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THE WEST COAST MUSIC TRADE MAGAZINE™

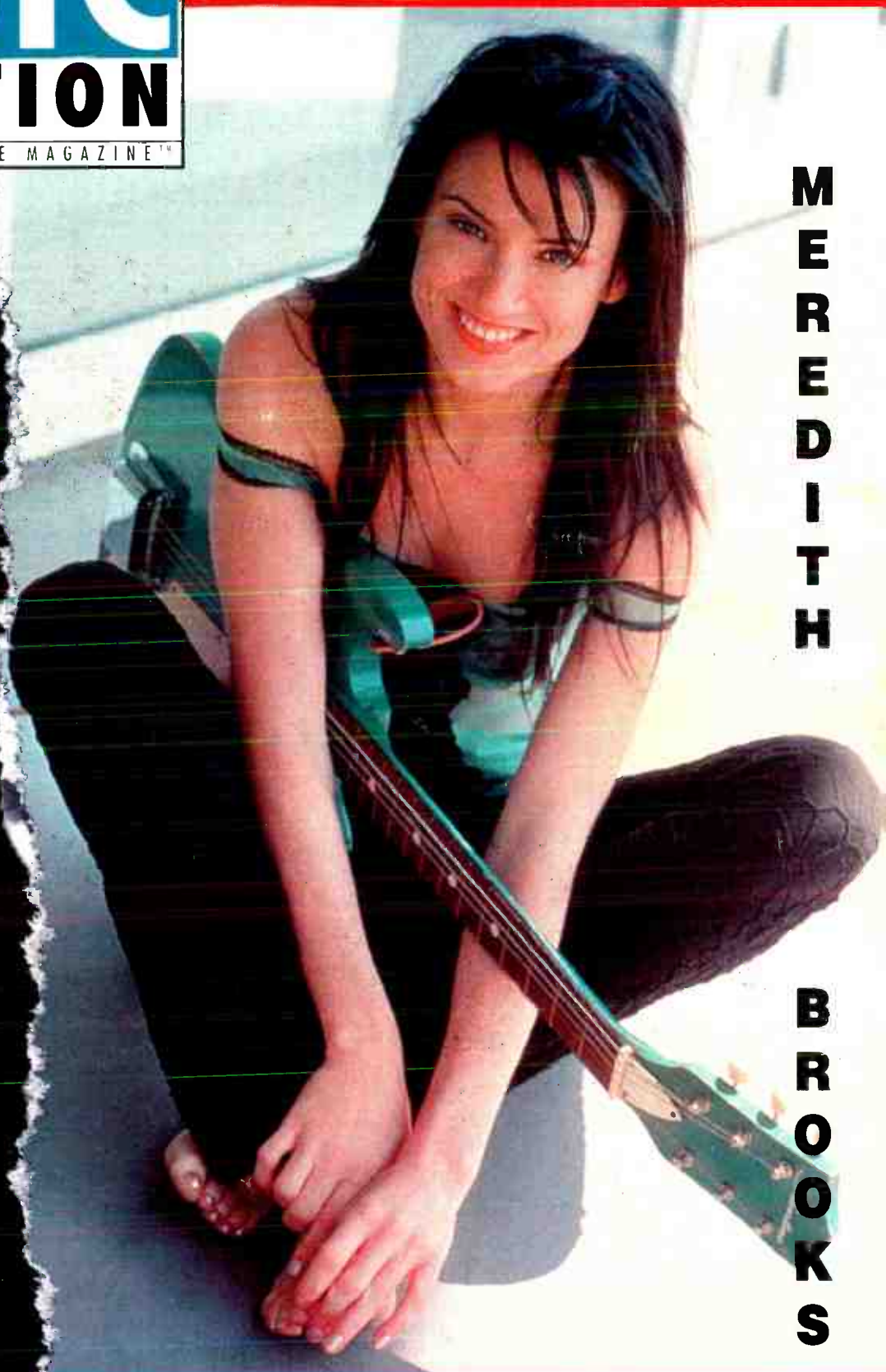
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FEATURES



24 Meredith Brooks

Though she refers to herself as a "Bitch" in her current hit single, in this insightful *MC* interview, Capitol Records artist Meredith Brooks reveals a thoughtful and candid personality, as she discusses her struggles for recognition as a singer, songwriter and guitarist, following the demise of the Graces.

By Jeremy M. Helfgot



32 Are You Signable?

To find out the answer to this often asked question, *MC* went behind the scenes of the A&R world to discover just what it is that the industry's talent scouts look for before they decide to put the pen to paper. And, as you'll see, our exclusive A&R Survey created quite a controversy in the A&R community.

By Kenny Kerner

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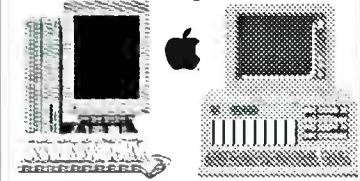


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If you have an event, workshop, class or seminar that you want us to announce, send the info, in writing, to: **Calendar**, c/o Music Connection, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607

Current

Tom Kidd, Show Biz Editor for *Music Connection*, will present his popular class, "Songwriting." This six-week course will explore and explain songwriting the way the pros do it, including a lab section that allows songwriters to share their work, and learn from each other as well as select industry guests. Past guests have included Mr. Dyer's Daughters, who have songs that will be featured in an upcoming Patrick Swayze film, and Alan O'Day, writer of the Number One hits "Undercover Angel" and "Angie Baby." It's an exciting class for writers of all levels taught by a music industry professional and graduate of the ASCAP Songwriting Class. The course of study will help students learn to better communicate, organize and develop songs. Each one hour class meets on Tuesdays, beginning June 24 at 7 p.m. The course will be taught at South Bay Adult School at Mira Costa High School, Room 2 (701 S. Peck Ave. in Manhattan Beach). Register in the classroom the first night of class. Cost is \$38, plus optional materials. For more information, call 320-372-1213.

The National Academy of Songwriters' "Los Angeles Songwriters Showcase" hosts industry professionals at their on-going "Pitch-A-Thons" and "Cassette Roulette" song critique sessions. On July 1, Pamella Barrden from Radioactive/Uni will be looking for rock/alternative bands with a unique hard edge sound. Candace Brown from Soul Search Entertainment will be looking for artists and songs in the style of R&B, pop R&B, rap and hip-hop. The session on July 8 will feature Pete Weiss, A&R, Epitaph Records (Offspring, Rancid), who will be looking for hard edge alternative and punk rock artists (no Triple A!). Barbara Alberstone from Stone Management will be looking for pop, adult contemporary and Triple A songs for a new male artist (up-tempo preferred). All events are held Tuesdays nights at the Woman's Club of Hollywood (located at 1749 N. La Brea), and start at 7:00 p.m. For more information, call the Showcase hot line at 213-467-0533, or NAS at 213-463-7178.


GR Price Entertainment and Solid Discs, along with with the L.A. Coalition to End Hunger and Homelessness, are presenting "Homeless Day L.A.," a free afternoon concert on Venice Beach on Saturday, June 28, from 1-5 p.m. Designed to benefit the homeless charity and raise public aware-

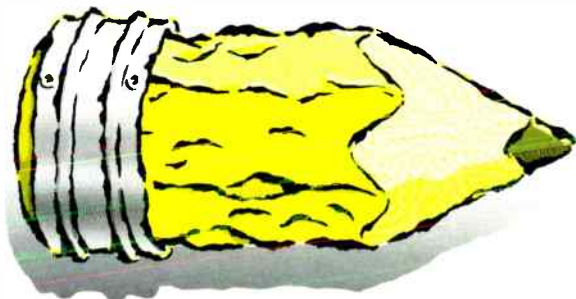
ness, the concert will feature such recording artists as Primitive, Magic, Permission To Breathe and Buddha Stick, plus new artists Inner Voice, Michael Benefield and T. Annie Dancer. The charity provides assistance to the homeless in finding food and shelter, as well as training and job placement assistance. The show will be an open air event at the band shell on the beach between Oceanfront Way and Winward Avenue. If you're not able to attend, donations can still be sent. For more information, call 818-508-0060.

The Songwriters Guild Foundation will present the next "Latin Music Seminar" on Wednesday, June 25, from 7-9 p.m., with featured guest Della Orosco, Regional Manager of Latin Music at BMI. All songwriters are welcome, and there is no charge. On Saturday, June 28, from 11 a.m. to 2 p.m., SGA Board member Janet Fisher will conduct her "Luck Class." The class is designed to help songwriters be in the right place at the right time, in addition to discussing such topics as head vs. heart, cash vs. art, and how to improve songs even when they are perfect. The fee is \$20 for SGA members and \$25 for non-members. Call the Songwriters Guild Foundation at 213-462-1108 to make your reservations.

Vocal instructor Gloria Bennett will be conducting a special two-hour seminar on vocal techniques on Sunday, June 29, from 2-4 p.m. The cost of the workshop is \$59, which includes written materials and a copy of Bennett's book, *Breaking Through*. Space for the seminar is limited to ten people. For further info, or to register for the workshop, you can call either 213-851-3626 or 310-659-2802.

Re-Caps

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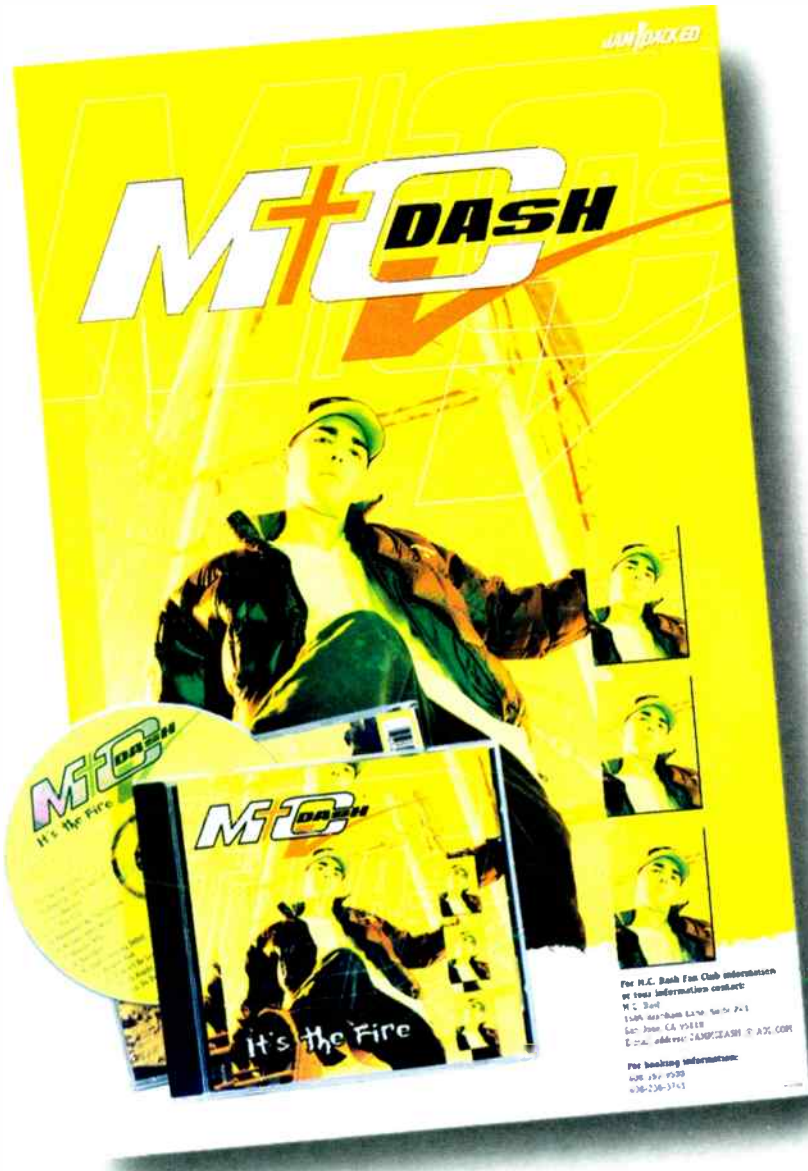
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Producers & Quantity Photo

By Jonathan Widran

After years as a computer consultant, Bill Connelly was looking for a business opportunity which would offer his technological aptitudes a new challenge. In 1994, he purchased one of Hollywood's most renowned photo labs and brought it into the digital age.

Since taking over the 50-year-old Producers & Quantity Photo, located on Santa Monica Blvd., Connelly has added to the company's already healthy roster of services, such hi-tech digital imaging services as high resolution drum scanning, film recorder output and Photo CD production.

These new services are a perfect complement to the traditional photographic services offered, by being able to use first generation digitally enhanced negatives and transparencies to print enlargements, murals and quantity prints with, well, picture-perfect results.

"Basically, what we are is a full service photo lab," says Connelly, "specializing in the rapid reproduction of 8x10 black & white glossies for promotional photos, film publicity, headshots and band photos. The customer brings in an existing glossy, and we'll add text and graphics to however many copies are requested."

The requests, from young actors, actresses and musicians, as well as all the major movie studios, run anywhere from 100 shots for a local band's promo package to 5,000 for a film opening nationwide. Offering next day service, P&Q Photo has the facility to produce up to 8,000 prints per hour, and 48,000 copies in one normal eight-hour shift.

