artists that Jordan expects to present.

Honky tonk, hillbilly, rockabilly and roots bands interested in being a part of the Blue Cafe's honky tonk roadhouse shows on Sundays, should send a CD or cassette and a press kit to: Vince Jordan, the Blue Cafe, 210 The Promenade, Long Beach, CA 90802. Follow-up calls should be made to Jordan at Reel Music Productions (310-514-1796).

The Santa Ana Crazy Horse Saloon is under new ownership. Fred Reiser sold the honky tonk and restaurant, but will stay on for the time being to book national acts. Security head Al Hill will be booking locals such as Chris Gaffney, Billy Tulsa & the Psycho Crawfords, Jann Browne, Kevin Bradford, Rick Shea and Spaghetti Western. Hill will also be booking C&W favorites the Doo-Wah Riders, who just wrapped up a very successful four-night stand at the Orange County venue, as they celebrate their 20th year together. Hill has announced that the Doo-Wahs will be back September 24-27th.

Local bands should send press kits, with either a CD or cassette, to: Al Hill, 1580 Brookhollow Dr.,

Santa Ana, CA 92705. You can contact Hill at 714-549-1512.

New bands interested in making an initial contact with the club's booker should take part in the on-going "Talent Night," a Thursday night feature of the Crazy Horse. Bring either your own instrument, or sheet music for the backing band. Be there by 7:30 to sign-up.

—Jana Pendragon

## JAZZ

**Benny Carter** is a true wonder. A major altoist, arranger and composer (in addition to being an occasional bandleader and trumpeter) since 1927, Carter recently celebrated his 90th birthday at the **Hollywood Bowl**. It was the best-planned jazz concert at the Bowl in several years—an all-star tribute that featured dozens of top jazz musicians.

With **Quincy Jones** offering commentary throughout the evening, the **Clayton-Hamilton Jazz Orchestra** (with such guests as trumpeter **Byron Stripling** and altoist **Antonio Hart**) started off the night with a strong mini-set. Altoists **Phil Woods** and **Herb Geller**, and tenors **Mel Martin** and **Jimmy Heath** revived a few songs from Carter's classic **Further Definitions** album, and **Buddy Collette** did a close Carter imitation on "Just Another Day For Love." One of the evening's low points was provided by **Diana Krall** who, while backed by the **Clayton-Hamilton Orchestra**, looked awkward and had great difficulty finding the correct key during three songs; talk about overrated!

Brilliant young trumpeter **Nicholas Payton** played a wa-wa version of "Blues In My Heart" (reminiscent of Clark Terry), in duet with guitarist **Kenny Burrell**, and then jammed on a couple of tunes with a quintet that included pianist **Gerry Wiggins**, bassist **Ray Brown** and drummer **Roy McCurdy**. Phil



**Nicholas Payton**

Woods performed a ballad, the Clayton-Hamilton Orchestra premiered "The Benny Carter Suite," and then the great man, himself, appeared onstage. Carter, who walks as if he were 50 and plays like a 30-year old (he's not really 90, is he?) was in prime form on "Misty," and teamed with Woods on "Evening Star." Imagine being at the top of one's field for 70 years!

Elsewhere, innovative altoist **Arthur Blythe**, teamed up with legendary pianist **Horace Tapscott** (along with the rhythm section of bassist **Roberto Miranda** and drummer **Donald Dean**), to create some passionate inside/outside jazz at the **Jazz Bakery**. Digging into both standards and originals, Blythe and Tapscott played frequently wondrous music. At Burbank's **Starlight Bowl** (an attractive venue that should feature more jazz concerts), **Pete Escovedo** (with daughter **Sheila E**) and his four-horn nonet, performed some exciting Latin jazz before being followed by altoist **Paquito D'Rivera's** impressive quintet. And, at **Moonlight**, the influential arranger **Bill Holman** led his orchestra through very original reworkings of Thelonious Monk material; their recent **JVC** d'sc is well worth picking up. —**Scott Yanow**



**James Intveld** is pictured onstage at the Blue Cafe in Long Beach.

## BOOKER PROFILE

# STEVE ZEPEDA ZEPEDA PRESENTS



**A**native of Long Beach, Steve Zepeda is a well-known personality around his hometown music scene. The founder and President of his own booking firm, Zepeda Presents, it is Zepeda's love of the music that has propelled him to turn a hobby into a full-time career.



**Steve Zepeda**

**Clubs:** The Foothill  
The Blue Cafe (Monday Nights)  
**Mailing Address:** 996 Redondo  
Ave., #3, Long Beach, CA 90804  
**Phone:** 562-984-8349

At different times over the years, Zepeda has worked as a deejay, a fanzine writer, a bar talent buyer and publicist, not to mention also trying his hand at management. In fact, between the years of 1977 and 1981, Zepeda even owned and operated his own record label, Beat Records.

While he is perhaps best known for his booking work at the Pike and Bogart's in Long Beach, where he established himself as a credible professional who was dedicated to furthering the Long Beach music scene, today, he continues that tradition with his current booking duties at the Foothill, as well as handling Monday nights at the Blue Cafe.

Since his early days as a booker, Zepeda has always put an emphasis on quality.

"I have set high standards for myself," he says. "There are so many acts who want to work with me that I haven't booked, [and] my high standards may be the reason."

Listing the numerous artists that he has fancied over the years is an overwhelming task, and runs the gamut from well-known and successful acts to more underground bands. As he is quick to point out, "I do book quality unknown acts, too."

Zepeda's professional philosophy is a simple one: "It's got to be fun. I am concerned with the level of entertainment. The people who come to my shows should have a good time." The policy for his "Alternative Mondays" shows at the Blue Cafe is equally simple: "I try to foster the local Long Beach music scene, whatever that may be. Here, I am trying to encourage a lot of different types of music."

However, his booking chores at the Foothill demand a special slant—mainly because of the club's legendary status. "Seeing as the Foothill has a long tradition of country and rockabilly music, I try to book at least one country or rockabilly show each week. After that, it's roots rock. I book out-of-town acts at the Foothill, and am making it a touring stop [for national acts]."

"Monday nights at the Blue Cafe," he continues, "are aimed at mostly local acts. Even then I am going to book a good alternative touring act if I feel it will make for a good night."

Picking talent is an innate sense that Zepeda possesses, but if he feels that he needs a second opinion, you can find him looking to **Aller Larman**, the manager behind the rise of veteran Orange County act **Big Sandy & His Fly-Rite Boys**. "I've always respected Allen. He's fair. And I have a rule: If you're looking for quality bands, ask the people you're working with." And, over the years, both Larman and "Zepeda's rule" have served the booker well.

Always on the lookout for new talent, Zepeda says that he gets about 30 artist packages submitted to him each week. "There is no conceivable way I can help everyone. I wish I could." Being a one-man operation Zepeda concludes, "Sometimes I'm just not able to get to things as quickly as I'd like to. Patience is a must."

Interested parties can send their press kits to Zepeda Presents at the above-listed address. Tell him that *Music Connection* sent you.

—Jana Pendragon



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**The Best Of Simple: Soul music filtered through the alternative scene.**

**The Best Of Simple**

*The Troubadour*  
 West Hollywood

**Contact:** Artist Hot Line: 213-957-4633.

**The Players:** Chris Pierce, vocals, harmonica; Nalle Colt, guitar; Mitch Turner, bass; Rick Wheeler, drums.

**Material:** The Best Of Simple play a brand of soul music that is filtered through the alternative scene, with sensitive, autobiographical lyrics, like some of the current singer-songwriters. This doesn't mean that their music doesn't swing, because it does. This is smooth soul music, a la Al Green or Bill Withers; date music—the kind of music that puts someone in the mood. They have love songs—both tortured and joyful—and some very personal songs, as well. The entire set, sans the encore, was original material, and dynamite material it was. The sole cover of the night was Bill Withers' "Ain't No Sunshine," a song that fits the sound of this band to a tee.

**Musicianship:** This group is based around the sound of Pierce's voice. He provides smooth and soulful vocals, that inject meaning into every word of every song. On its own, Pierce's voice would be enough. But backing him on guitar is Nalle Colt, who plays solos that fall somewhere between the JBs and P-Funk; Colt can really swing. Turner lays down a funky bass line, that fits right into the soul groove, and drummer Wheeler makes sure that the rhythm is funky and keeps moving.

**Performance:** Pierce is a great front man. He gets worked up, and then the place starts to rock. He has a little shriek that would make both James Brown and Sly Stone very proud. By the time the band hit the stage for the encore, the audience was revved to the max. The decision to close with the Bill Withers tune was inspired, as it showed exactly how poised and in control this band is; they took this

very distinctive song and made it their own.