The company produces its reprints using a unique process in which they first make an 8x10 negative of the original photo. Any requested text is then added to the negative before the one-on-one contact printing takes place. This "unglamorous process," as Connelly calls it, involves rolling hundred-foot rolls of photographic paper against the negative. P&Q is recognized for its innovative continuous black & white processing and printing system that was pioneered by Knight Harris, a combat photographer during World War II, who opened the lab in 1946.

A complete list of services and basic rates are available on the lab's web site (<http://www.pqphoto.com>), but the general fee of \$58 per first 100 prints is a good guideline. That includes the one-time set-up of making the negative; prints thereafter go down in price to \$42 per hundred. A high volume

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Another of Connelly's most important improvements is the building of workstations for digital re-touching and creative image manipulation. "Say a photographer on a movie set gets a candid shot of Bruce Willis, but it's a bit fuzzy or there are extraneous things like a microphone dangling on the image," Connelly says. "Using our technology, we can airbrush out the unwanted elements digitally and create the perfect image for publicity purposes."

With Connelly's digital influence, P&Q is now able to compete with all of the other major labs when it comes to offering a full range of these computer assisted services. The firm's 405 drum scanner can produce digital resolutions up to 12,500 lines, and accepts negatives, transparencies and reflective copy up to 11x12 inches. The lab also produces Kodak Photo CDs in both Master and Pro resolutions, while the re-touching is provided by the lab using Apple Power Mac computer workstations. Film output is available from 35mm to 8x10 inches, and is accomplished using a high resolution Kodak LVT Recorder or a CRT film recorder.

"Our goal is to continue expanding into the hi-tech future of electronic imaging, while at the same time maintaining our lab's tradition of personalized customer service," Connelly says. "The challenge is keeping up with the business as it undergoes all of its hi-tech evolutions."

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SIGNINGS & ASSIGNMENTS



David Pakman

David Pakman has been appointed Senior Director, Business Development at **N2K Entertainment**, where he will be responsible for identifying strategic partnerships for all of the company's on-line and multimedia products. In related news, N2K's record label, **N2K Encoded Music**, has named **Michael Stone** as Vice President of Promotion, **Kent Anderson** as Vice President of Sales, **Mick Stevanovich** as Midwest Regional Sales Manager, **Rhonda Foreman** as National Sales Coordinator, **Bud Katznel** as Sales Consultant, and **Kevin Law** as Director of A&R. Contact 212-378-0331.

John Schuch has been named Chief Operating Officer at **Sub Pop Records**. Schuch was formerly the Senior Director of A&R Administration for Warner Bros. Records, and Director of A&R Administration, West Coast at Sony Music. You can contact Sub Pop at 206-441-8441.

Sony Music Nashville has announced the promotions of **Craig Campbell** (Associate Director, Media/Publicity, Epic Nashville), **Tracy Graham-McGlocklin** (Manager, Sales & Marketing, Sony Music Nashville) and **Matt McConnell** (Manager, A&R Administration/Production, Sony Music Nashville). Contact 615-742-4321.

distributed indie label in Las Vegas, has promoted **Marc Fineman** to the post of Vice President, Creative Development. He can be reached at 702-367-1790.

Rockline, the leading nationally syndicated rock radio call-in show produced by the **Global Satellite Network**, has appointed **Dominic Griffin** to the post of producer, and veteran journalist **Katherine Turman** has been named associate producer. The Global Satellite Network is based in Sherman Oaks, CA (818-906-1888).

Ian Alexander has been appointed Vice President of A&R for **Qwest Records**. Prior to this announcement, Alexander served as Senior Director of A&R for Warner Bros. Records. Qwest is based in Los Angeles (213-874-7770).



Steve Balcom

Steve Balcom has been promoted to Senior Vice President/General Manager of **Mammoth Records**, and **Chris Swain** has been promoted to Senior Vice President/Finance Business Affairs. Mammoth Records can be reached through Atlantic Records at 310-205-7450.

PAM Artist Management has been created with **Ira Koslow** serving as President. The core of the new company is a varied group of managers from the legendary **Peter Asher Management** company. **Peter Asher** left the company he founded in 1995, when he was named Senior VP of **Sony Music Entertainment**. The new company will continue its managerial relationships with James Taylor, Linda Ronstadt and Randy Newman. PAM can be reached by fax at 213-651-0354.

Alan Mintz has joined the New York-based entertainment law firm of **Selverne, Flam and Mandelbaum**, and will head up their West Coast office in Santa Monica, CA. With the announcement, the nine-lawyer firm has officially changed its name to **Selverne, Flam, Mandelbaum & Mintz** (212-779-3500).

Veteran music publicist **Karen Johnson** has announced the formation of **KJPR Publicity & Artist Relations**, which will specialize in all styles of music, with an emphasis on blues, R&B, country, jazz and the various hybrids of roots music. Contact 818-995-4354.



Jean Macdonald

Jean Macdonald has been named to head the media relations department at **Revolution Records**. Macdonald was formerly National Senior Publicist at American Recordings. She can be reached at 310-289-5526.

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LESTER COBURN

Amos Newman

Title: N/A
Duties: A&R, Artist Development, Marketing
Years With Company: 1
Company: Java Records
Mailing Address:
1750 North Vine Street,
Hollywood, CA 90028
Phone: 213-871-5379
FAX: 213-871-5055

Background: Signaling the expansion of his new Capitol Records-based label, Java Records, multi-Grammy winner Glen Ballard signed Amos Newman as his first executive hire. Although Java has no formal titles, Newman will function in the area of A&R. He will also be closely involved with the marketing and artist development of all of the label's acts.

Newman is the son of singer-songwriter/composer Randy Newman. While the new A&R exec entered the music business at age sixteen, as an intern for Warner Bros. Records, his most recent positions have been as an executive at the Blue Thumb label for MCA Records, working with one of the label's original founders Tommy LiPuma. Prior to that, he had a stint as both East and West Coast A&R Representative for Elektra Records.

At Blue Thumb, Newman helped start a reissue campaign focusing on the label's catalog of artists, including the Crusaders, Ike & Tina Turner, Phil Upchurch, the Pointer Sisters and Dave Mason. He was also involved in signing the Candy Butchers, Groove Collective and Richard Page.

A graduate of the USC school of music, Newman also worked with music supervisor Becky Mancuso on a number of soundtracks, including that for the motion picture *Rush*, which included the hit single "Tears In Heaven" by Eric Clapton.

Glen Ballard Connection: "I was actually working for a small label, Blue Thumb Records, which is a part of MCA, with Tommy LiPuma, who is a mega-producer and luminary in his own right. Things at Blue Thumb weren't working out. Some changes at MCA sort of forced the closure of the label.

"At the same time, I was introduced to Glen Ballard through his management. I met Glen about a year ago this month, while he was doing the Aerosmith record in Florida. Originally, I was going to be hired to work on his film—he wrote and produced a film tentatively titled *Clubland*. It's based on a musician who is finding his way up through the L.A. club scene. It's a heavily music-driven film and he needed some sort of A&R in his film to find music.

"Originally, I was introduced to him for that purpose, and we hit it off. Over the course of nine months we were corresponding and I was sending him material. He said he was starting a label, but he hadn't found a home for it yet. He did [at Capitol], and we went into discussions about my maybe working for the label as well as on the film. He called me up at a perfect time, when I was getting ready to leave Blue Thumb and enter the world of unemployed A&R guys."

Label Beginnings: "I've been here since March 1st. Glen's been here since January, but the operation just got up and rolling in the last six weeks. We still have some more hiring to do."

Label Size: "We want to keep it small. Ideally, we want no more than ten artists at one time on the label. That's really just the maximum that we feel we can devote our time and energy to; maybe two or three signings a year.

"The old 'throwing pancakes at the wall to see what sticks' isn't going to work for us. It's risky approaching it our way, but I think with Glen's aptitude for songwriting and just general creativity, it's going to be the best way for us."

Working With Capitol: "Working within the Capitol system, naturally we're going to be competing with their much larger roster. We're going to be sharing marketing and promotions staff until we see fit to hire our own promotions person to sort of oversee things. But we'll continue to use Capitol for all the publicity, promotion and creative services.

"They have a number of labels up here, and those all seem to work. They are similar scenarios; independent labels relying heavily on Capitol's infrastructure."

Label Philosophy: "Glen wants a place where artists can get him on the phone, where you can get your A&R guy or the promotions or marketing guy on the phone. You can check in on your career, which I know as a fact, from working at some other major labels, is very difficult to do. I think it's important that we keep it as a family."

Unsolicited Demos: "I don't really like unsolicited demos. I'll tell you why. I think it's important for a band

to make enough noise in their own city or town. It's the old adage of don't call us, we'll call you. If you're making noise, if you're playing shows and if people are coming to see you, we'll find you.

"The world is shrinking by the day. I have contacts all over the country, and all over the world, that will 'hip' me to something. I'm not concerned about receiving [unsolicited] packages, because those are easy to edit out, but the phone is my whole world; eliminate all [unsolicited] phone contact."

Signability: "Songs are the most important thing. If I had to make a list of what we're looking for, first and foremost, it would be songs. Granted, with Glen at our disposal, he's available to work with artists.

"We're looking for modern music. We're not looking to repeat history to make records that have been made before. It's important to Glen and myself to push forward.

"It's hard to say what we're looking for. It's the old deal that we'll know when we find it. But I can tell you we're not going to be involved with a whole lot of rap music, and probably not a whole lot of R&B, with the exception of the exceptional stuff like a D'Angelo. We're not going to find too many R&B artists, if any."

Pop Music: "I think one of the reasons Capitol did the deal with Glen is they're really looking to him to bring a pop element into the Capitol system. Capitol has the alternative music, and the sort of subversive college scene pretty tapped between [sub-labels] Matador and Grand Royal, and Capitol, itself.

"I think they're really looking to us to deliver some pop records; not in the sense of Celine Dion, but

in, I hate to say it, [the vein of] Alanis Morissette. Something that appeals to a broader audience, than just college kids or general alternative listeners."

Terence Trent D'Arby Signing: "Our first signing is Terence Trent D'Arby. Terence is going to work on his own record, and Glen's going to keep a hand on it, but it's not going to be a Glen Ballard produced record at all.

"Terence made a couple of records for Columbia, but things just didn't take off for him in the United States like they did in the rest of the world. He became free and clear of his deal with them. I, personally, am a big fan of his, as Glen is. The idea was that if there is anybody who is artist-friendly enough to work with Terence Trent D'Arby, it's Glen. He's the type of guy, as a songwriter, musician and person, who can really bring out the best creatively in someone like Terence, who's got tremendous ideas.

"I don't see us as resuscitating or attempting to resuscitate Terence, because he never really went away. He still does a million records worldwide."

Where Signings Come From: "I'm traveling tons. I'm going to the East Coast this week, and I just got back from Seattle, where I was seeing some groups we're interested in. Between Glen and myself, we're getting hundreds of tapes and calls from managers, lawyers and friends. We're doing the same thing as other A&R guys. I'm out every night. That's where it will come from, being out there, and being aware of what's going on."

—Interview By
MC Staff Writer Tom Kidd

PERFECT SIGNING



Former Replacement Tommy Stinson and his band, Perfect, recently inked a deal with Medium Cool/Restless, a subsidiary of New Regency Productions. Pictured putting the big pen to paper is Stinson, flanked by (L-R): Restless Records President Joe Regis, Medium Cool's Peter Jespersen, and Perfect band members Marc Solomon and Gersh.

COOL DEAL

Red Ant Entertainment recently announced a joint venture agreement with LL Cool J for the artist's custom imprint, Iliion Records. The two companies, who will act as full partners in marketing, A&R and promotion, plan to issue two to three records per year, with LL Cool J being involved on all creative levels. Pictured (L-R) finalizing the deal are: Al Teller, founder/CEO, Red Ant Entertainment; Ruben Rodriguez, Executive VP/Urban, Red Ant Entertainment; Randy Phillips, President/COO, Red Ant Entertainment; Randy Miller, GM/Executive VP, Red Ant Entertainment; (seated) LL Cool J and his manager, Charles Fisher.



Dark Side Of Oz

EMI-Capitol Entertainment Properties has recently been flooded with calls regarding the supposed coincidence of Pink Floyd's immortal album, *Dark Side Of The Moon*, being an alternative soundtrack to the classic 1939 film *The Wizard Of Oz*.

The bizarre scenario started after a Boston deejay, on a tip from Floyd fans, synchronized the album with a video of the film—viewing *Oz* with no sound, and beginning the album on the third roar of the MGM lion. Many fans allege—please note that this writer is not one of them—that there are too many coincidences between the visuals of the film and the lyrics and sound effects of the Floyd album to be accidental.

The bizarre rumor was recently shot down by Floyd keyboardist Rick Wright, who told *Sony Worldwide Radio Networks*: "To disappoint maybe lots of people, there is no connection between the record and *The Wizard Of Oz*." Still, largely due to the "Paul Is Dead" type of conversations on the Internet, the saga has reached epidemic proportions, and, fortunately for Capitol, *Dark Side Of The Moon* sales have doubled recently. Not that the 1973 album needs any help, as it is already the biggest seller in Capitol's history, with worldwide sales totaling over 25 million. *Moon* also holds the record with 741 consecutive weeks (fourteen years!!) on the *Billboard* Top 200 Chart, a record that will never seriously be challenged.

Anniversaries

Fans of the Police will be happy to know that with the 20th Anniversary of the band's beginnings, Ark 21 Records, headed by Miles

Copeland, former owner of I.R.S., will be celebrating the event in grand style. First up is *Police Academy*, a CD made up of live tracks from the group's first ever performance on May 28, 1976, when Sting, Andy Summers and Stewart Copeland were known as Strontium 90. These tracks are mixed with demos from the same period, as well as a demo of "Every Little Thing She Does Is Magic," which Sting recorded on the same day he wrote it.

In addition, Ark 21 will be releasing a reggae tribute album to the band, entitled *Reggatta Mondatta*, which features some of the genre's leading artists covering Police classics. Some of the pairings include Aswad covering "Roxanne," Ziggy Marley (with Sting) handling "One World (Not Three)," Maxi Priest giving a rendition of "Message In A Bottle," Steel Pulse doing "Can't Stand Losing You" and Betty Wright's "Every Breath You Take." Both albums hit the streets on July 29th.

In a related announcement, Ark 21 Records has moved their offices. They now reside at 14724 Ventura Blvd., Penthouse, Sherman Oaks, CA 91403. Their phone number is 818-325-1281.

In other 20th Anniversary news, Blind Pig Records, one of the industry's premier blues labels, celebrates the milestone with the release of an excellent double-CD set, *Blind Pig Records 20th Anniversary Collection*, which features 38 tracks and a 24-page booklet. But, best of all, the twin package will sell for the price of a single CD. Other new releases are albums from both Tommy Castro (*Can't Keep A Good Man Down*) and Mighty Joe Young (*Mighty Man*). The label's San Francisco-based headquarters can be reached at 415-550-6484.

Label News

Bob Keane, the man who discovered or nurtured such icons as Ritchie "La Bamba" Valens, Barry White, Sam Cooke and Frank Zappa, has announced that he is launching a country music division of his independent label, DEL-FI Records. DEL-FI Nashville's first signing is Jenny Morris.

The 75-year-old Keane says he plans to expand the Nashville roster eventually, but is focusing on the Morris release for the time being. Contact DEL-FI's West Hollywood offices at 800-993-3534, or their Nashville offices at 615-252-8203. The label's web site can be found at <http://www.del-fi.com>.

Universal Music Group has entered into a worldwide venture with the Celtic Heartbeat label, one of the world's most successful homes for Celtic and traditional Irish music. Under the terms of the new agreement, the Dublin-based Celtic Heartbeat will receive marketing and promotion support from Universal Records, with support outside the U.S. from Universal Music International. The Universal Music Group can be reached at 818-777-0589, and you can reach Celtic Heartbeat in Dublin, Ireland at 3531-6777330.

Universal Records has also entered into a distribution agreement with Suave House Records, the Houston-based rap label headed by founder/CEO Tony Draper, who will continue to oversee the day-to-day operations of the label.

EMI Records has signed a U.S. distribution deal with the indie label hyperdisc Records, which is headed by Jonathan Platt and Japanese producer Daisuke Hinata. The first release under the agreement is Cagnet's debut album, *Groove Radio*, and the single "Deeper And Deeper," which topped the charts in Japan. Contact hyperdisc at 310-581-3545.

Higher Octave Music, and its

sub-labels CyberOctave and OM Town, will now be distributed in the U.S. by Virgin through EMD. The largely new age-based label will continue its own distribution to non-traditional outlets throughout the U.S., and to all territories outside America. Contact Higher Octave Music at 310-589-1515.

New Releases

Velvet Records has released *Now* by veteran rock vocalist Paul Rodgers, the former lead singer and chief songwriter of Free, Bad Company and the Firm. Co-produced by Rodgers and Hendrix/Zeppelin studio guru Eddie Kramer, *Now* has an added bonus: the first pressing of the album features two CDs (for the price of one), and is titled *Now And Live*. The second disc features a recently recorded concert in Germany, which includes a wealth of material from Rodgers' formidable past.

Country superstar Dwight Yoakam has put down his songwriting pen for his upcoming *Reprise* album, *Under The Covers*, which finds the halted one interpreting a wide range of material, including Roy Orbison's "Claudette" (the album's first single), the Clash's "Train In Vain," Lennon-McCartney's "Things We Said Today," Sonny Bono's "Baby Don't Go" (featuring Sheryl Crow) and Jimmy Webb's "Wichita Lineman." More so than Yoakam's previous efforts, *Under The Covers*, is tailor-made for crossover success. The album is due out on July 15th.

Los Angeles-based rapper, and DJ Quik protégé, Suga Free has his debut album *Street Gospel* (Sheppard Lane/Unfadeable Records/Island Music) hitting the streets in July. Quik handled the production duties, and even makes a cameo appearance in the video for the album's first single, "If U Stay Ready."—Compiled By MC Senior Editor Steven P. Wheeler

VIRGIN GETS 'SOUL POWERED'



Virgin Records has signed a label deal with the production/songwriting duo SoulShock & Karlin, who will head the newly launched Soulpower Records. The label's debut project, an album by Shiro, is slated for release in late '97 or early '98. Pictured (L-R) are: Ken Berry, Chairman/CEO, Virgin Music Group Worldwide; Dwight Bibbs, VP, Promotions, Neo Trybe Records; Randy Cohen, co-manager, SoulShock & Karlin; Ned Shankman, co-manager, SoulShock & Karlin; SoulShock; Eric Brooks, President, Neo Trybe Records; Karlin; Michael Mack, GM, Neo Trybe Records; and Phil Quartararo, President/CEO, Virgin Records.



HAMSTEIN SIGNING



Songwriter Billy Kirsch has inked a deal with Hamstein Music. The Nashville-based writer has penned songs for several hit artists, including Wynonna, Doug Stone, Clay Walker and Collin Raye. Pictured closing the deal are (L-R): Kim Jones, Director of Creative Services, Hamstein Music; Bill Kirsch; and Richard Pema, VP, Creative Affairs, Hamstein Music.

HFA News

The Harry Fox Agency, the licensing subsidiary of the National Music Publishers' Association, has announced several new licensing and distribution procedures that are designed to clarify the use of a master recording in a new recording when the original publishing agreement for the master recording may have expired.

These guidelines were prompted by the recent decision in the case of Ahlert Music Corp. v. Warner/Chappell Music, which was tried in the U.S. District Court for the Southern District of New York. At issue in the case was the use of the Joe Cocker song "Bye Bye Blackbird" on the Sleepless In Seattle soundtrack. The song was recorded by Cocker in 1969 and the master of the original recording

was re-used on the 1993 soundtrack. The court's ruling established that the original publisher has the right to collect royalties paid under its licenses before the termination of the original publisher's rights for the nineteen-year extended term for pre-1978 copyrighted works.

In a prepared statement, NMPA/HFA President & CEO Edward P. Murphy commented, "While we believe that this ruling will be appealed, we are nonetheless committed to protecting the rights of our music publisher principals and copyright owners in the interim."

When a final monetary judgment is issued in the Ahlert case, HFA plans to distribute any royalties plus interest, as rendered by the court. Here is a summary of the new HFA guidelines:

> When appropriate, HFA will seek judicial relief by depositing royalties with a court to determine the appropriate party entitled to royalties.

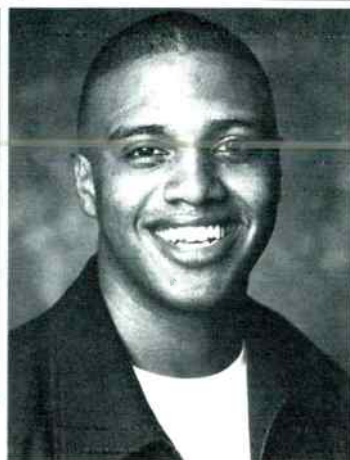
> If license requests are received by HFA for new uses of the master recording, HFA will seek to have the interested parties reach an agreement. If no agreement is reached, HFA may refrain from issuing any license.

> HFA may seek evidence as to a party's standing and authority before proceeding with any action relating to synchronization rights for distribution and licensing, as well as any other appropriate actions.

> Royalties will continue to be paid by HFA to the original publishers on records covered by the types of licenses referred to in the Ahlert case.

HFA, which is based in New York, represents more than 17,000

CHRYSLIS APPOINTMENTS



Chrysalis Music Group's Director Of Urban Music Valerie Patton, and Professional Manager Antoine Shamlee.

music publishers. Only a small percentage of HFA's royalty distribution and licensing activity is expected to be affected by the Ahlert case, but the agency has issued these new guidelines to prevent any further confusion.

In other NMPA/HFA news, Keith A. Menges has been appointed the post of Sr. VP, Distributions & Collections.

Industry Grapevine

BMI in New York has promoted Gary F. Roth to the post of Asst. VP, Legal & Business Affairs,

Performing Rights. Roth was previously Senior Legal Counsel. He can be reached at 212-586-2000.

Sony/ATV Music Publishing has promoted Suzette Williams and Erica Grayson from Creative Managers to Directors of A&R. Williams is based out of Sony's New York offices (212-833-4729), while Grayson can be reached in Santa Monica (310-449-2545).

EMI Music Publishing has promoted Jill Rosenthal from Director of Tracking to Senior Director of Tracking. She is based out of the company's New York headquarters (212-492-1200).

EMI HOLDS COURT WITH ARENA

Australian-based singer Tina Arena (seated in the chair) has signed a deal with EMI Music Publishing. Under the terms of the deal, EMI will represent her in North and South America. Arena's U.S. debut release, Don't Ask, has already gone platinum, selling over a million copies worldwide. Pictured surrounding Arena in the photo are (L-R): Ralph Carr, Arena's manager; Robert H. Flax, Executive VP, EMI Music Publishing; Martin Bandier, Chairman/CEO, EMI Music Publishing; and Carla Berkowitz, Director, Writer & Catalog Development, EMI Music Publishing West Coast.



BMI PROMOTION



Gary Roth, Asst. VP, Legal & Business Affairs, Performing Rights, BMI.

ROBERT CRAY

This master of contemporary blues talks about his life as a musician and songwriter



JAMES M. HUNTER

In today's disposable pop culture, blues remains one of the few art forms where musicians can be expected to be in it for the long haul. Robert Cray is no exception.

Long before his major label breakthrough with 1987's *Strong Persuader*, Cray was a highly respected musician who had been touring and recording on various indie labels for years, winning several major awards along the way. The success of *Strong Persuader* was credited with helping bringing blues music to a more mainstream audience, and Cray has seen some significant changes in the decade since that album was released.

"I think the best way to collaborate with someone is if it's spontaneous, like when you and whoever you're collaborating with happen to have some extra time. I don't see myself as a songwriter who will deliberately pick out someone to collaborate with because I want a hit record."

—Robert Cray

get melodic ideas along with lyrical ideas. Usually I finish up the music before I finish the lyrics." And Cray, who has toured with such legends as Eric Clapton, B.B. King and Tina Turner, has some candid thoughts about how he feels about songwriting collaborations:

"It seems so personal when you write a song, that when you collaborate with other people, you start to go off in different directions from where you originally wanted to go. I think the best way to collaborate with someone is if it's spontaneous, like when you and whoever you're collaborating with happen to have some extra time. I don't see myself as a songwriter who will deliberately pick out someone to collaborate with because I want a hit record."

Like most prominent blues musicians, Cray hails from the South, but has been based on the West Coast for years, and got his first big break as a member of Albert Collins' West Coast touring band. Cray, who currently lives in the San Francisco Bay Area, vividly remembers the first time he realized he wanted to be a musician: "For me, it was when I first got a guitar. It was 1965, when the Beatles were going strong and it seemed like everyone wanted to be in a band. I got into being a musician and playing guitar just for the fun of it. And I figured, whatever will happen, will happen. It took a lot of hard work to get to the point where I am today, but I wasn't overly ambitious about trying to 'make it' in the music business."

Commenting on why his music has found crossover appeal, Cray says: "When I was growing up, my parents had a great music collection. We listened to gospel, jazz, R&B and rock. So that had a great deal of influence on me and it still does today.

"I wish [commercial] radio stations wouldn't be as formatted as they are," Cray concludes. "It would be great if we could go back to the days when you heard all different kinds of music on a big station. I think the over-formatting of radio has created an environment where artists feel they have to fit in somewhere in a narrow category, which leads to a lot of people compromising their true creativity, and that's not what it should be about. Being a songwriter and a musician should be about expressing who you really are, not what you think other people want you to be."

Contact Mercury Records at 212-603-7919.




MCA PROMOTION



TIM R. COBURN

Dana Kasha has been promoted to the position of Manager, Creative Services at MCA Music Publishing, where she will be responsible for developing and working with MCA Music writers, exploiting the catalog and scouting for new writers and artists. She is based in Los Angeles and can be reached at 310-235-4703.

to take place on September 20 & 21 in San Diego. The songwriting contest is open to any singer, duo or band that performs traditional folk and mountain music. Artists interested in entering should have original songs. For a contest application and a complete set of rules, send a self-addressed, stamped 8x10 envelope to G. "Andy" Anderson, Attn: Julian Festival, 8685 Octans St., San Diego, CA 92126. The deadline to enter the contest is July 31st.

Finally, if you're an artist who would like to perform at the **Del Mar Fair**, call 619-444-6692 for an application. The Del Mar Fair takes place through July 6, and live performances are being booked up quickly, so don't delay! 

Famous Music Publishing has named **Barry Kolsky** to the position of Creative Director. Prior to the appointment, Kolsky was Creative Director at **All Nations Music**. You can call him at 310-441-1300.