**Summary:** The big question here is why hasn't someone signed this band yet? This is a group that is ready and waiting for the right opportunity. They are ready to rock and they have all the right tools.

—Jon Pepper

**Billy Sheets & The  
 Blue Diamonds**

*The Derby*  
 Los Feliz

**Contact:** Artist Hot Line 213-669-7382

**The Players:** Billy Sheets, vocals; Dave Melton, guitar; Paul Eckman, bass; Sinclair Lott, drums; Justin Rinehart, piano; Katice Buckingham, tenor sax; Steve Catalano, tenor sax.

**Material:** If you call for your swing-time to be soft as silk, Billy Sheets & The Blue Diamonds will cover it. With big band sounds and smooth arrangements, Sheets' ensemble plays a variety of covers and a few originals, as is common practice with this kind of music. Although their musical arrangements tended to be standard, the vocals here were anything but usual. Sheets has a way of interpreting the songs that puts them into a new light. His rendition of "Sweet Sixteen" was so expressive that it gave the song new meaning, "Chickens" was a hot little number that had the dancers moving, "Mary Anne" offered Latin rhythms for the tango crowd, and "Last Laugh"—a West Coast swing—had the room so hot you'd have thought that it would melt. It was an impressive display of styles and moods, handled with the cool of an upscale cabaret act. This music isn't of the gut-busting variety that other swing bands deliver, but it will move you out of your seat.

**Musicianship:** The Diamonds are a solid group of musicians, some of whom appeared to be playing with Sheets for the first time that

evening. Rinehart's piano was featured on a couple of songs like "Sit Right Here" and "All of Me," and, even though he wasn't miked or monitored properly, his playing was perfect. In fact, several people asked for the piano to come up in sound. Buckingham and Catalano had to read from sheet music, but still managed to add that big band sound. Eckman and Melton kept a smooth groove going that held all of the other players together. And Sheets' warm tenor voice highlighted each song, not only with his velvet vocals, but with an emotional ingredient that brought it all to another level. The true art behind Sheets' vocals is his "take" on each line of a song. He made each word count, moving you with him in his inimitable style.

**Performance:** Because the horns appeared to be new to the group, the set didn't flow as easily as the music. The momentum was slowed down a few times by the musicians trying to find their proper places. More than once, Sheets had to go over and direct one musician or another, affecting the pace of the show. As for himself, Sheets' style is almost lounge-like, but with a restraint in his gestures and mannerisms. It's a very controlled but emotionally effective performance with a laser-like focus on his vocalizations.

**Summary:** This was an easy-going, enjoyable evening of swing, and just plain fun. Billy Sheets & The Blue Diamonds gave a great big heart to a Saturday night.

—Bernard Baur



**Billy Sheets & The Blue Diamonds: West Coast swing.**



The Deadbirds: Hooligan rock & roll with punk/pop influences.

### The Deadbirds

Coconut Teaszer  
West Hollywood

Contact: Ken Kunan, Side Door Management: 818-985-7179

The Players: Kevin Jolson, vocals; Tommy Norton, guitars; Tim Leahy, bass; Bruce Dworkin, drums.

Material: The Deadbirds bash out hooligan rock & roll with punk/pop influences. Fans of Hanoi Rocks, Johnny Thunders, the Damned and the Sex Pistols will appreciate the Deadbirds' raucous, coughed-up sound. Like any band worth their weight, the Deadbirds dredge their influences from a better generation of sounds, rather than following too many of the club circuit bands that are half-witted enough to clone what they see on MTV, rather than working to become the next MTV idols. This is tomorrow's sound culled from yesterday.

Musicianship: North Englander Kevin Jolson knows the value of the musical ethic espoused by his countrymen the Sex Pistols and the Buzzcocks: get the job done and put your soul into it, not your piano lessons. While his fellow U.K. scribes Ben Doone and Phil McEvitee once touted that 'you could stuff all of punk rock's talent into your left eye and still not suffer from impaired vision,' Jolson and his mates march to the beat of a different drummer...er guitarist: Johnny Thunders, who vaunted, "Rock and roll is simply an attitude, you don't have to play the greatest guitar."

Performance: Clad in a shiny white outfit, Jolson is the Marc Bolan of 21st Century bash pop-punk. His strong presence and unabashed delivery are the heart and soul of the Deadbirds. The cool kids from Silverlake might find Jolson to be a bit too showy, but the Coconut Teaszer crowd quickly warmed up to his in-your-face persona. I can't

help but feel that the Los Angeles music scene could benefit from someone who puts a bit of 'umph' into their performance, which Jolson does.

Summary: The Deadbirds continuously pack in the big crowds at the Coconut Teaszer, and part of that is due to the fact that they're a far cry from the scads of shoegazers littering our club scene. Musically, the Deadbirds have the fury of Warrior Soul and the contagious punk pop of the Buzzcocks. And, with a front man who's part T-Rex and part Tyrannosaurus Rex, you can, at the very least, count on an entertaining show. —Jon Ritchie

### Jimmy "O" & Code Blue

Scruffy O'Shea's  
Marina Del Rey

Contact: Doug Deutsch: 213-463-1091

The Players: Jimmy "O," vocals, guitar; Harlen Spector, keyboards; Craig Pilo, drums; Guenther Kapelle, bass; Rico Zagona, percussion.

Material: Jimmy "O" & Code Blue crank out contemporary crossover blues, without any limitations or restrictions placed upon them by tradition or market category. Lively and exciting, they bring you to the brighter side of the blues. Whether framed in traditional blues, rock, funk or a boogie woogie shuffle, variety is the spice of this band's sound, and they have some outstanding material to highlight it. "Hear That Train Come" blasts at you with a rhythm that sounds like a freight train building up steam; "She Won't Do It But Her Sister Will" is a hilarious hard rock blues number; and "I Don't Wait, I Don't Need" expresses the joy of the blues from the fresh eyes of a child. Jimmy "O" has a unique take on the blues: fun, uplifting, and charged with extraordinary energy. The fact that this group chooses not to play straight blues, but rather freely borrows from other genres, broadens its appeal beyond your typical blues band, and allows them to play blues-only venues. This group will fit nicely into any lineup, if you like variety and excitement in your music.

Musicianship: Jimmy "O's" style is flawless, and he plays with an authority that's awesome. His growling vocals can take on a lighter sound when a song calls for it, and he's very good at changing attitudes to fit the lyrics. But it's his guitar playing that is truly his strong point. When Jimmy jumps on his axe, he can play with the best of them. His guitar shouts and

weeps, cries and laughs, and screams right into your soul. Nevertheless, Jimmy is surprisingly generous with his band, Code Blue. Every single member had an extended solo at one point or another, with each as good as the last. Spector's organ has a blues swagger that seems to undulate the stage, and the rhythm section of Kapelle and Pilo kept a driving beat going, moving smoothly from one mood to another, in a style reminiscent of Santana. And Zagona is a congo player extraordinaire, who popped different rhythms into every song, counterpointing off the bass and drums. This group is tight and focused, and clearly knows what they want to do.

Performance: Most of the action onstage—solos excepted—was all Jimmy "O." He was hyper, fun, and into it from the get-go. He'd have the audience worked up by telling a story about the song he was about to play, then launch into a performance on the guitar that would find him doubled over, with his forehead almost touching his boots. He played so hard that the sweat was pouring out of him. The band kicked it up a notch, and he extended it even further—bending, swaying and reaching to the sky until you'd think his back would break. This is one of the most energetic, intense and moving performances you're likely to see at any blues house. This band kicked, moving the crowd out of their seats and onto the dance floor right up to the edge of the stage. And even more remarkable, some didn't even stay around for the headliner that evening—Jimmy "O" & Code Blue were enough to satisfy them. Summary: This is a band unique in its approach to the blues. They are not tied down by its format, but rather expand its boundaries. It's still blues at its essence, but they take it to different places, and it makes everybody feel good. —Bernard Baur



Jimmy "O" & Code Blue: Atypical contemporary crossover blues.

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## CLUB REVIEWS



FRANK HILLMAN

**Junkdrawer: Alternative rock with no sharply-defined parameters.**

**Junkdrawer**  
*Coconut Teaszer*  
West Hollywood

**Contact:** Get Crackin' Entertainment: 818-509-1050

**The Players:** John Cochran, vocals; Tony Morrison, guitars; backing vocals; Shawn Strachan, bass; David Jordan, drums.

**Material:** This band delivers a capable set of material that would appeal to fans of everyone from Counting Crows to Brother Kane and the Dave Matthews Band. Their sound is that of alternative rock, without any sharply-defined parameters, which translates into innocuous radio appeal. Somebody should wake up the masses. While their material is palatable on the whole, Junkdrawer still needs a couple of really strong songs to bring them into the big-time 'hit single' category. Also, their songs cry for more accompaniment in the backing vocal department to help flesh them out.