MCA Music Publishing in Los Angeles has announced the following promotions: **Caroline Frlot** has been upped to Controller, Finance; **Lisa McCormack** is now Manager, Finance; and **Dana Kasha** has been upped to Manager, Creative Services. They can be reached at 310-235-4700.

Chrysalis Music Group has named **Valerie Patton** to the position of Director of Urban Music, while **Antoine Shamlee** has been promoted to Professional Manager. They are based out of Chrysalis' headquarters in Los Angeles (310-652-0066).

Monti Olson has been appointed Creative Manager at **peermusic**. Prior to this announcement, Olson was Creative Manager at **Windswept Pacific**. He can be reached at peermusic's New York offices (212-265-3910).

Contests & Opportunities

The **San Diego Songwriters Guild** has announced the following contests and performing opportunities, which will bring valuable exposure to unsigned artists:

A "Battle Of The Bands" contest takes place June 29 at the **Sandbar** in Carlsbad, California. Winners will be awarded cash and other prizes, and the contest will be judged by people in the music industry. Interested artists and bands need to send a demo tape to **Tracy Page**, c/o **Red-Tail Records**, 7420 Clairemont Mesa Blvd., #103-336, San Diego, CA 92111.

The **Julian Banjo/Fiddle Contest & Bluegrass Festival** is set

RED HOT R&B



Songwriter-producer Malik Pendleton recently met up with singing duo Zhané, whose latest album features musical contributions from Pendleton. Currently signed to BMG Music Publishing, Pendleton has also contributed to tracks on albums by Mary J. Blige, 702 and Jody Watley. Pictured after a recent Zhané performance, at New York nightclub Laura Belle's, are (L-R): Jean Noriss of Zhané; Malik Pendleton; and Renee Neufville of Zhané.



BRINGING BACK THE PAST: Cabin Fever Entertainment has released two new videos: *Life With Elvis* and *Freebird...The Movie*. The first is a 30-minute tribute to the King, featuring conversations with Elvis' step-brother, David Stanley, and Elvis' friend, Lamar Fike. This short documentary is available for the special price of \$9.98. The second release is the first concert film documenting the original Lynyrd Skynyrd lineup, featuring excellent live performances and interviews with the surviving members, as well as home movies of the band off-stage. A great buy for only \$19.98.

ROCK IN THE ROCKIES: Caribou Ranch, the recording studio immortalized by Elton John's chart-topping 1974 album of the same name, is once again making some noise. Originally started by legendary producer James Guercio, the facility, based in the Colorado Rockies, has been given a big push as of late, courtesy of Patrick Leonard and his label, Unitone Recordings. Leonard's studio, Johnny Yuma, was relocated within one of the cabins at the 5,000 acre Caribou Ranch, and is equipped with some of the latest in digital audio gear, including the Otari RADAR. Michael Verdick, who started at Record Plant and has served as a Staff Producer for MCA

Records, works as Unitone's first engineer and VP of A&R.

STUDIO NEWS: Grandmaster Recorders, the Hollywood-based studio, recently played host to the Foo Fighters, who recorded their latest Capitol release, *The Colour & The Shape*, with engineer Bradley Cook and producer Gil Norton; and the Melvins and producer/engineer Joe Barresi recorded and mixed their new Amphibian Reptile release... Studio Bau:ton recently finished the design and construction supervision of a personal recording facility for acclaimed film composer/record producer/songwriter James Newton Howard. The control room accommodates a Euphonix console, a PMC speaker system, Synclavier, and a large collection of outboard gear. It is tailored specifically to the veteran composer's way of composing and mixing music. For more information, contact Peter Maurer at 213-251-9791.

NEW COUNTRY CAT?: Pop/R&B star Lionel Richie is currently in Studios A and B at the Castle Recording Studios in Nashville, tracking and overdubbing for his new Polygram project. James Carmichael is producing the album with associate producer Lloyd Tolber; Ralph Sutton is engineering the sessions. 

GRINDING THE NIXONS



MCA band the Nixons recently completed the mixing sessions for their new self-titled album, with producer/mixer Toby Wright, at Music Grinder Studios. Pictured (L-R) are bassist Ricky Wolking, lead singer/guitarist Zac Maloy, guitarist Jesse Davis, drummer John Humphrey, and (seated) Toby Wright.

COUNTRY ANGELS



Special Angel, the latest mother/daughter team in country music, known for their benefit work for runaway youths, were recently in Rotund Rascal Studios in North Hollywood putting the finishing touches on their latest recording. Pictured (L-R) at Rotund are: (standing) Suzanne Geimer, Kelly Geimer, (seated) engineer Dave Perlman and producer Jon Walmisley (a former star of the hit television series *The Waltons*).

WITH A LITTLE HELP FROM HIS FRIENDS



Veteran rock vocalist Joe Cocker is pictured in Studio A at NRG Recording Services in North Hollywood, where he was working on his latest album with a little help from blues legend B.B. King. Pictured (L-R) are NRG assistant John Ewing, Jr., producer Chris Lord-Alge, Joe Cocker and B.B. King.

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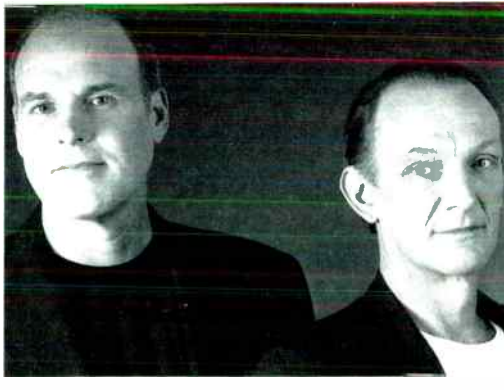


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THOMAS JONES CHASE & STEVE RUCKER



This creative duo has become a leading force in providing musical scores for animation projects

By Jonathan Widran

Animation isn't just a kids' business anymore, thanks to the multi-billion dollar wave of animated Disney features and more adult-oriented programming like *The Simpsons* and *Beavis And Butt-head*. This cartoon boom has allowed studios, who were once notoriously stingy when it came to animation scoring budgets, to open their wallets.

For Thomas Jones Chase and Steve Rucker, who formed Chase Rucker Productions back in 1983, more money has translated into more opportunities to create live orchestral scores. "Whereas 95 percent of feature films have always had an orchestra," Chase explains, "up until a few years ago, TV animation was 99 percent electronic. These days, it's moving more towards 80-20, and in a few years, it just may be even money."

Fortunately, the partners are extremely well versed with both live and computer generated music. "We offer the studios who call on us a tremendous amount of expert experience in both areas," adds Chase, "and we are especially adept at integrating the two. It's nice not to have those limitations, because in terms of composing, our abilities run from rock and alternative styles to more traditional John Williams flavors."

While he and Rucker may not be household film scorer names like Williams, their resumé ranks them among the top players in the animation world. Their current projects include *Captain Simian And The Space Monkeys*, *The Real Adventures Of Johnny Quest* (for which they recently received an Emmy nomination), *Dexter's Laboratory* and the pre-school themed *Salty's Lighthouse*. In addition to animation projects, they have also worked on such prime-time series as *Dangerous Curves*, *JAG*, *Sabrina The Teenaged Witch* and the music library for *Entertainment Tonight*.

The *Salty's Lighthouse* project is unique for Chase and Rucker, in that they composed 26 songs, and entire scores, off storyboards before seeing any of the actual footage. The normal process is pretty straightforward—the two meet with the show's music supervisor and producer, and, based on the animation, discuss the appropriate musical style. Then, the two go into the studio and start composing.

"Every project is different," says Rucker, primarily a pianist. "Sometimes, we compose together in the same room, whereas on others, we divide it up and then piece it together."

"We've worked together so long," Chase, a classically trained guitarist, adds, "and know each other's styles so well that we can finish a show that the other started without the producer even detecting a slight difference. I know all of Steve's licks, while he knows about 80 percent of mine!"

While much of the emotion in a live action film comes from the actors, in animation, Rucker believes that the music's job is to carry the tone of the entire show. "The feeling of the music is key to creating the mood and how the viewer responds to the character," he explains. "The same character could be walking down the street. If a harmonica is playing, he may be a good guy, but if there are dark, ominous tones in the background, we will interpret him as a bad guy. Music has a lot of power in animation."

While the tandem is best known for its animation and television work, fans of new age music might also remember Chase and Rucker from their days in the late Eighties and early Nineties as Chi, which produced the hit album *Pacific Rim*, and two other well received projects. While there are no plans as yet to resurrect their dual recording career, Chase is currently working on a solo project.

"We've done very well in the animation market," Rucker says, "and would like to do more high profile films, as well. Some composers might look at animation as a stepping stone to bigger things, but Tom and I are looking to expand on that base without ever abandoning it. There's always something to keep us challenged and entertained."

Contact Chase Rucker Productions (213-851-6043).



VHT Amplification's Two/Ninety/Two Amp

VHT now has the Two/Ninety/Two rack-mounted tube power amp. In just two rack spaces, the Two/Ninety/Two uses KT88 power tubes in a circuit based on the same circuit



design as the 2150 amp. Power output is rated at 90 watts per channel. Notable features include variable damping and the ability to switch between KT88's and 6550 output tubes. For further information and prices, you can contact VHT Amplification at 1200 Lawrence Drive #465, Newbury Park, CA 91320. Phone them at 805-376-9899, or FAX 805-376-9999.

Vibro-Tek's Double Whammy™

Made by Helmut Schaller, the Vibro-Tek Double Whammy has two separated bridge plates and two whammy bars, which allow the guitarist to bend pitch on the top three strings or the bottom three strings separately. In the "neutral position," the vibrato acts and plays like a fixed bridge. You can bend the top three strings (G, B and E) while the bottom three strings remain constant. Conversely, you can bend the bottom three while the top three stay still.

The Double Whammy can be retro fitted into any guitar already fitted with a standard vibrato tailpiece without any additional carpentry work. The strings tune from the tuning pegs, not from the bridge. The precision hinge mechanism allows for nearly four octaves of pitch change, yet returns the vibrato to exact pitch every time. The Vibro-Tek Double Whammy™ sells for \$279 retail. You can get more information by writing to them at Vibro-Tek Industries, 12911-109 Ave., Surrey BC, V3T 2N1.



Phone them at 604-951-1677 or FAX 604-930-2799 or E-mail: info@doublewhammy.com. Check their web site at http://www.doublewhammy.com.

10th Anniversary TCD-D100 DAT Walkman

To celebrate the 10th anniversary of the DAT format, Sony has introduced a small Walkman® Personal DAT player/recorder with extended battery life capability. The TCD-D100 measures 1 1/8 inches by 3 1/8 inches by 4 5/8 inches deep, and weighs only 13.3 ounces with batteries. This is 35 percent smaller and lighter than previous models.

Sony has reduced the total power consumption by 25 percent. Now you can record or play up to four hours on two "AA" alkaline batteries, nine hours on the optional six-battery pack and up to 21 hours with the lithium-ion battery. The new DAT Walkman comes with headphones and an LCD remote control that looks like a digital sport watch and "mirrors" the unit's own internal LCD display. Also included are two rechargeable nickel-metal-hydride "AA" batteries, AC adapter and battery charger. The unit features a new digital automatic gain control that has two modes for distortion-free recording of either voice or music. Besides the AGC, you can use either a microphone limiter or manual record level control. The built-in LCD display shows current operational status, remaining battery life, as well as date and time. As with many of the newer DAT machines, the date and time can be recorded right on the DAT tape as a method of automatic identification.

The retail price for the TCD-D100 is \$999.95. For more information, you can contact Sony Electronics' Consumer A/V Products Group at 800-222-SONY or check their web site at http://www.sony.com.





NETWORK NEWS: If you're looking for music industry resources on the Internet, covering just about every aspect of the industry, then you need to look no further.

Music Network USA (<http://www.mnusa.com>) is the one-stop shop for online industry information, whether you're hunting for a specific item or just looking for a great surfing starting point.

The site features a number of categories, from publications (trade and consumer) and music retail to musician resources and more. There's a great random link generator, which will give you a new place to go to each time you visit (or reload) the site's homepage, and a page of "free for all" links with countless jump buttons submitted by visitors to the site.

Behind it all is operator **Vic Pettenuzzi**, who can be reached at 310-236-2646, if you'd like more information about Music Network USA or would like to become affiliated with it. Get networked...now!

NOT WILLY WONKA: Capitol Records artists **Spearhead**, and the group's front man, **Michael Franti**, in honor of their current album, *Chocolate Supa Highway*, have helped to create a great new sec-

tion at Capitol's **Hollywood And Vine** site, called **Michael Franti & The Spearhead Factory** (<http://hollywoodandvine.com/spearhead>).

While they readily admit that they did snag the title and idea from Willy Wonka, the content is definitely original. Visitors can "tour" the factory's five rooms, where they're introduced to the music of *Chocolate Supa Highway*, along with some of the social causes championed by the group.

The tour is available in two formats, both of which incorporate audio, video, text and images. A **Shockwave** version of the studio, using **MacroMedia's** popular plug-in is accessible, as well as one using **Progressive Networks** new **RealPlayer** technology. And for those who aren't equipped, traditional audio, **Quick-Time** video and image files are also available. You don't need a sweet tooth to enjoy this site!