**Musicianship:** In today's world of alternative music, any display of outstanding talent is immediately frowned upon as "uncool." Half of this mentality comes from an understandable reaction to the technical friils of Eighties rock and pretentious tarts like Yngwie Malmsteen, while the other half comes from the sad fact that most alternative musicians are inept and simply couldn't forge a display of outstanding talent if their lives depended on it. Junkdrawer accomplishes their musical chores without any of those showy displays, but looking at guitarist Tony Morrison, you get the distinct feeling that this guy could probably just set his fretboard on fire if he felt like it. Unfortunately, the alternasnoobs currently in power would frown on such a display of skill. It's a pity. No wonder there are no new Eddie Van Halens.

**Performance:** Junkdrawer gets the job done without stepping outside the imposed talent confines of today's stuffed flannel shirts. With the exception of a couple of early flaws—probably due to the monitors—Junkdrawer's rhythm section is pretty much on the money, and Cochran's vocals are steady and reliable, with a pleasing tone. One area that Junkdrawer should look into improving is their backing vocals. If this band had good, strong backing harmonies, it would really help put them over the top, and separate them from the pack; a distinction which they need.

**Summary:** Junkdrawer is a good band that would benefit from some fine tuning, and a shot-in-the-arm in the songwriting department. The hit songs separate the men from the boys, the signed from the unsigned. Their material makes for an enjoyable evening on the club circuit, but they're going to need a bit more to be able to hold a club-goer's attention for a full 45-minute set. Still, keep your eye on this band; they have the building blocks to evolve into a reliable AOR major label act.

—Frank Hillman

## Mu

*14 Below*  
Santa Monica

**Contact:** Cave Poodle Records: 213-969-2482

**The Players:** Wren Andre, vocals; Chris Demcak, guitar; Dan Barnes, bass; Evan Urkofsky, drums.

**Material:** With a female lead vocalist who seems to be more influenced by Trent Reznor and Jim Morrison than by any of the ultra-femme singers so prevalent now (see Jewel, Meredith Brooks) and a male bass player in a shocking pink mindress and fishnet stockings, this is a band that is definitely having fun with gender boundaries, among other things. One part NIN, one part Hello Kitty, they manage to be dark and kitschy at the same time. They are valiantly trying to put the "play" back into "playing out." The title cut of their

CD, *Traci Sez* (as in, "Traci sez I'm immature/too much potty mouth"), is their strongest, most accessible song, and also one of their newest. The toy piano played at the intro, and Andre singing in a little girl voice, give it a cuddly, somewhat eerie feel, kind of like eels. Another standout in the set was the Reznor-penned "I Do Not Want This."

**Musicianship:** Mu's overall sound is drum-heavy, with an emphasis on vocals, which is a smart choice. The lead vocalist and the drummer seem to be this group's biggest draws, or, at least, its strongest assets. Andre has a powerful voice that is able to go from sweet little girl to screaming banshee within a few measures. She is able to maintain great vocal control throughout the set, without losing the power or passion behind the notes. Drummer Urkofsky claims to be a big fan of Yanni's, but his chops are strictly John Bonham. His heavy-handed drumming gives the band a hard, dark feel that suits the music well. And though guitarist Demcak and bassist Barnes are more subdued in the musical mix, their personalities are anything but.

**Performance:** At times, this band reminded me a little of the B-52's. They don't really sound like them, though Andre's vocals are able to emulate their high-pitched shrieking. Rather, Mu incorporates that cartoonish quality into their performance, with bright outfits and toys onstage. They told me that they're starting their own comic book, and it's not surprising. They have a good sense of humor as a band, making silly sexual innuendoes and eating Cheez-Whiz off of each other. These guys are not at risk of taking themselves too seriously, and that's something which sets them apart from a lot of the other bands out there. Their campy playfulness works well, and is something that has not been seen too often since the early Eighties.

**Summary:** Overall, Mu's songwriting is adequate, but it is also their weakest link. If more of the material could be brought up a level, this is a band that could be taken seriously, even if they don't take themselves that way. —Amy DeZellar



ROD GORMAN

**Mu: One part Nine Inch Nails, one part Hello Kitty.**



Photo: Rita-um

Double Life: Punchy, jangly guitars wrapped in a garage rock blanket.

Double Life Coconut Teaser West Hollywood

Contact: Artist Hot Line: 310-798-9154

The Players: Pace Alexander, vocals, bass; Max Frost, guitar; Joey Rollins, guitar; Yakky Wade, drums.

Material: Double Life roll, pitch and yaw through a short, sweet melange of antics that brought to mind the structured anxiety of Wire and the heartfelt personal discord of the MC5. Tunes like "Psycho" embody the over-the-shoulder aspect of Double Life's songwriting: diffident chunks of guitar—nonchalantly hurled by Max Frost—with the jagged bits sticking to the roof of your mouth; punchy, jangly guitar chops wrapped in a seditious garage rock blanket.

Musicianship: Pace Alexander's vocal essence is like the inextricable anima of two bald men fighting to the death over a comb. His singing will not make him a great vocalist, but his vocals will make him a star. Frost is Double Life's reluctant musical center of gravity. Coming from the same punctual guitar school as Echo & The Bunnymen's Will Sargent and U2's The Edge, Frost mixes dissolute intellect with claustrophobic tension.

Performance: Alexander is this act's self-accepted avant starlet—part Sammy Hagar, part Yoko Ono. Clad in silver boxer trunks, Alexander's involvement with the crowd was limited to the indispensable interactions. Frost remains wrapped up in his guitar work throughout, dispensing glassy riffs with the amused indifference of a bus driver who doesn't care whether or not you have exact change.

Summary: Arthur Koestler once said, "If the Creator has a purpose in equipping us with a neck, He surely meant us to stick it out." Double Life stick their collective neck out to the point that you could land a small airplane on it, and still have enough room for the collected works of H.P. Lovecraft and three cases of your favorite brand of rum. Fans of the Euclidean paranoia of bands like Wire and Poly-rock (particularly songs "Bucket Rider" and "Green Light Go," with their almost automated sense of delivery) will appreciate the controlled distress of Double Life's songwriting prowess. This group is highly recommended.

—Tom Farrell



Photo: Grouper

The Marc Harris Band: All over the map.

The Marc Harris Band

The Troubadour West Hollywood

Contact: Artist Hot Line: 818-993-7737

The Players: Marc Harris, vocals, guitar, percussion; Gabriel Moses, guitar, vocals; Jon Bolton, bass; Dieter Wienzetti, drums; David Leach, percussion; Cindy Boyrquin, vocals; Alison Wedding, vocals; Jim Reed, sax.

Material: Even though the Marc Harris Band has some strong material, that material is also this group's biggest problem. Simply put, their songs all over the map, going from rock to Latin to smooth jazz to wherever. This is a band that needs to figure out exactly what genre they want to work in and focus on that one area. There are also shortfalls in some of the lyrics, and, at times, the words to their tunes can be very maudlin, trite and clichéd. Reworking some of their material wouldn't hurt.

Musicianship: This band has both strong points and weak points in the area of musicianship, but the strong elements do outweigh the weak. The biggest complaint is Harris' voice. There are moments when he reaches for notes that he should just let go. That said, the rest of the band, and even Harris, himself, are very good musicians. Led by the excellent guitar work of Gabriel Moses and the wonderful percussion of David Leach, this band does have some players. It also benefits from fairly good vocal harmonies between Harris, Moses and backup singers Wedding and Boyrquin. Saxophonist Reed also stands out, but, unfortunately, he does not play on every number.

Performance: The show moved along with good energy and chemistry between the band members. There were several percussion jams between Harris, Leach and Wienzetti, which were very good. In fact, this type of playing should be accentuated in the future, as it carries the show to another level. Harris is a good frontman with plenty of charisma and some good patter going between songs. He also leads the band, and always keeps the chemistry between the players flowing and relaxed.

Summary: This group carries a mixed bag of tricks, without enough attention focused on its best parts. More work is needed here, if the Marc Harris Band is to succeed in the big leagues.