ONLINE ACCESS: **Backstage Pass All Access** (<http://www.bsppa.com>) is a cool little site for casual music enthusiasts just looking for a good time online.

From the homepage, you can check out touring information for various artists, look up bios and photos, jump to other music re-

sources online, read relevant news and more.

While this isn't the greatest site out there, it could be fun as a casual surfing stop. Grab your laminate and give it a look.

WAKEMAN ON THE WEB: Legendary **Yes** keyboardist, and **Kurzweil**-endorsing artist **Rick Wakeman** recently performed his oratorio *The New Gospels* at a series of dates around Southern California, including one which was 'Netcast live around the world through the Internet.

Joining Wakeman was his son, **Adam Wakeman**, also a **Kurzweil** player, and the pair's performance at the Calvary Chapel of Costa Mesa, California, was sent out on a live Internet feed via the **Light-Source** section of **AudioNet** (<http://www.audionet.com/light-source>). An additional show went out through radio station **KWVE's** (San Clemente, California) Internet site.

For more on the Wakemans' online exploits, contact **Joe Goodman** at **Goodman & Associates P.R.**, by calling 818-980-7871.



Rick Wakeman and his son, Adam, sent out a live cybercast.

medium designed to make the most of all of the digital domains, including sound, images, video, text, interactivity and anything else which can be stored digitally and replayed. DVD uses a "layered" format, to provide far greater information capacity than the current CD format, on a disc of the same size.

Leading the way in dealing with the audio recording aspects of this new technology is the **Recording**



JAM WITH IT: For the serious music fan, the place to go is **JamTV** (<http://www.jamtv.com>), an extensive—and varied—site covering everything music, in multiple styles, and various formats.

It's all here: audio, video, news, images, bios, links—whatever you may be looking for, you're likely to find it here!

The site's internal search engine allows you to search for info by genre or by specific artist, and they have the range of styles and acts covered. It's an easy-to-navigate site, with some very cool graphics and equally striking content.

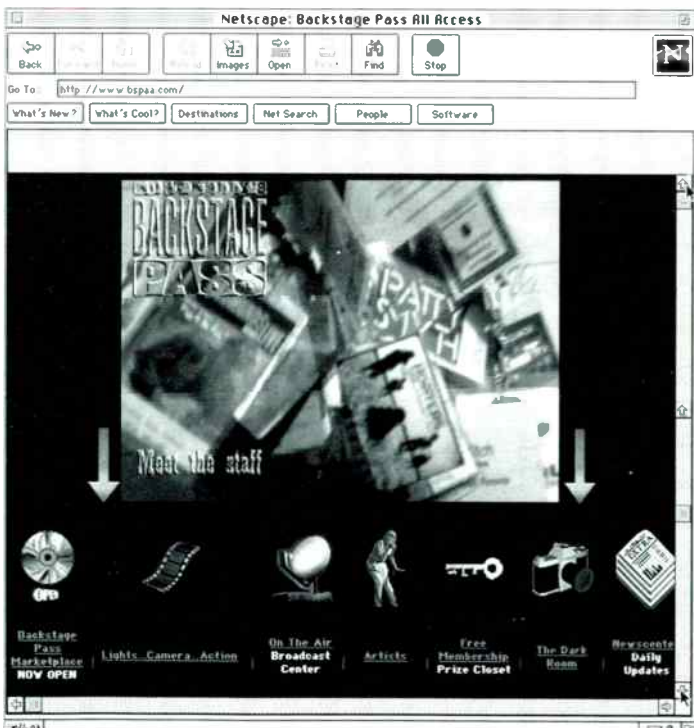
You won't need to grab the remote control to tune into JamTV, but you should grab your browser and plug in to the feed.

R.I.A.A. ON DVD: It seems like one of the industry's biggest buzz terms, lately, has been **DVD**, which stands for **Digital Versatile Disc**, a new

Industry Association of America (<http://riaa.com>), which has assembled an International Steering Committee to focus on the implications of DVD to the recording industry.

One of the committee's primary objectives is to ensure a standard format for DVD, so that all DVD audio systems would be compatible and interchangeable with existing CD technology. According to the RIAA report, they "expect to have a final draft specification for a DVD music disc by December 1997... [which] should allow for a new DVD audio system to be launched in the marketplace within two years." Stay tuned.

CYBER BITCH: **Capitol Records** artist **Meredith Brooks** is on the cover of the current **MC**, but she's also popping up in cyberspace, with her official site (<http://hollywoodandvine.com/mbrooks>) and sev-





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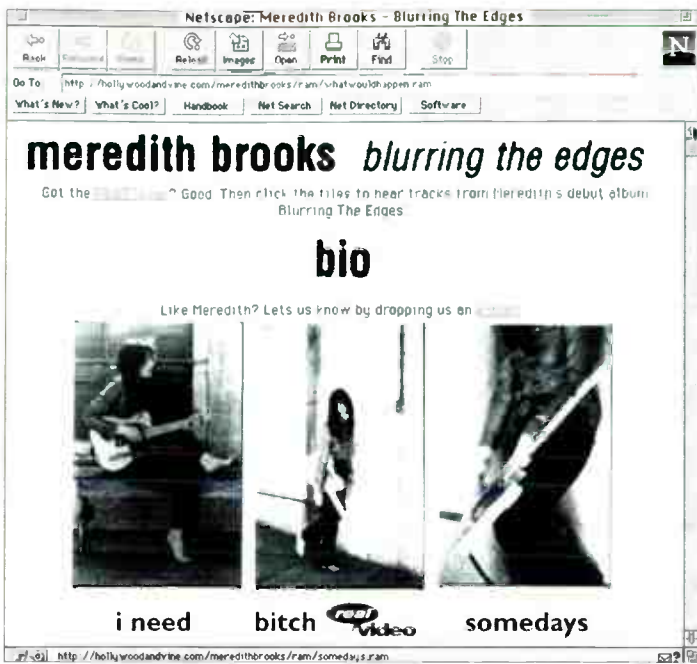
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eral fan sites already on the web. At the official site, you can sample Brooks' entire album, *Blurring The Edges*, in RealAudio, as well as check out the video for her first single, "Bitch," in RealVideo format. You can also join her e-mail mailing list, read her bio, and check out tour info when it becomes available.

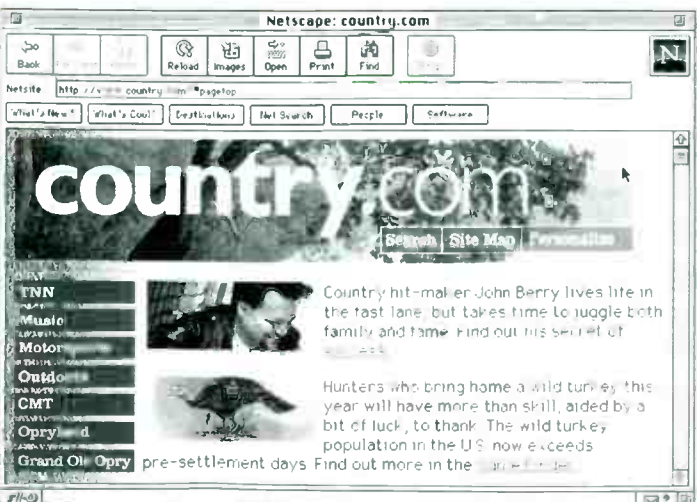
On the unofficial side, point your browser to **Meredith Brooks NET** at <http://www.ecst.csuchico.edu/~rvanatta/mbrooks>, where you'll find a load of info on the artist, including song lyrics, discography, images, audio, news and more. There's also a chat room (you'll need a Java-capable browser). You can also check out **Randy Riegel's** unofficial tribute to Brooks at <http://www.citynet.net/personal/talon/mbrooks>.

NASHVILLE ON THE NET: There's a pretty thorough resource for fans of Nashville, and the music which comes out of the country music capital, online at **Country.com** (<http://www.country.com>).

A joint collaboration between **TNN: The Nashville Network** and **CMT: Country Music Television**, the site promises a little bit of "everything country," and it does deliver.

There's a lot of information dealing with everything from country artists to the city of Nashville itself. Highlights of the site include the **Green Room**, with up-to-date information on country-related online events; sections devoted to both TNN and CMT; the **Grand Ole Opry** area, showcasing the history of country music, which features a virtual tour of the Grand Ole Opry; and **Opryland**, an interactive online tourist guide to Nashville.

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<http://www.musicconnection.com>





Jazz legend **Joe Sample** was on *Melrose Place* twice last month performing songs from his new **Warner Bros. Records** retrospective, *Old Places, Old Faces*, a collection that is both a tribute to those who have influenced Sample's outlook and his art, and a reflection on some of the people, places and events that have shaped him and his music. Sample performed two songs, "Hippies On The Corner" and "Tones For Ben" during the grand opening of *Amanda* (**Heather Locklear**) and *Kyle's* (**Rob Estes**) new jazz club. The musician was joined by his bass playing son **Nicholas Sample**.

Pop/reggae stars **UB40** have the first single and video to accompany **Virgin's** new *Speed 2 Cruise Control* soundtrack. The band even appears in the film, performing the lightweight, but pretty new song "Tell Me Is It True," along with their previous hit, "Can't Help Falling In Love With You." **Tamia** is also in the film, playing a supporting role, and **Quincy Jones'** protégé is represented here by "Make Tonight Beautiful," a pretty ballad penned by **Diane Warren**, given weight by **Tamia's** soulful delivery. Other new songs on the soundtrack come from **Shaggy**, **Mark Morrison** and **TK**, along with the usual assortment of

It Just Me, Or Is It Hot In Here? is an original revue set in a women's workshop on menopause, hosted by **Lisa** (**Kay Cole**), a psychology major working on her thesis. The show tackles serious issues—hot flashes, heat rashes and the pursuit



Joe Sample

of chocolate—through a combination of original songs and parodies of popular tunes.

There are 30 musical numbers in all, nineteen of them original compositions by **Barbara Schill** and jazz musician **Dave Mackay**. "As a jazz pianist for a long time, I've never written music for a musical comedy," Mackay explained. "I've gone to shows, but I've never studied show music, which was a good thing, because I didn't know what would work and what wouldn't work."

The result is a set of songs liberally making use of jazz, blues and classical influences. "We did whatever was needed," says Mackay. "It was back to the basics." This is no basic production, but one that deserves to be seen. Call **THEATIX** (213-466-1767 or 818-953-9993) for schedule and ticket information.

When **Shakespeare's Twelfth Night** moved uptown to Harlem in the Forties, and met the sultry, sophisticated songs of **Duke Ellington**, the marriage bore an invigorating Broadway musical, *Play On!*, which **Newsweek** called, "The best score of the season!"

It's hard to dispute that review,

loaded as this score is with such wonderful classics as "Mood Indigo," "Take The 'A' Train" and "It Don't Mean A Thing." The cast, notably **Cheryl Freeman** (**Vy**) and **Lawrence Hamilton** (**Duke**), along with **Larry Marshall**, **Yvette Cason** and **Carl Anderson**, certainly delivers on the new **Varese Sarabande** soundtrack, which was produced by Grammy nominee **Bruce Kimmel**, with orchestrations, musical supervision and arrangements by **Luther Henderson**, previously honored for his work on such Broadway hits as *Jelly's Last Jam*, *Ain't Misbehavin'*, *Black And Blue* and *Funny Girl*.

Play On! provides a good pocket sampler of some of Ellington's most memorable work, and a worthy memento of this notable Broadway production, not to mention a painless introduction to Shakespeare.

Rap fans will surely be glad to know that there will be another **Tupac Shakur** film in theaters soon. The late rapper and actor finished filming *Gang Related* (since retitled *Criminal Intent*), with **Jim Belushi**, shortly after *Gridlock'd*, and just a week before he was shot in Las Vegas last September 7th. *Criminal Intent* will be in theaters on September 13, the anniversary of Shakur's death.



Larry Marshall & Yvette Cason in a scene from *Play On!*

Do hurry down to your local **McDonald's** to take advantage of their current fund-raising promotion in association with **Walt Disney Records**. The *McDonald's Celebrates Disney Music* promotion features the sale of three customized Disney music collections on both CD and cassette. Fifty cents from every purchase will be donated to **Ronald McDonald House Charities** to provide comfort and care to children and their families around the world. There are three volumes



today's stars covering yesterday's hits. Most notable among these is **Maxi Priest's** cover of **Blondie's** "The Tide Is High." Wherever you buy CDs.

There's a particularly intelligent new musical production playing now at the **CBS Studio Center**. *Is*



Cast of *Is It Just Me, Or Is It Hot In Here?*





McDonalds & Disney team up for three great CDs to raise money for Ronald McDonald Houses in 23 countries.

to collect: *Buddy Songs*, with tracks such as "You've Got A Friend In Me" from *Toy Story*; *Rascal Songs*, with "Cruella DeVil" from the animated version of *101 Dalmations*; and *Hero Songs*, with "Go The Distance," a preview of the upcoming soundtrack to *Hercules*. This is a gratifying way to help raise money for a worthwhile cause. Ronald McDonald Houses support local charities in 23 countries, and make grants to not-for-profit organiza-



tions. Great music, and at \$3.99 for a CD and \$3.79 for a cassette, quite a steal as well. At *The Derby's* recent fourth birthday celebration, club owners **Tony and Tammi Gower** welcomed

former actress **Anita Page**. The term "Old Hollywood" has special meaning for Page, who starred (with **Bessie Love**) in the first-ever sound movie to receive a best picture Oscar, *The Broadway Melody* (1929), and co-starred with **Joan Crawford** in the definitive flapper film *Our Dancing Daughters* (1928). Current stars **Mary Steenbergen** and **Ted Danson** also popped in for pictures during a wrap party for their hit CBS sitcom, *Ink*. The show's leader, **Diane English**, and newly wedded TV stars **Harry Hamlin** and **Lisa Rinna** were in attendance.

Latin American superstar **Ricky Martin** recently took time out from a world tour to record "No Importa La Distancia" ("Go The Distance") for the Spanish version of the **Walt Disney Records** soundtrack to **Disney's** 35th animated feature film, *Hercules*. The track, which was co-produced by **K.C. Porter** (**Boyz II Men**, **Toni Braxton**) and **Rob Draco Rosa**, will be serviced to Spanish radio stations nationwide this month.

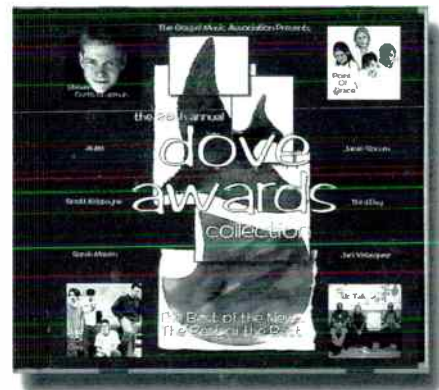
A special collective thanks to the **Carrie James Band**. This rising new blues/rock band, fronted by the soulful and sultry vocals of **Carrie James**, has turned out a three-song cassette *Strength Thru Music* to benefit programs at the **L.A. Free Clinic**. Included is their take on the classic "The Needle And The Damage Done," which sounds like what would have happened had **Janis Joplin** ever met **Neil Young**. This is a worthy offering for a worthy cause. To get your own copy, or for more information, call **Doug Deutsch** at 213-463-1091.

German figure skater **Katarina Witt** is showing support for fellow countrymen **Fools Garden**, by basing a new ice routine on their hit

song "Lemon Tree." Though the group's **Universal Records** CD, *Dish Of The Day*, won't appear on U.S. record racks until this month, the song is already a Number One hit in Germany, Austria, Belgium, Sweden, Denmark and Iceland.

Actor **Gordon Thomson**, best known as the scheming **Adam Carrington** on ABC's *Dynasty*, found out how enduring celebrity can be when he visited **Senegal Festival 1997**. Asked to appear at an African music concert in black tie, he was mobbed by people shouting "Monsieur Carrington!" and asking for enormous financial assistance. The actor said of the incident, "all the attention was certainly gratifying, but also reminded me that I wish I were as rich as Adam Carrington." Since his *Dynasty* days, Thomson has appeared on *The Nanny*, *Baywatch*, *High Tides*, *Silk Stalkings*, as well as in an independent film called *Man Of Her Dreams* with **Patrick Cassidy**.

The **Gospel Music Association's 28th Annual Dove Awards** live telecast is over, but you can relive the excitement of the year's big-



gest Christian music events, as **K-tel/Arrival** has released *The 28th Annual Dove Awards Collection*, featuring some of the biggest stars and up-and-coming artists in the Christian music universe. Throughout the disc you'll find perennial artists and Dove Award winners like **dc Talk**, **Steven Curtis Chapman**, **Jars Of Clay**, **Point Of Grace** and **4 Him**.

The Dove Awards show, itself, which relocated to the larger **Nashville Arena** after four years at the **Grand Ole Opry**, was broadcast live this past April on TNN. Please note that *The 28th Annual Dove Awards Collection* is a sampler of studio tracks, not live performances from the broadcast.

Legendary American songwriters **Kander and Ebb** will be front and center when the musical revue *The World Goes 'Round* opens June 27 at the **Center Theater** in Long Beach, CA. The duo has enhanced over ten Broadway musicals including *Cabaret*, *Zorba*, *Chicago* and *Kiss Of The Spider Woman*. For ticket information, call 562-938-4128.



The Derby's Recent Celebrations: (top photo) co-owner **Tony Gower**, actress **Anita Page** and co-owner **Tammi Gower**; (bottom photo) the **Gowers** with **Mary Steenbergen** and **Ted Danson**.



GOLD-LUNG & MORE: More than 25 years since its release in 1971, **Jethro Tull's** landmark album, **Aqualung**, has been given the 24-Karat Gold CD treatment, courtesy of **DCC Compact Classics**. It took DCC more than five years to not only secure the rights to release the album, but also to obtain the original two-track master tapes. The results are quite staggering, even for non-audiophiles. You can pick up your copy for a suggested retail price of \$31.98 in both 24-Karat Gold and 180+ Virgin Vinyl LP formats. Highly recommended!

After two years, **MCA Records** has completed their extensive reissue project of remastering every original album in the catalog of the **Who**. On June 3, the final two studio albums, **Face Dances** and **It's Hard**, hit stores, entirely remixed and digitally remastered under the supervision of Who leader **Pete Townshend**, himself. And, like all the previous reissues, both albums contain numerous unreleased bonus tracks.

Legendary vocalist **Patsy Cline** may have perished in a plane crash back in 1963, but her influence lives on. Now **MCA Nashville** has released **Live At The Cimarron Ballroom**, a 1961 performance, which was Cline's first public performance after a near-fatal auto accident (she performed the show sitting on a stool). This is the first full-length Patsy Cline concert to have been unearthed, and, as such, gives a new generation of fans the chance to glimpse into the Cline's performing style.

DALE & DENVER: **Rhino Records** has released **Better Shred Than Dead: The Dick Dale Anthology**, a double-CD set that commemorates the works of the King Of The Surf Guitar. Featuring 39 tracks which span Dale's lengthy record-

ing history (1959 to 1996), this project takes you from his early days through his resurgence in the Eighties and the Nineties when he became the Sultan Of Shred. You'll even find a 1987 version of "Pipeline" with **Stevie Ray Vaughan**. For those who don't want such an extensive glimpse into the sounds of the 60-year-old shredder, Rhino's single CD, **King Of The Surf Guitar: The Best Of Dick Dale & His Del-Tones** is still available, and even includes two songs not on the **Better Shred Than Dead** set.

On the other side of the musical spectrum, **Reader's Digest Music** has put together **John Denver: His Greatest Hits And Finest Performances**, a 60-song, three-CD box set. It's a bit too much for the casual fan, as it carries a retail price of \$45. Call 888-RD-MUSIC to order.



HOWARD SHUBIK

PUT HIM IN, COACH: **John Fogerty**, former leader of **Creedence Clearwater Revival**, recently raised the roof at a jam-packed House Of Blues in conjunction with the release of his latest Warner Bros. CD, **Blue Moon Swamp** (his first album in more than ten years). Throughout the powerful two-and-a-half hour show, Fogerty showed that he has finally come to terms with his past, by ripping through such Creedence classics as "Born On The Bayou," "Travelin' Band" and "Proud Mary." Fogerty's upcoming tour promises to be one of the most popular of the year.



WONNIE TURNER

HAPPY BIRTHDAY: Qwest recording artist **Tamia** recently celebrated her 21st birthday with friends at the Gate in Los Angeles. The birthday girl's album is slated for an August release. Pictured (L-R) are: **Grant Hill**, Detroit Pistons' basketball star; **Tamia**; **Mark Persaud**, Executive VP, Qwest Records; **Brenda Richie**, Tamia's manager; and **Ian Alexander, Sr.** VP, A&R, Qwest Records.



WALLFLOWERS WITH A PURPOSE: Prior to their recent sold-out benefit concert in the parking lot of the Hard Rock Cafe Orlando, members of the Wallflowers visited backstage with **Melinda Maher**, a terminally ill child being assisted by **Give Kids The World**. The performance raised more than \$21,000 for the organization. Pictured (L-R) are: (first row) **Steve Routhier**, VP, Marketing Hard Rock Cafe; **Pam Landwirth**, President, Give Kids The World; **Melinda Maher**; (back row) band members **Michael Ward**, **Mario Calire**, **Rami Jaffee**, **Jakob Dylan** and **Greg Richling**.



GOLFING GUITARIST: **Terry-Jo Myers**, the winner of the Ladies Professional Golf Association's Sara Lee Classic, was awarded with one of the most unique trophies in all of professional sports: a custom-made Les Paul Ultima Gibson Guitar. Inlaid in the peg head is the Sara Lee Cup, and the Pearlloid tuner knobs are inset with rhinestones. Photographed with the golf champ are country star **Vince Gill** and pop star **Amy Grant**.



SUPPORTING THE FUTURE: For the third year, **Kurzweil** participated in the **Lionel Hampton Jazz Festival** at the University of Idaho, where various competitions resulted in the keyboard giant awarding some of their valuable products to the winners. **Stephen Anderson** of Brigham Young University was presented with a Kurzweil Mark 5 digital piano for being named this year's "Outstanding College Pianist," **Anne Drummond** of Garfield High School in Seattle, Washington won a Kurzweil RG200 digital piano for being named "Outstanding High School Pianist," and (pictured above) the choir at **Jefferson Elementary School** of Pullman, Washington grabbed "Outstanding Choir" honors, and, along with their Director, **Jan Patrick**, huddled around their new Kurweil RG100.



ROBBEN GETS STUNG: Stretch/Blue Thumb recording artist Robben Ford was joined onstage by superstar Sting at the Bottom Line in New York City, during the guitarist's sold-out weekend stint. Ford's latest album, *Tiger Walk*, his first all-instrumental release, is due out in August.



KING & QUEEN OF THE DOVES: Sparrow recording artist Steven Curtis Chapman, who was recently honored with four Gospel Music Association Dove Awards ("Artist Of The Year," "Songwriter Of The Year," "Male Vocalist Of The Year" and "Pop/Contemporary Album Of The Year," for his album, *Signs Of Life*), bringing his career total to 34 Dove Awards, is pictured with co-host, and Sparrow recording artist, CeCe Winans, who also grabbed four Doves herself, including "Female Vocalist Of The Year," for the second consecutive year.

VAN WHO?: Former Van Halen front man, and current Track Factory/MCA recording artist, Sammy Hagar, is enjoying some major success with his new solo album, *Marching To Mars*, which cracked the Top 20 in its first week of release. To help celebrate Hagar's return, more than 160 radio stations broadcasted a live concert from the singer's own Cabo Wabo Cantina in Cabo San Lucas, Mexico. The host also poured the Waboritas, an original margarita recipe made with his own brand of tequila, Cabo Wabo, which is soon to be marketed in the U.S. Pictured at the show are (L-R): (top row) Abbey Konowitch, Executive VP, MCA Records; Henry Droz, President, Universal Music & Video Distribution; Jay Boberg, President, MCA Records; Jayne Simon, Sr. VP, Marketing & Sales, MCA Records; Gary Stamler, Hagar's manager; (center) Sammy Hagar; (bottom) Steve Gizicki, Senior Product Manager, Track Factory; and Tim Sexton, President, Track Factory.



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VAN THE MAN: More than 30 years after his debut with Them, Van Morrison's latest album, *The Healing Game*, debuted at #32 on the *Billboard* Top 200 Albums Chart earlier this year, proving that his fans still wish to hear his latest revelations. Now, new and old Morrison fans will be happy to know that Polydor/A&M has released remastered CDs of seven of his classic works from the Seventies, including *Tupelo Honey*, *Saint Dominic's Preview* and *Wavelength*. Of special note is the brilliant 1974 concert set, *It's Too Late To Stop Now*, which shows Morrison at the height of his live brilliance, as he sings, chants, scats and improvises his way through some of the most passionate material in rock history. Kudos to Polydor/A&M for this remastered legacy.

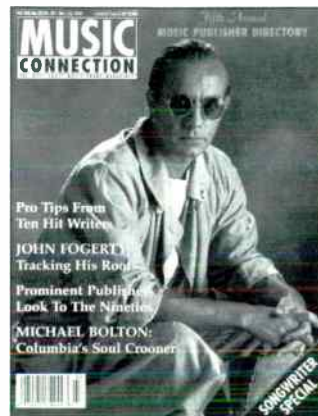
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Tidbits From Our Tattered Past

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



1989—Elton's Write Hand Man (Issue #22): Legendary lyricist Bernie Taupin talked to *MC* about his longtime songwriting partnership with Elton John, and also the recording of the duo's final Number One album, 1975's *Rock Of The Westies*: "That period of time is a little foggy, because we were all at the high point of abusing ourselves to the max. It was Jack Daniels and lines on the console. I don't remember anything about the sessions and I don't think anybody in that band will remember them either, but for some reason, it paid off."



1989—The Shy Bear (Issue #17): Mark & Brian, KLOS (95.5-FM) morning radio duo in L.A., talked about their most memorable on-air moment, which happened with NFL superstar Walter Payton: "We had a gal come in who had just undergone a breast implant and we talked Walter into personally hand-testing their natural feel. He leaned over to us with a panicked look and whispered, 'Am I really supposed to do this?' We nodded, and he gave her a real thorough examination."

meredith brooks

By Jeremy M. Helfgot

Meredith Brooks is not a bitch. She just plays one on the radio. And as anyone who's been listening to the Alternative, Modern Rock, Hot AC and Top 40 airwaves over the past two months can probably attest, she plays one often.