—Jon Pepper

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•Singer/sngwrtr/piano man a la Billy Joel, Elton John sks band or 1/ke-mindd musicians Age in 20's Elliot 805-376 3078 or gress@roncantric.net

20. VOCALISTS AVAILABLE

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•Dynamic, passionate fem voc w/dance kng for pro 90's band w/future & style Intls Nina Hagen, Sngdancer, Concrete Blonde, Faith No More, Killing Joke. Contact Gody 310-659-1969
•Fem sing/sngwr/w/our, recrdng exp sks estab all jump'n, juv'n swinging prj Intl Cake, No Doubt, Squirell Nut 310-838-9602 leave msg
•Fem voc w/wide range & passion sks band or solo partner Intl McLaughlin Serious people only nd apply Jenna 310-398-5894
•Fem singer kng for gud plyr to work on the Strip 213-463-0820
•Fem singer w/record release kng to hook up w/cover band. Blues rock, rock. Also avail for paid gigs, for records, &ндіrks 818-905-4545
•Male voc model w/fener like George Michael, degree in music, kng for bckgrnd work w/sngnd group or paid gig Clark 818-788-4884
•Rock voc, 20 Intls G & R, Aero, Queen, Stones, Zep, Beatles sks band Call Coy Clark at 310-453-4447
•Fem singer/sngwr, early 30's, sks muscians to form band/CD Melodic tunes w/dge M Sweet, Replacements, Nirvana, Artistry Hearl, humor import Amy 310-453-9562
•Fem voc avail for demos, sessions, Top 40, showcass Lead & bckgrnd Tape avail Pro 818-769-7198
•Fem voc sngwr/w/ots of exp pwrfl gspel/R&Bchops sks work ASAP, working band, studio sessions Intls Faith, Whitney, Patti Labelle, Debbie Lee 818-816-5746
•Flamboyant singer w/vox sks to join or form unique band

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w/trng sngwrng that combines Brit pop, disco, new wave & punk 213-933-7926
•Long hair surfer-type sks punk/skate/surf band Raw integrity but pro at 818-986-3431
•Highly creatv voc avail Confident & revolutionary w/music & lyric ideas In your 20's & ready to make it happen 213-673-0332
•Innsane, slick sng/sngwr avail for NIN, Tool, Ministry Intl band. Hwy, dark, electric sampling band Dedicated, motivated, gud lyrics, ideas, nd you Tony 818-882-0249
•Lead voc avail for aggress pwrfl hvy metal or rock & roll band Intls Metallica, Pantera, Blik Sabbath Career mndd No drugs whatsoever! Kevin 310-454-5900
•Lead voc avail New or estab prj Old school vibz, swingin', sleazy jazz, hvy groove Intls Morphine, Criminals Cake Pro at Recrdng, touring exp 818-761-7795
•Expd pro male, attractive, versatil, 38 yrs old, Rod Stewart, Michael Bolton, Bob Seger, Sting, Pwrfl lead tenor, indie con- tax sks sngwr, sessions, tours, Steven 310-587-1528
•Pro tenor voc, vary versatil, avail for demos, gigs, prjcs Lead & backup J R 818-884-2146
•Kng for all girl band for leadR&Bsng'r a la Maxwell, Sean Patterson Pts call 213-465-9595
•Lyricist/voc w/sngwrng skills kng to join hvy rock, alt, hip-hop blend band Plays keybrd & works w/fem voc, too Rage, Beasties, etc Newman 909-396-4757
•Male voc sks hof R & B, hip-hop stl Must be serious, dedic- ated muscians. Lots of live studio exp Ready to go! 805-943-0960 or chris\_jacobs8@aol.com nasa go
•Male lead voc w/big pwrfl voc sks blues rock or 70's style HR band Intls Jack Bruce, Greg Allman, Paul Rogers Also avail for demos Nalhan 818-243-2696
•Male singer, 26, 3 octaves, sks dark hvy metal band Intls Manson, Type O, Zombie, Sabbath, Glenn 213-469-3726
•Pwrfl male baritone, C/fenor, 37, talented w/some exp, sks other sane muscians Any style but HR considered. Serious about rehrls John 818-760-1717
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•Fem voc avail to join/form 60's to 70's aggress rock & roll cover band for money/fun Must be serious & dedicated 213-850-7673
•Versatil fem voc sks well booked show or Top 40 band Serious calls only 818-398-8862
•Voc, drums & guit avail to compile org HR act w/balls Pro mgmt & matrl. Serious only. 714-650-9944
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•Wide range, high intensity voc sks HR/nr bluesy outfit a la ZZTop, Aero, Stevie Ray Vaughn Mark 818-845-5275

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•Fem christian gospel singer is kng for a christian gospel producer w/fat, funky beats R&Bsongs, Favorites Kenny Lattimore, Kirk Franklin 213-291-9043 or 213-288-8624
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•Fem preferrd by energetic & creatv rock w/dance w/lyng of groove Sngwrng/lyrics a plus, Team plyr, pros only 213-660-4505 or 818-832-5182
•Fem singer ndd to groove w/band Sneaker Pimps, Garbage We've got mgmt, label int. You've got commitment, charm JP 213-933-3637
•Fem singer w/nd for recrdng/ggng w/alter band, e.g Radiosh, Pumpkins, Serious only, gis Chadwick 310-827-0708
•Fem voc ndd for recrdng prj w/label int R & B, pop, dance, high energy Pts call Larry 818-884-5978
•Fem voc ndd by estab 90's rock band Pearl Jam style, hvy to melodic Have gigs, demo & int Expd, pro & commtd No drugs Michael 310-316-1359
•Fem voc ndd to join LA band Sneaker Pimps, Ruby, Call Me Dedicated & serious only No grunge girls, Zitoon@earthlink.com
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sion, conviction & sense of beauty. Infilis Beatles, Bunnymen, Cocteauus, etc. 213-961-1970 or email dan.del@mc1.com... Fem singr. Paid studio work w/ASCAP writer & producer. Dance music, hiphop hooks. Reliable, pro voc. & att. Hillywd area. Call Segantini 213-739-1497... Singrs wntd for high energy 70's cover bands. Young k, theatrical performer. Must be willing to travel. George 626-287-3684... 22. GUITARISTS WANTED... A-1 gut wntd for orig band. Infilis. Mister Mister, Chicago, Tears. Serious only. We have maj connex. 310-358-7194... A-1 gut/sngwrtr wntd by dmr w/maj label albums & connex. 80's HR. Make the yr 2000 rocking again! Infilis Qiryche, Ozzy, TNT. Pros only. 310-216-8828... Aggressv pop rock band sks animatd gut for estab act w/great tunes. Spec deal, producer, CD & attorney in place. Fender's, Gibson's, Marshall's only. 818-760-1620... All estab indie band. wallbun, airplay, charting, college shows, mpr, attorney label int, strong matri, distinctive vision, sks talent. dedicatd-all gut. Mgmt 818-787-4065... Avant-pop concept cover group forming. Pro voc ncs wonder gut into Eno, Roxy Doors, Pixies, Velvets w/twist for immediate collabtn. Deice 213-288-9275... BAND w/studio rds gut w rhythm chops & high tenor for backing vocs. Infil. Beatles, Radiohd, Cntng covers. Career mindd Ch istans not preachers. 818-569-3374... Bass & dmr nd gut to form HR proj. Voccs & sngwrtr abtl a must. Infilis Early Zep. Van Halen. Marcus 213-856-4254... BIC SMO lead & rhythm gut ndd for modern rock band inspired by Foo fighters, Radiohd, Ch/Trick. Bowie. 213-878-2234... Gut wntd to compile an o/c hard & soul' proj for immediate album & showngs. Call for more info. Audition now. Samson 909-921-1928... Creative, passionate. commtd gut who plays w/ks wntd for San Francisco based orig band w/fem vocs. Russia 415-346-0709... Dmr & bass nd gut to form HR proj. Voccs & sngwrtr abtl a must. Marcus 213-856-4254... Fem singr/sngwrtr sks pr, impecg gut. Must read, be team plyt, avail for rehrls & paying gigs. All style. Desiree Dian Perez, Alanis Morrisette. 818-509-0510... New Motley meets NIN. Hvy groove, song oriented. Pro att & gear. Over 25. Must fit image, have it together. 213-883-9578... Gut ndd now for quirage pop band, must sing harmony. Are you ready to sell out big time? Joe 213-662-3327... Fem vocal/lyricist sks collabtn w/guit/sngwrtr or band w/Lindsey Buckingham, Neil Graldo vbe for rock & roll. Talenta pro only. 818-754-2430... Charismatic, psychedelic gut plyr wntd by orig band w/gigs & label int. Must really be inlfd by Radiohd, Failure & Pink Floyd. 213-651-1263... Band lking for lead gut. Call Rich at 213-467-6763 or Lisa at 213-969-8840... Perry, Ford, Berry ndd by band on indie label. 626-338-8566... Pro accous gut w/lickr/gnd vocs in bluesy, folk rock vein ndd by singr sngwrtr w/maj int. 310-358-6060... Duran Duran tribute band skng Andy Taylor. Call Jason 310-390-6037

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Effie Proj sks cool gut w/magination. Big on riffs & groove. No rockers or old folkie. If you're inted in building a new srt without categories, cal 818-787-4964... Elec/acous gut wntd for band proj. Rehrls, recrdng & gnggng. A-A/AOR/fm rat. 23-30 range. Call Ed at 213-933-3784... Exprmntl gut wntd. Fem song w/producer & maj label int forming techno triba, indust band w/ethnc infilis. Kai Dev 213-465-0684... Gut wntd for pop velvet symphonic snd. 310-281-6072... Lead, rhythm accous gut avail for HR proj. Voccs, transpo, great equip. Livny 818-767-1415... Accous gut wntd for 90's class: rock type band. Wallflowers meet Sndgarden. Have shows, demo. Orgs only. No pay. No backers. 213-526-2979... Bass plyr & dmr lking for talentd gut for rock cover band. Bad Fngtr to Steve Ray to Better. Than Ezra for informal gigs. Call Bob at 818-842-5241... Cntry rock supergroup forming. Gut/voc ndd. Writers welcome. Must be willing to rehrls. Call Lance at 818-377-5015... Gut ndd for hvy visionary band lking for snd of the 2000's. Korn meets Prodigy. Nd gear & transpo. We have studio & deal pending. 818-709-5208 or 818-767-0637... Gut wntd for alt rock band. Infilis include Afghan Whigs, Foo fighters, Live. Serious only. Nd transpo. Eric or Paul 213-878-6395... Singr/sngwrtr w/St-ve Perry range skng orig gut big on fx & mood. Infilid by early U2. Bruce 818-222-2705... Gut plyrs wntd for high energy 70's cover bands. Young k, theatrl performer. Must be willing to travel. George 626-287-3684... Lead singr for a new proj. Agatha Ram lking for a gut. Based in Orange County. Styles from soft to HR. 714-937-5424

MUSICIANS WANTED

Singr, gut & bass w/label int sk gut. Groove ba.s. triphop w/hip hop. Beatles, Oasis, Sublime. Career-mindd, dedicatd plyr only. 213-298-2248... Johnny Marr, where are you? Dmr & bass lking for cre atv, skilled gut. Genus. Unhque, spcy, dark snd. Acous/elec, edge. The Cure, Radiohd. Louie 310-768-8223... Fem singr/sngwrtr, early 30's, sks gut to form band/CD. Melodic tunes w/wedge. M Sweet Replacements, Nirvana, Aristry Heart, humor import. Amy 310-453-9562... Five string bass/lead voc sks two talentd, innovatv plyrs w/great chops & back vocs. Counterpoint. Manassa a la King Crimson. 818-700-8623... Grant Lee Buffalo is skng rhythm accous/elec gut who doubles on keybrds for loung. Backing vocs a plus. C contact LB. Broyles at The New York End, Ltd. 310-829-3299... Gut wntd for estab band. Skilled plyr, good ear. Infilis Pixies, Beatles, Radiohd, Pavement, to evision. Call John 213-467-8412

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Lead guitar player for a Edna Swap, Lutefisk nodd for gigging all band w/label int. Must have chops, org snd, stage presence 213-957-4717
Guitar player wanted for Miles Davis-type org/cover band Write & record Label connex, unique approach. Vocals plus. Pros only. 213-936-9812
Xint guitar wntd for org band. Infs: Gin Blossoms, U2, Aha Serious only. 213-427-5809
Guit wntd for org band shopping deal Triple A Demo, CD & mgmt Infs: Sting & Duncan Sheik Patrick 213-957-5773
Guit wntd for top 40 pop rock cover band w/lots of top paying gigs. Must be ready to work now. 818-765-0631
Hard groove guit & bass ndd to form innovatv hip-hop/rock blend band. Rage, Beasties, The Roots, Luscious Jackson, Sneaker Pimps. Newman 909-396-4757
Lead guit wntd Age 21-27 for Brit rock band. Have showss, mgmt. ET Sean 714-631-6646
Guit ndd for hvy progressive metal band. Pro gear & mega chops a must. Have studio, invest, may label int. Curr gigging. Pros only 213-765-5292
Lking for a highly creatv guit. Confident & revolutionary w/music & lyric ideas. In your 20's & ready to make it happen. 213-673-0332
Lunatic guit wntd for indust proj. Nd dedicatn, motivation, sick riffs & ideas are loved. Infs: Ministry, Tool, emotional yet twisted. Tony 818-882-0249
Martin dancers, a dance troupe, skng a guit plyr, blues & other styles, for shows & rehrls. 818-752-2616
Nd second guit sampler 27 yrs. under for danceable, slammable, louny-pop, jazz, thrash, hard core funk. proj w/label int & connex Piero 818-342-8025
Mature guit plyr w/contemp image wntd for estab rock band. Versatility & singing a must. Some keybrds would be helpful. Many riffs. Francis 818-988-1956
Pro guit wntd by estab melodic rock band w/CD, mgmt. Bckup vocs a must. 21-30 prefred. Infs: Old Styx, Toto, Journey. AJ 714-779-2727
Rhythm guit ndd for alt band. Elaboration & collabtn nec. No lead vocs or lyrics ndd. Infs: Beatles, REM, Miles Davis. Call Chrs at 818-709-4064
Second guit ndd. Lking for counter melodies, layers, fx, etc. We like Tool, Pumpkins, Foothrgs. No metal, blues or dope fiends. 213-303-9283

MUSICIANS WANTED

Signd band w/mgmt, very 80ish, strong melodies, big harmony, sxs second guit w/bckgrnd vocs. Rehrls in Torrance. Demo mandatory. 213-623-2036
Sing/rangwrtf/muscn skng acous guit plyr w/bckgrnd vocs to form group. Great songs & connex. Smooth soullful pop & R & B. Let's create. Johnny 213-874-8411
Sndtrk sngrwrtf/guit sks male or fem second guit for pop/alt/Brit type. PoolHead, 311, Elastica, Wheezer, Blur, Holy Ghost People a plus. 213-876-5510
Still lking for someone to play rhythm guit in a punk edg'd/surf instrumal band. What are you people afraid of? 818-788-5098
Stones/Dolla type band w/demo deal sxs second guit. Send tape to P.O. Box 30411, Long Beach, CA 90853
Ten altm skng progressive rock guit. Infs: Genesis, Tull, Rush. Vox a must, keys a plus. No herpes. pls 818-988-8160. See web page: www.loop.com/tenjinn
The Who tribute band sxs guit. Boundless energy a must. Peto, where are you? 213-931-5653
Two tem vocs skng muscn (guit, bass, drums) to form band. Strait, melodic rock, have matti, want to perform soon. No flakes. No drugs. 818-398-8862
Versatit guit ndd for paid position. Our music infs are Bowie, T Rex, Lou Reed. Must play w/dynamics. Be creative. Call Jo 310-446-6393
Where are you? Deadhead inlfd by Angus, Joe Perry, Johnny Thunders. Gigs, private rehrl 310-626-9624
World class male voc sks guit for writing partner. Extreme blues rock a la hvy Allmans, early Free. Nalhan 818-243-2696

23. BASSISTS WANTED

1 bass/vocs to join 4 pc pop/punkish band for immediate 24 tk recrdng & live. Very exciting music/band. 818-601-1148
1 bass wntd by signd modern rock band, paid situation, send photo & exp list to. 11333 Moorpark, #442, Los Angeles, CA 91602
Alt bass plyr wntd for org band. Infs: Mister Mystery, Chicago, Tears. Serious only. We have connex. 310-358-7194

MUSICIANS WANTED

Bass plyr wntd. All org hard edged band w/mgmt & studio nds bass w/loot on the music. If serious, call 562-409-3420
Acous duo (fem voc) sks pro bass for collabtn & gigs. Willing to work hard & have fun. Pop/folk/alt funk groove. Melissa 310-476-7279
Alt pop band w/fem signd rds great bass plyr. Must play w/pick. Band has maj label development deal. Call 213-851-1680
Analog synthesist wants serious bass to form old-fashioned electric spm band. Customing involved. 22-35 Vangelis, Jarre, Tomita. No pros. John 818-965-7215
Desperately skng Michael Anthony. Solid bass playing pro w/high bckgrnd vocs. Image for world class org rock act. Only best nd - apply. Barak 213-650-0374
One funky rocking bass plyr wntd for gigging all org pop rock band. Infs: Gabriel, Seal, U2, Mark King. Derek 213-389-6619
Bass wntd whvy bottom snd for HR band w/classic rock groove. Infs: Hendrix, Zep, Deep Purple, early Grand Funk, Blue Cheer. 310-455-2597
Bass wntd by guit, 24, w/cool groove to feel the vibe. Image, pro gear, 100 org songs. Zep, Sndgrden, Candlebox, Blk Crowes, Beatles. Allen 818-882-3508
Hard core metal/thrash bass wntd. Vocs, pro alt a must. Have productin deal, producer, mgr. Johnny 310-258-0305
Lking for an open-minded bass plyr to join a new, all org blues rock band. Call Scott at 310-838-3258
Bass plyr wntd. Must be around 20 w/7-10 yrs minnum exp. Infs: Nirvana & more upon request. 310-302-1101
Bass plyr wntd for band. Groove orientd. Infs: Smashing Pumpkins, Lenny Kravitz, Jane's Addiction. 213-782-0317
Frdly bass wntd. We pay you \$10/rehrl & \$50/gig. Alt pop, fem fronted. Send tape/picture to Bass, 7600 Melrose Ave. L.A., CA 90046
Avant-pop concept cover group forming. Pro voc nds wonder bass into Eno, Roxy, Doors, Pixies, Velvet. Write for immediate collabtn. Dalice 213-268-9275
Band nds bass plyr. Hvy melodic pop/punk/rock groove. Nirvana, Credence, Eagles, Jon Spencer. Have gigs & stuff. 310-399-5104
Band w/CD skng bass w/strong groove, timing, sngrwntg, bckup vocs. Org variety of rock snd. Vly rehrls. Want to tour, promote & showcs. Amalgam 805-263-8787
Band w/studio nds bass w/both sets of brain engaged. Infs: Elton, Zep, DeAmir/Toad. Career mndd. Christians, not preachers. 818-995-4745