"Bitch" is the first single from Brooks' solo debut for Capitol Records, *Blurring The Edges*, which was released in early May and jumped straight onto the charts, debuting at #25 on *Billboard's* Top 200 Album Chart. (It has, thus far, peaked at #22, in large part due to the Top Ten success of "Bitch.")

But where critics across the country have been missing the mark is in their early misinterpretations of what Brooks is about. The trend surrounding this singer-songwriter's ink has been one of mistaking her energy for anger and her excitement for angst. But, to hear Brooks tell it, *Blurring the Edges* is more about depth than desperation and about attitude, not anxiety.

"I have this theory: It's easy to be pissed off!" Brooks says with a laugh, from the Capitol Records tower in Hollywood.

"It's not easy to look at the glass half full," she continues. "I know that sounds cliché, but it's not. It's a lot harder to look at what's good in your life, but that's what *Blurring The Edges* is about."

Indeed, the road to this album has not been an easy one for

the Oregon native who's made Los Angeles her home for the past decade. A songwriter and guitarist since age eleven—Brooks plays all of the guitars on *Edges*—she's had her fair share of industry ups and downs, first landing a gig with the Graces, the project formed by former Go-Go Charlotte Caffey, and then having to face the music, so to speak, when the band failed to land commercial success. The result of her life's experiences has led Brooks down the more difficult road of opti-

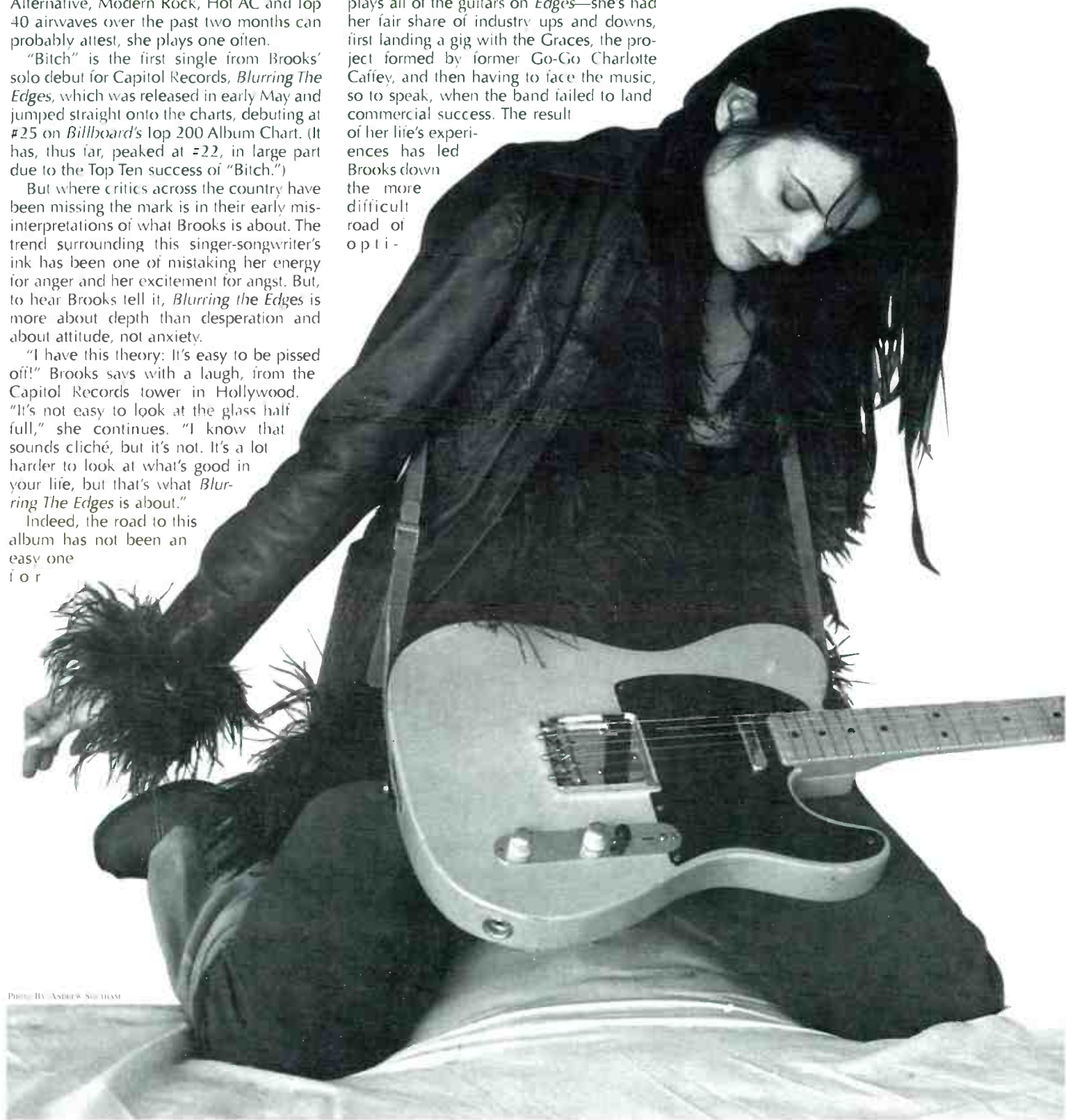


PHOTO BY ANDREW SUTCLIFF

mism, but has also allowed her to reach her present state of creativity.

"After the Graces, I had to fall completely apart in order to put myself back together in a different way," she says, with a note of positive reflection. "What I mean by 'fall completely apart' is that I absolutely had my heart broken after the Graces. It was the most incredible experience, but I was shocked at how many people didn't associate with me anymore. And what happened is that I formed a new perspective and a new group of people around me who completely support me in my life, whether I have a deal or not; whether I have a record or not. The people that surround me today were with me when I didn't, and they weren't with me for any reason other than that we're gifts to each other. And that's really what got me to come back to the music business."

Which brings us to "Bitch" and the deal with Capitol, which came about directly because of that song, and Brooks' collaboration on it with local producer Geza X. And it came together remarkably quickly, especially in an age of prolonged bidding wars and convoluted record deals.

"My friend Shelly and I were having this conversation one morning, and literally that afternoon we wrote 'Bitch,'" she recalls of the song's genesis. "It was all about how lucky we were to have people in our lives who put up with us that morning, 'cause we were both in really bad moods."

"I believe in semantic realignment, and I really felt that we could turn the experience of that miserable morning into a positive thing, because I'd been doing all of this work on honoring myself and self-acceptance, so that's how it came about."

That afternoon, Brooks says, she went into the studio with Geza, the two recorded the song, and Brooks' manager, Lori Leve, played the song for Capitol A&R Vice President Perry Watts-Russell late that night.

"Perry heard the song that night, with my manager, Lori, and he knocked on the door

and I've got a different approach to things—I'm not going to go after this angry, 'I hate the world' attitude. Even though the first line of 'Bitch' is 'I hate the world today,' that's just a moment, and that's the point: it's about resurrection and surviving and

ing from small town Oregon to big city L.A.

"I'm a self-taught guitarist, and the only time I ever took a lesson was after I moved to L.A., and I found out the difference between



"It really has been the most incredible journey that I've ever been through. This record has been my therapy, my confession, and my best friend. That's really what it is: it's my autobiography; my life. Sometimes it's scary to think that I'm actually going to go out there and sing these songs in front of people—it terrifies me!"—Meredith Brooks

skewing things into a positive light. And because they knew this from the beginning, the label's completely supported me, because my vision has been really clear."

Of course, the road wasn't all roses, and, as is the case in any creative situation, there were differences between the artist and the executive. One of these situations comes to the surface in "Pollyanne," one of *Blurring The Edge's* strongest tracks, with a chorus which begins "You don't have to shout to be heard/Who says dark is deep?"

"It's funny that you mention that song," Brooks says, "because I was just telling Perry the other day that I think that song is the most representative of who I am, in every aspect: my beliefs, my voice, even the production. There's just so much about that song that feels like me."

"That song stems from a conversation I was having with Perry about another song we were recording," she continues. "He said, 'If you mean 'fuck,' then you should say, 'fuck.'" And I said, 'But I don't mean 'fuck,' I mean 'love.'" He said, 'Yes, but love's so sweet.' And I said, 'Well, so what? I believe in love. What, the world doesn't need more love?' So, I sat a couple of other artists across from me, and I role-played like I was having an argument with them, and that's how the song came together."

"I had already decided before I was signed, and before I wrote many of the songs on the record, that I was no longer going to write for anybody or any thing or any trend, but that it was going to be strictly from my absolute gut," she adds, sternly. "I was just going to open myself up, and if I could have done it physically, I would have, because I did not want any more filters in my life."

One of the factors which may have led Brooks to this self-purging, stems from the pitfalls of being a female musician in a male-dominated business, especially com-

boys and girls," she reflects.

"Where I came from, I was just a guitar player, and nobody ever thought twice about me being a guitar player, because everyone knew me that way. Then I came to L.A., and it was like, 'Oh, you're a girl player.' So I would walk into studios and there would be this uncomfortable pause, like, 'Oh shit, what are we going to do with her?!"

"After the Graces, my confidence just got torn down, even though I played everything live. So I took a lesson from a guy I had met, and after he heard me play, he said 'You know, I'm not going to give you lessons,' and I was shocked. 'You have what nobody can study for, and that's a feel,' he told me. 'What I want to do with you is something you're probably not going to be happy with, but this is going to be your lesson, and you just have to trust me.'"

"So, we got in his car, and he took me to Guitar Center, and he made me walk in, plug into an amp, and sit there and doodle like all of the guys. I thought I was going to die!" she laughs. "But it did build my confidence, because all of a sudden I could hear around the store that I was just as good as any of these people. Before that, I had been too intimidated to walk into a store where there were always guys playing."

It's stories like that which have helped Brooks find her place and her strength, as she reflects in the song "Shatter," which, she says, is about the music industry and living in L.A., with the refrain of "I may crack, but I'll never shatter." And of course, she's had help along the way, from her early musical influences—including her idol, Chrissie Hynde ("She said, 'Not me, baby, I'm too precious, fuck off!' a long time ago, and I really admire that," Brooks says) and

Meredith Brooks 36 ►



at, oh, about midnight, and said, 'I want to sign you.' Seventy-two hours later I signed to Capitol, just because their enthusiasm was so intense," she concludes.

Another thing that brought her to Capitol was a very strong understanding on the part of the label, Brooks says, especially when it came to accepting her views and philosophies:

"Gary Gersh and Perry and Lori and I met before I signed, and I basically told them who I was; before I was going to sign with any label, they had to know who I was. I've seen the industry glorify drugs and reward people for basically a lot of self-destruction, and I didn't feel that there was enough support for people not being in that place—for being really healthy. And that's what I'm about. I don't do drugs and I don't drink,

The recording industry is all about finding, developing and guiding talent, and the backbone of all of these is the A&R representative. These talent scouts and guidance counselors ultimately determine who gets signed, under what terms, and how long their tenure with a label will last. *MC* continues to keep you up-to-date on who these individuals are and where to find them, with our annual Mid-Year A&R Directory.

Compiled by Carla Hay



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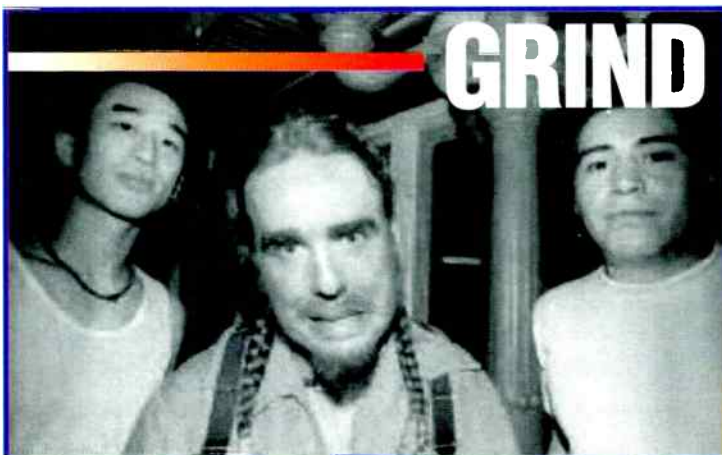


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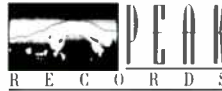
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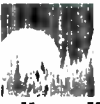
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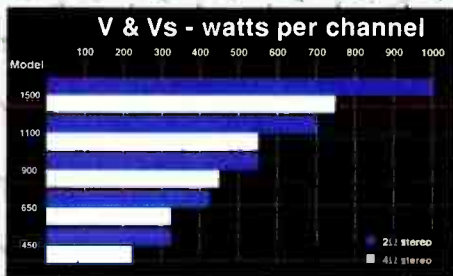
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National A&R Survey

ARE YOU X SIGNABLE?

Leading A&R Execs Reveal The Secrets Of Signability

By Kenny Kerner

Ask 100 members of the national A&R community to name the single most important factor that goes into the decision to sign an artist and, to a person, the answer will most likely be... "the material." Just as in the theater where "The Play's The Thing," here, over in the music business, the song is everything. And, though it's true that rarely will two A&R Reps ever see eye to eye, when it comes to the strength of an artist's songs, everyone is in agreement: The stronger the material, the more likely the artist will be signed to a recording contract.