MUSICIANS WANTED

Band w/studio nds bass w/light chops, tenor backing vocs a plus. Infs: Beatles, Radiohd, Counting Crsches. Christian & career-mndd. No preachers. 818-760-7202
Bass plyr wntd for progressive rock band. Ready to work. Let's go. Rob 909-625-4047. Lv. mail 213-951-1193
Bass versed in multiple styles wntd for gigging, recrdng, collaborating. Create dynam counterpoint w/innovatv modern rock edge. We own pro studio. Rick 310-398-5051
Bass wntd as soon as possibl for Christian pro proj. Call 213-951-6041
Neil Diamond, Gordon Lightfoot, Neil Young meet the 90's. Interested? I nd a bass! Call Giovanni 310-453-4068
Strong bass plyr wntd for org band. Infs: Gin Blossoms, U2, Tears. Serious only. Maj producer involved. 213-427-5809
Southern rock band lking for a bass plyr. Call Todd at 213-933-7630
Bass plyr wntd for all org psychedelic rock & roll band w/an edge. Backing vocs a plus. Male or fem. Serious only. Bob 310-455-2597
Alt, tasteful, solid, dynamic, involved plyr to join dark, multi-dimensional ambitous band w/lockout. Image conscious. Infs: Radiohd, PJ Harvey, Gargbage, 213-930-1440
Bass wntd for gigging. Pwr pop trio. Infs: Nirvana, Beatles, Jon Spencer. Lead Zep 310-319-9484
Bass/voc wntd by Euphark rock/punk band. Exp, transpo, harmzng, pro rig, touring avail. Reqd. South American, Japanese & Australian tours planned. Dennis 805-581-4600
Bass & drmr wntd to jam in NoHo area, maybe form band. No limits, soullf, artsy, punky. Stage-sober. "G" 818-766-2623
Bass creatv team plyr ndd to complt grvy Hvy, odd-meter groove. Strong, indugent sngrwntg. Intense, dynamic, absolute determination. Call 213-933-7526
Bass for out/pop band w/CD. Harmony vocs a plus. No beginners. Infs: Matthew Sweet, Robin Hitchcock. XTC 213-258-4467
Lking for Timothy B. Schmidt. Call Bob 310-827-3439
Bass ndd for org rock band w/fem signd. Melodic, bluesy snd. Bckgrnd vocs prefred. Al 818-972-2765
Bass ndd for post-modern funk rock proj. 818-705-6268
Sing/rangwrtf sks bass plyr for pop alt band. Infs: Counting Crsches, Duncan Sheik, etc. Jonas 818-766-3159
Bass wntd for manic depressive, fuzzy pop band. Dopeche Mode w/guits. Negative alt okay. Must be tragically beautif, because we certainly are. 213-957-4659
Flamboyant bass ndd for unique band w/strong sngrwntg, great vocs & desire. Into rphop, disco, new wave & punk. Exp only. 213-933-7526
Bass ndd by drmr & guit forming hard elec/acous melodic groove band. Wide range infs. We have PA & rehrl 310-398-9283 or 310-858-1242
Bass ndd to complt band. Huge, unique snd. Sick, progressive sngrwntg. Vly Lockout. Infs: Sabbath, Rush, Tool, Police. You nd skills, gear, transpo, winner mentality. 818-754-2679
Bass wntd by singr & guit. Innovatv 70's meets 90's. And have songs. Infs: Zep, Blk Crowes, STP. Kravitz. Call delamaton. Call 213-933-7526
Bass wntd for alt rock band. Infs include: Alghan Whigs, Foothrgs, Live. Serious only. Nd transpo. Eric or Paul 213-878-6385
Bass wntd for band proj. Rehrls, recrdng & gigging. A/A/AOR format. 23-30 range. Call Ed at 213-933-3784
Bass wntd for hvy alt group. Backing vocs. Alice, Bush, STP A & M deal, gigs. Pros only. Paul 213-655-4346
Bass wntd for org band shopping deal. Triple A Demo, CD & mgmt. Infs: Sting & Duncan Sheik. Patrick 213-957-5773
Bass wntd for org rock band. Infs: Duran Duran, Queen. Call Cory 213-874-1055
Bass wntd for top 40 pop rock cover band w/lots of top paying gigs. Must be ready to work now. 818-765-0631
Bass wntd to complt trio for AAA proj. Proj combines folk lyrics, pop song styles, funk hip-hop grooves. Call Stephen at 818-980-4787 or SKMCD@aol.com
Bass wntd, melodic/drwing. Guit/singr lking to start band. Good matti, more if we click. Infs: STP, Foo, Cure, Pumpkins. David 310-286-7367

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Bkgndr/vocs Pop bands like Sing Seal, Gabriel Record...
Bass plyr wntd Paid position. Our musical infis are Bowie, T Rex, Lou Reed. Must play w/dynamics Call Jo Jo. 310-446-6393...
Christian pro bass/wngtr for radical alt band. We have gigs, studio. TV show label int & God's blessing Mail promo Mark Horvath, 2301 Bellevue LA, CA 90026...
Creatv, passionate commitd, classically trained bass wntd for San Francisco-based orig band. Infis World music, Gabriel Rabbath, Russia 415-346-0709...
Dakota Wildflowers skng bass plyr immediate, for hvy pop, three pc. Have shows & studio time booked. Must be willing to tour. 213-666-8187 or 818-442-3210...
Kd bass sampler 27 yrs under for danceable, stummable, louny-pop, jazz, thrash, hard core funk proj w/label int & connex. Piero 818-342-8025...
Expd guit. Ml graduated, sks expd bass for fusion jazz band infis Mike Stern & Jaco. Sight read. No payment Call Gustavo 310-399-9376...
Grant Lee Buffalo to skng bass w/bckup voc abilities. Other instrums a plus. Exclusive touring position. Contact LB Broyles at The New York End, Ltd. 310-829-3299...
Guit & drmm lking for bass. We are under the infl from Fugaz & Karp Ken 818-993-8908...
Melodic, big-bottom bass to help form college radio band Rock, pop, folk, punk, dance, psychedelia, etc. No agents. Beginners welcome. Sayne 818-794-8143...
New Motley Crue meets NIN. Hvy groove, sonicj oriented Pro alt & gear. Over 25 Must fit above image. 213-983-9578...
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Rock solid bass infl'd by Dead, Stones, AC/DC & rad cntry Gigs, private rehrl 310-826-9624...
Sndtrk singer/guit sks male or fem bass for pop/alt/Brit type. Poothead, 311, Elastichead, Wheeler, Blur. Holy Ghost People a plus. 213-876-5510...
Stand up bass plyr wntd to round out acous pop band w/vocs, guit, trumpet, congas & vibraphone David 213-934-2026...
Ultra hip, deep, deep, deep pocket bass wntd for the next big funky thang. Image, style, roots. Daniel 213-461-5901...
HR proj sks bass infis BK Sabbath, Led Zep, 70's HR Sun Vly area. Lenny 818-767-1415...
Bass wntd for strat-ahead, traditional blues band, mostly Texas style. Call Greg 562-421-1083...
Screwed by bass plyr. Hvy org band w/mgmt set to record & perform, now skng bass/creatv soumate. Team plyr. No wrmps 714-892-5805...
Bass wntd for Beatles & Stones cover band. Call Augustine at 818-763-4767...
The Keep, org modern HR & hvy covers. Estab, CD, gigs neds dedicatd bass, pro alt & equip. Carlsbad 818-397-6727...
Bass nnd for eclectic musicl group Rock, funk, jazz, reggae, pop & blues. Pros only. Ron 310-214-9659, lv msg...
Cntry rock supergroup forming. Bass/voc neds. Sngwrts welcome. Must be willing to rehrl. Call Lance at 818-377-5015...
Jazz bass wntd for occasional gigs & jamming. Call 818-249-5161...
Expd guit, singr & sngwrts w/studio lking for expd bass plyr to form new org. Proj. Infis Tool, AIC, Sndgarder, 818-951-4937...
Mercury 5 sks bass w/bckgrnd vocs & good alt who's just ready to jump in. John Paul Jones meets Flea. 818-907-9678...
Twisted Roots sks bass for org band Vocs a plus. Good situation. Gigs 2x/wk Acous vbe, hvy feel. Songs come first. Rehrl, recrdng, showcss. Serious only. 213-812-4700...
Lead singer for a new proj, Agatha Ram lking for bass. Based in Orange County. Styles from soft to HR. 714-937-5424...
Bass wntd for all org roots rock flavored w/blues, cntry, & R & B. Call Greg at 562-421-1083...
We can't find a bass plyr down here in San Diego but you just found us. Now take the next step. Athena Entertainment 619-286-5964...
Versatll, groovin' bass wntd. Fem singr w/produrr & maj label int forming techno, tribal, industl band w/ethnc infis. Kai Dev 213-466-0684...
Junkie Blue is lking for bass. Have 24 hour lockout studio, 10 song CD & gigs. 310-477-9551...
Westside band sks bass. Serious no pay. Infis Zep, Hendrix, BB King. STP Michael 310-559-3328

MUSICIANS WANTED

24. STRING PLAYERS WANTED

Cello & viola plyrs wntd for small orchestra. Paid perform- & possbl touring 818-945-3902...
Violinist wntd for paying gigs. Origs & covers. Folk alt style. Multi instrumentalists even better. 213-666-8959 or 818-220-1320

25. KEYBOARDISTS WANTED

Analog synthesist wants serious synthesist to form old-fashioned electric spc band. Customizing involved. 22 35 Vangelis, Jarre. Tomita. No pros. John 818-965-7215...
Avant-pro concept cover group forming. Proj voc neds wnder keyboardist into Eric's. Roky, Doors, Pixies. Velvets w/inst for immediate collabtn. Dalice 213-268-9275...
Chamberlin, mellotron or optigan plyr wntd for kitschy, catchy rock band w/carnival atmosphere. 213-482-8869...
Keyboardist wntd by org eclectic band. Mixture of electronics, & pop & work. 562-439-9545...
Keyboardist wntd. Eno-esque. Our musical infis are Bowie, T Rex, Roky Music. Must be creatv & very dynamic. Call Jo Jo 310-446-6393...
Neil Diamond. Gordon Lightfoot, Neil Young meet the 90's. Inted? I nd a keyboardist. Call Giovanni 310-453-4068...
Keys wntd, vntage snd. Leslies, Fenders, Hammond, all the good stuff. Classic rock w/classic vbe, yet 90's style. 213-469-0847...
Cntry rock supergroup forming. Keyboardist/voc neds. Sngwrts welcome. Must be willing to rehrl. Call Lance at 818-377-5015...
Duran Duran tribute band lking for Nick Rhodes. Call Jason 310-390-6037...
Fem christian gospel singr is lking for a christian gospel producer. w/flat funky beats. R&B songs. Favorites Kenny Lattimore, Kirk Franklin 213-291-9043 or 213-288-8624...
Keyboardist wntd for org rock band. Infis. Duran Duran, Queen. Call Cory 213-874-1055...
West side, edgy alterno-pop band sks keyboardist/voc-vocs. We have gigs, rehrl, recrdng room, agent, great songs. Collabtr okay. Call before t p.m. David 310-399-7259...
Fem fronted, new wavish, euro-berlin/blondie/repulic/mssng persons sngng band neds techno exper for sequencng, patch changes, good equip. Playng & recrdng now. Serious only. 714-225-9086...
Grant Lee Buffalo is skng keyboardist who doubles on rhythm acous guit. Exclusive touring position. Contact LB Broyles at The New York End, Ltd. 310-829-3299...
Help form college radio band that will rock & pop w/dash of folk, punk, dance, psychedelia. Swooshes & noises are cool. Sayne 818-794-8143...
Industl proj neds skiled, dedicatd, mtv/dvd keyboardist/programmer. Church is n session, play your organ. New snd. NIN, Tool, Ministry, sek. Tony 818-882-0249...
Keyboard plyr nnd for male voc four hours per wk. Jazz, R&B, Styling. Demo & live gigs, paid for your time. Kelvin 213-882-8260...
Keyboardist wntd by 7 pc funk/hiphop/dance outfit w/pro plyrs. Band snd. Jamjouan, FL, Criminals, Ndogeeello, Groove Collective. Under 30. Stu 818-990-6781...
Keyboardist wntd by former members of Overture to complet org progressive pwr metal band. Infis. Sabbath, Rush, Metallica, D/Theater Album & lockout 310-587-5193

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Keyboardist wntd for band proj. Rehrls, recrdng & gggng AAA/ADR format. 23-30 range. Call Ed at 213-933-3784...
Keyboardist wntd for top 40 pop rock cover band w/lots of top paying gigs. Must be ready to work now. 818-765-0631...
Keyboardist/sampler/knob twaker wntd by drmm & guit plyr who can rock. Infis Crystal Method & Prodigy to Pink Floyd & Raddish. 213-651-1260...
Kurzweil keys, vocs a plus for Las Vegas style show. Infis Tina & Diana. Gigs pay only, n't rehrls. 818-916-6890...
Nd keyboardist sampler 27 yrs, under for danceable, slammable, ouny-pop, jazz, thrash, hard core funk proj w/label int & connex. Piero 818-342-8025...
Martin dancers, a dance troupe, skng a keyboardist to play for live dance shows. Must play varied styles. Jeanine 818-752-2616...
Skng genius keystrove engineer who gets off on ambience, sndscapes, song parts for new breed of rock & roll. No drugs. Blat 213-465-4211...
Off the wall Christian worship. Service sks imaginative keyboardist w/grasp of Christian & secular music, plus abil to improvise. Jane 310-474-4511...
Plantat nnd by pro singr for live entertainment gigs. Abil to play various styles preferred. Serious plyrs only. 818-760-1236...
Pro keyboardist wntd by estab melodic rock band w/CD, mgmt. Bckup vocs a must. 21 - 30 preferred. Infis Old Styx, Toto, Journey. AJ 714-779-2727...
Vintage keyboard plyr, double on guit. Must be around 20 w/7-10 yrs minimum exp. Like. John Paul Jones. Infis upon req. 310-302-1101

MUSICIANS WANTED

26. DRUMMERS/PERCS. WANTED

Agreev pop rock band neds drmm for estab act w/great turns. Spec deal, gigs, producer, CD & attorney in place. 818-760-1620...
A+1 drmm wntd for pop band w/mgmt & rehrls. Sck. Strong label int. Shows booked, shows pending. 310-967-5898...
Drmm nnd w/artist perspective for pwrfl pop band w/mgmt. Must be passionate, dedicatd & responsbl. No drugs. Call 213-368-4796...
We nd a passionate pop drmm who writes to play songs, wants to sell out the Forum, wants to make \$\$\$ 213-368-4796...
AR band sks modern drmm for shows in LA & Euro. Infis Footlights, Filter, Blur. 818-364-2403...
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\*Band w/studio nds drrm w/chops & feel. Backing vocs a plus. Infts: Beatles, Radiohead, Counting Crows, Christian & Carew. Infts: Zap, Erik Crowes, STP, Kravitz. Call Melanie 818-789-6502 or Steve 213-851-1193

MUSICIANS WANTED

Nd someone immediately David 213-871-1752
\*Drrm w/passion, pwr, restraint to collab & complt band. Stones, CCR, Beatles, Floyd, Auro. We have high standards & req dedicatn. Under 27 213-876-9816

MUSICIANS WANTED

\*Prototype sks aggress techncl double bass drrm. Pro att. Equip & dedicatn a must Thrash & progressive infts. Call Kragen 310-841-2520
\*Rock drrm wntd. Very, very solid but w/monster chops Giggng now. Call ASAP 213-469-0847

MUSICIANS WANTED

\*DJ wntd. Must be into diverse styles such as funk blues jazz hip-hop. Have demo. To form eclec, funky band. Pls give Sam a call at 562-692-2405 or page Xaver at 213-356-8270

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27. HORN/WIND PLAYERS WTD.
\*Exptd guit, ml graduated, sxs expd sax plyr for fusion jazz band. Infts: Mike Stern & Jaco Sight read. No payment. Call Gustavo 310-399-9376

28. SPECIALTIES WANTED
\*A\* road crew wntd for top-notch band, The Pain Killers. 213-673-7367
\*Aggress rapper wntd for hard core metal/thrash band. Must write lyrics & have pro att. Have productn deal, producer, mgr. Johnny 310-258-0305

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29. SONGWRITING
\*24 yr old tenor skng pro artist to write for or collab w/ Eng or Span. Preferrd styles: Madonna, Babyface, Diane Warren, David Foster. Sherm 213-390-7780
\*ASCAP angwrtr/music sks lem lyricist for collabn & to form songwriting team in Hollywood. No drugs. Anthony 213-467-9514

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30. COMPOSERS/ARRANGERS WTD.
If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

31. PRODUCERS WANTED
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33. MISC. PRODUCTION

BOB KNEZEVICH Producer - Player - Engineer Songwriter's one stop. Development/radio quality tracks and mixes. Originality/quality/marketability 24 track analog/ADAT/DA-88. 310-312-0125.....310-664-9595

BOB LUNA Pianist - Keyboards - Lead Vocals Arranger, composer, producer, in all styles of music. Musical director. Groove graduate. Read music. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available. Specialize in "last minute" emergencies. Very versatile. 213-250-3858

CHRIS JULIAN Producer/Writer w/studio Great 24-track! 2-inch tape/50-input automated board/MTR-90 II. PHAT & SWEET! 3 Grammy noms, 30+ gold & platinum. I will rave on U and give U a new, competitive sound 2 get U signed. Excl gtr, keys, bass, vox arr. I have the GEAR & the EAR. Affordable. Intro rates! Malibu. 310-589-9729

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34. AGENTS/MANAGERS WTD. If you are an AVAILABLE Agent/manager you must call our display ad dept.

- Booking agent sought by pre-classic rock act w/iname plyrs For info, call 818-771-9985
•Loud, aggressive alt Brit pop band (Bush, Oasis, Blur) lking for openings, gigs, mgmt. productin Live exp & songs ready 310-208-3772
•Orange County-based band sks motivated pro mgr. Have radio ready songs. All orig. Young & good-lyng Very serious Gno 714-894-6823
•Pro mgmt w/artist development wntd for fem artist, Diana Divine, w/record released & new demo. 818-905-4545
•Agency mgr wntd. Outgoing fem wntd to handle mailing list, CD sales, etc at shows for band in vein of Van Halen, O'ryche, Kings X. Commission on sales 818-768-3229
•Sngwrtrs w/strong mair lking for agent/mgr/songpluggger to be on our side. We nd our songs shopped around. Todd 805-255-8025

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

- Amazing band whits album recrd, nds cash injection for promotion. Don't miss out. Good return on your money 213-368-4924
•Investr promoter wntd for brand new unique fem artist w/record out & new demo. 818-905-4545
•Investra wntd for a dance, tour & album proj for a 24 yr old Span/Eng tenor. Multi-talented. Biz orientd. Shemm 213 390-7780
•Jazz metal gut skng someone w/good ears & lots of money. Have talent & ambition, you supply the rest. E-mail callx@aol.com
•Musician lking for a partner or investr to start publishing & production music company. 818-786-1267

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

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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.

- Awakening aka writer/publisher for upcoming CD release Call Warren 818-342 5947
•Bands/duos w/following for large coffeehouse Low volume, alt, cutting-edge of jazz. No cntry, lckies. Some pay 213-217-8025. Leave # 905 735
•Computer & graphics/photo people Indie label sks Internet pro to collab w/computer graphics designers & photographers to freelance & grow together. 818-505-0669
•Expd recrdng enginers, 24 & 48 trk, JH-24, Studer, plus mixing for automation Echo Sad Recrdng Studios 213-662-5291 or fax resume
•Intern ndd for busy PR firm Work w/maj celebrity, labels, events. Also nd someone into publishing/license Great exp Must have car 310-840-2004
•Intern wntd for busy entertainment/music/film company in Sherman Oaks area 818-789-2954 - fax 818-789-5801 Pls fax resume before calling
•Interns nndd part-time at busy record company. Duties will vary. Lking to start immediately Pls fax resumes to Tim Allen 213-957-4355
•Interns wntd for recrdng studio, eagineering, otc duties, etc Call 310-288-7885
•INTOSINBOY nds dedicatd MIDI -oadie for gigs. Must have exp w/MPC2000 Contact nothing.jif@hotmail.com
•Laserium lking for bright, energetic promotion interns Assst in marketing department w/press releases, graphics Unpaid internship. Applicant must be flexible Natalie 818-787-7952 fax
•Several interns nnd for strong art/industry indie label w/maj dist. Room for growth Great oppoc. Ari 213-462-1233 or fax 213-462-1231
•Learn the biz w/a great label! Paid position in assisting Radio & retail promotions. Must be passionate about music & learning this biz. \$5 start 818-753-3512
•Music mgmt company sks a part-time intern. Must be reliable, organized, motivated & have transp. Some pay 818-377-4536

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•Pro engineer wntd for happening commercial studio Studer/32 trk digital. Scott Smith 310-306-0776
•Recrdng studio sks interns for part-time work. Posibl pay Pls contact Julie at 626-792-5338
•Sales representative music softwr or music instrum store sales bckgrnd. Enthusiastic, energetic, reliable & self-motivd. Details on our site: sndsonline.com Fax resume 310-858-8795
•Sales/marketing mgr nnd. Qualified person to help build/manage worldwide sales. Softwr sales exp to retail channel. Details on our site: sndsonline.com Fax resume 310-858-8795
•Sngk responsbl, creatv individual for part-time promotions at independent label. Good telephone manner, writing skills, knowledge of music. Deborah Chaffield 818-506-9300, frozenhound@earthlink.net
•Sngwrtr/poet sks secretary Type travel, work on poetry books songs Lv msg LACA Music 619-230-9347
•Lking for interns at fast-paced record company. Duties will vary. Students preferred but not mandatory. Call Tim Allen at 213-957-4357
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•Want to break into music biz? Top music PR firm w/roster including ALANIS, PETTY, BOWIE nds interns Non-paid Growth potentil. Fax resume 818-3806525, call 818-380-0400x232

38. MUSIC PERSONALS

•Do you like to chat? Visit www.amss.com/push for uncensored 24 hour chat. A free svc by LA's hottest rock band: Push Comes It Shove!
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39. MISC. BUSINESS

•Buffy the Vampire Slayer sks bands. Send complt package including CD & photo to Buffy the Vampire Slayer Post Production, c/o TCF, Beverly Hills, CA 90213
•North American Band Name Registry. Thousands of bands are registered w/us. Are you? It's free, so check it out at www.bandname.com

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Business/Services/People

40. WEB SITES

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BANDS

- 16VOLT www.16volt.com
• 88 CRASH http://www.publicrecords.com/88Crash.html
• Absolute Zero http://members.aol.com/lespai/
• ABUSE MENT PARK http://webpst.com/abuse/ment/park
• Anomaly http://groucho.bsn.usf.edu/~studcnk/anomaly.htm
• Arianna http://www.rhythmet.com/bands/arianna
• BARON AUTOMATIC http://mediaraid.com/baronautomatic
• BAZOOKA http://www.tsware.com/Bazooka/
• BRAZEN TRIBE http://network.net/bzntribe
• BARFBAG http://www.val.net/BarfBag
• Bill Gibson http://www.prismaweb.com/gibson/
• CRAVEN MOREHEAD http://www.geocities.com/hollywood/1841
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• HAPPY DEATH MEN http://home.earthlink.net/~happydeathm/
• Heavyrain www.heavyrain.com
• I Found God www.cyber-rock.com/iboundgod
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• Little Children http://members.aol.com/rollydv
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• Majority Dog www.majority-dog.com
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• MONOPHONIC TONIC http://www.monophonic.com/~gray
• NATIVE TONGUE http://www.cyber-rock.com/native/tongue/
• Opposite Earth http://www.Opposite-Earth.com
• Push Comes to Shove http://www.amss.com/push
• REBEL REBEL //rebelrebel.blueroom97.com/main.htm
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And with variable pitch control, auto cue, continuous play, frame accuracy, two cue buttons for each transport which memorizes two cue points, jog wheel shuttle search, direct access set cue, pitch bend, 3 rack spaces for control unit (2 for transport) and more, the CD-9800 combines state-of-the-art engineering with easy to use features. All with a 3-year warranty. See your dealer today or check out our website at [www.gemini-dj.com](http://www.gemini-dj.com).

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SOUND PRODUCTS WITH SOUND IDEAS

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