A hit song is like an artist's signature. Despite their numerous successes, can you ever separate Nirvana from "Smells Like

Teen Spirit," or Madonna from "Like A Virgin"? Can you not hear strains of "Whole Lotta Love" at the very mention of Led Zepelin? And for all eternity, won't the name of Alanis Morissette and the song "You Oughta Know" be forever entwined?

Considering the importance of songs in making or breaking an artist's career, it came as no surprise that, in *Music Connection's* National Survey of some 115 A&R personnel at over 40 different record companies, "Songs" was overwhelmingly chosen by 93 percent of those polled as the Number One most important consideration in determining the signability of an artist.

Of the seven percent who shared the opposite opinion, Kairi Brown, Associate Director of A&R at Qwest Records said, "I felt that material/songs were only somewhat important because when an artist isn't a songwriter, I look for a great voice. Sure, if he writes, I want the material to be good, but I know that if I like the voice and style, I can get a great song. The voice is the number one thing. I can do the rest myself."

The final results for "Musicianship" were interesting in that only 62 percent felt that the category was "important" while 38 percent said it was only "somewhat important." Musicians are always taught by their instructors to be as good as they can be—that the better they play, the more chance they will have to become a success. So it seemed strange to find such a large portion of the A&R community disagreeing. Craig Aaronson and Michael Alago had differing opinions on the subject.

Aaronson, Manager of A&R Rock for Capitol Records, feels that "musicianship is not that important. It all comes down to what the songs are. Playing pop music isn't like rocket science, and I just don't think you have to be a virtuoso. I think it's important for musicians to stay within their abilities. They should play what they know they can pull off."

On the other hand, Geffen Records' Director of A&R Michael Alago, claims that "the more skillful someone is, the more potent the material feels and it gets their vision across. If the guy's a rotten player, then you have to dig through the sludge. So the more adequate somebody plays, the clearer their vision is to the audience. And that's why I think musicianship is very important."

The one thing we can all agree on is that they both have valid points!

It's been said that a little knowledge is a dangerous thing, yet none of the A&R Reps surveyed felt that having a deep understanding of the business was very important. The final vote of 52 percent feeling it was "Somewhat Impor-

tant" vs. 48 percent thinking that it is "Not Important At All" shows that the A&R community was virtually split down the middle. Kim Buie, VP/A&R Alternative for Capitol has an interesting explanation: "Knowing everything is not essential, but knowing

ARE YOU X SIGNABLE?

"I didn't fill out the *Music Connection* questionnaire, because I don't approach things that way, and I think it's misleading. You're giving kids the perception that there's this little formula for success...It's not a science; it's art! You don't go look at any kind of art with a checklist."

—Anna Statman, Interscope Records

enough is. The artist has to strike a balance between knowing enough so it doesn't interfere with their own creative process, and knowing enough so when things aren't going right, they can understand it.

"The artists that are more clued in are a pleasure to work with because they're more comprehensive," Buie continues. "A record deal does not mean success. A record deal means that you have an opportunity, and it's up to the artist to maximize that opportunity by using the tools and resources of their managers and attorneys and publishers, and work that opportunity to their advantage."

Browse through any rock encyclopedia and you're likely to find only a handful of bands that have endured an entire career with its original lineup in tact. Even the Rolling Stones went on without guitarist Brian Jones and bassist Bill Wyman. Super-group Guns N' Roses, who rose from the ashes of the Los Angeles club scene to sell some ten million albums, have fallen, one by one, like wounded soldiers.

It's no wonder that Arista VP/A&R Lonni Friend is adamant about the importance of internal band problems: "We're in this business to at least have the illusion that we're signing acts for a career. And if we operate under that illusion, then we have to be somewhat long-term in our mentality."

"If you have artists that are at each other's throats for either artistic or personal reasons," continues Friend, "it makes the entire operation a little more risky. And what about the process of just making the record? Just that process alone requires a certain harmony between the artists and the producers and the label. Then, there's going out on the road in a van. If you're not getting along at that point, your band could be over after one record and one tour. And that's if you finish the tour!"

ARE YOU X SIGNABLE?

"Star quality is clearly a quality I look for whenever I see a band. When you see Stone Temple Pilots, you see that Scott Weiland is a star. Sheryl Crow is a star. When I go to see a band, I want to see someone who does something for me; someone who is appealing to me."

—John Kalodner, Columbia Records

A&R SURVEY RESULTS

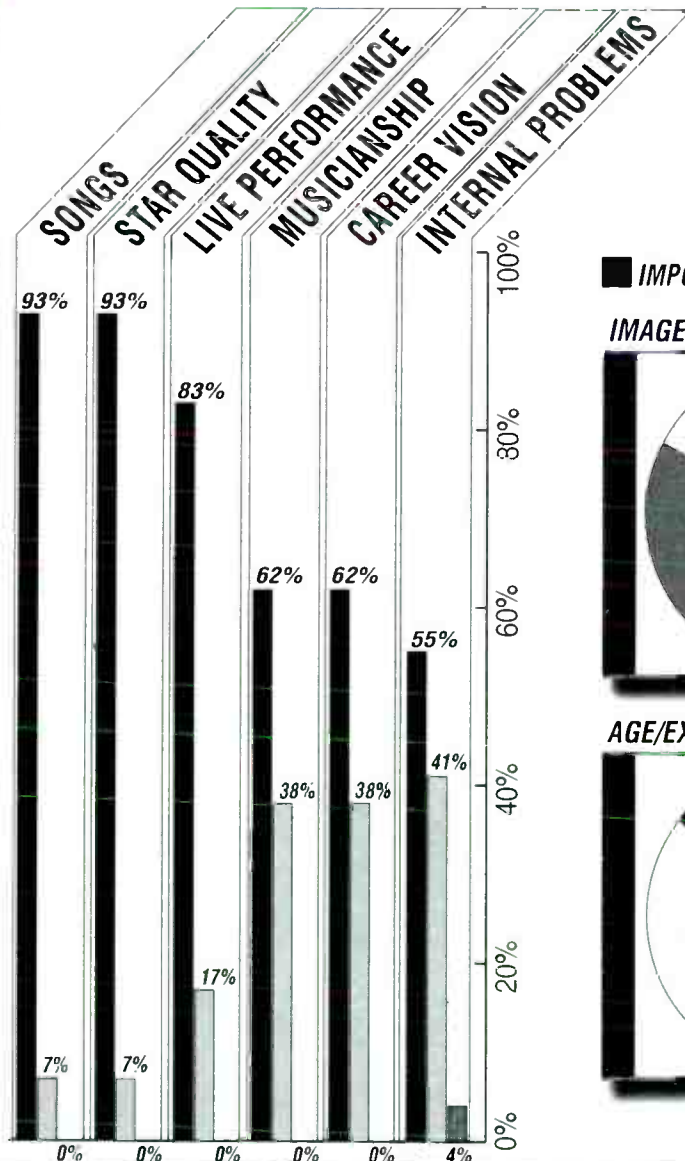
Throughout the history of the music business, without a doubt, the most common question asked by unsigned bands and artists is: What are A&R Reps really looking for?

In search of that very answer, *Music Connection* conducted an industry-wide survey of more than 100 A&R Representatives at more than 40 different labels—both indies and majors—in New York and Los Angeles, and listed on this page are the results.

Top 10 Signing Essentials

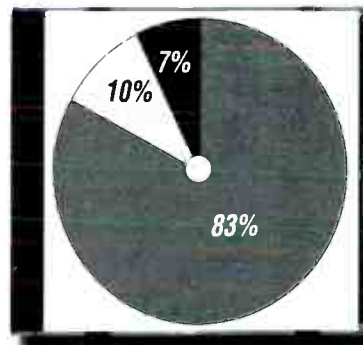
- #1 Songs**
The unanimous choice as the most important element in signing an artist.
- #2 Star Quality**
Almost equally as important as songs is this intangible quality.
- #3 Live Performance**
The ability to put on a strong live performance ranked third in importance.
- #4 Musicianship**
Possessing great technical ability was debated in importance by A&R reps.
- #5 Career Vision**
Having a clear direction of your art was also a notable signing ingredient.
- #6 Internal Problems**
Drug abuse or internal band conflicts is a concern to many talent scouts.
- #7 Image**
A majority of the industry felt that image was only somewhat important.
- #8 Professional Representation**
Having a professional lawyer or manager influences some A&R reps.
- #9 Age/Experience**
Age can be important. Some A&R reps won't sign artists over 30.
- #10 Business Savvy**
Having a knowledge of the business was the least important factor.

■ IMPORTANT ■ SOMEWHAT IMPORTANT □ NOT IMPORTANT AT ALL

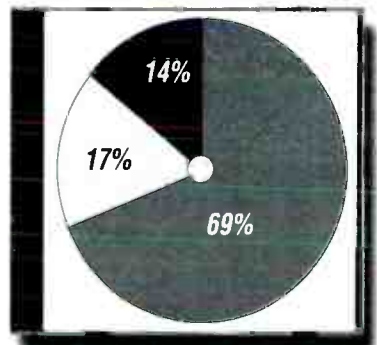


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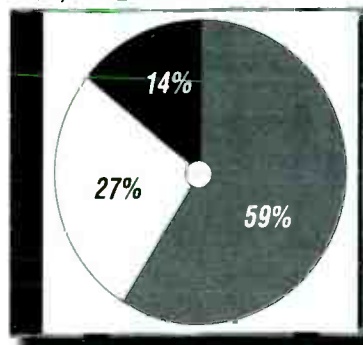
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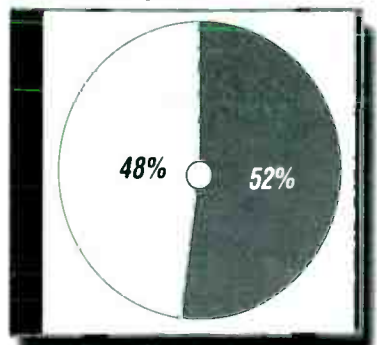
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National A&R Survey

ARE YOU X SIGNABLE?

In other areas of the survey, only 27 percent said that age was not a factor in their signing decisions, with many A&R reps saying that they are reluctant to sign bands with members in their late twenties or early thirties for fear that their focus becomes divided between career and family.

Lara Hill, Director of A&R Rock for Elektra/East/West, suggests that "age is really important when it comes to a band, but it's not that important for singer-songwriters. People don't want to sign bands that are older, because they're not sure how many records that band will be able to make. When you're signing a new band, you want them to be fresh and new and young, so they can have a long, lucrative career. Look at that band Hanson. They're amazing! For me, I don't like to go past 27-28 years old."

The always outspoken John Kalodner, Senior VP/A&R with Columbia Records, knows exactly what he wants to see. "Star quality is clearly a quality I look for whenever I see a band." He quips: "When you see Stone Temple Pilots, you see that Scott Weiland is a star. Sheryl Crow is a star. When I go to see a band, I want to see someone who does something for me; someone who is appealing to me."

And, unless you are an artist attempting to make a fashion statement, like Elton John or Madonna did somewhat in their early careers, or using fashion as a marketing tool such as Prince and Kiss, the concept of "image" can be relatively unimportant to you. So you can take comfort in the fact that it was only "Somewhat Important" to the A&R community, as well. In fact, only seven percent of those who voted felt that it was important at all!

Pete Weiss, Director of A&R at Epitaph Records, understands the image factor, but he also feels that there are limits. "I think image is important to some regard," he offered. "I always thought a band should look special onstage, but it should be a look that is unique to them."

When it was mentioned to Weiss that Kiss' Gene Simmons once told this writer that bands should look special because the stage was "a holy place," it sparked this torrid response: "Well, Gene Simmons is full of shit! All they had going were the outfits and the look, and their music suffered for it, because they thought they could get away with spitting blood and blowing things up. And if they didn't wear those outfits and split blood and blow things up, they never would have made it out of New York. The only thing that should matter is the music. To sign someone because of the clothes they wear or their show or their age is wrong. It needs to be a complete package."

With all of the information we gathered from the A&R community, there are a few questions that come to mind: Do A&R people go to see bands in a club with a mental checklist? Or is theirs a deeper, more intangible approach to deciding what makes a band signable?

In answer to that, it must be noted that while many of those surveyed took issue with a couple of the individual categories, Interscope's Anna Statman and Almo Music's Director of A&R Rock, Andy Olyphant, voiced their respective opinions on the validity of the *Music Connection* questionnaire itself.

"I didn't fill out the *Music Connection* questionnaire," Statman said, "because I don't approach things that way, and I think it's misleading. You're giving kids the per-

ARE YOU X SIGNABLE?

"If [Kiss] didn't wear those outfits and split blood and blow things up, they never

would have made it out of New York. The only thing that should matter is the music. To sign someone because of the clothes they wear or their show or their age is wrong. It needs to be a complete package."

—Pete Weiss, Epitaph Records

ception that there's this little formula for success. And there isn't. For everything that you can say 'yes' to, there's an exception. Nobody approaches it that way. You either get it or you don't. I hate it when we get calls from bands asking which songs we liked on their demos. Then they tell us if we didn't like a song, they can rewrite it another way so we do like it. It's not a science; it's art! You don't go look at any kind of art with a checklist."

Statman went on to say, "Either you get the Spice Girls or you miss by a mile. But you can't sit down and say, 'I read in a survey that you need this, this and this to be successful.' If anyone has to go see a band at a club and check things off from a list, it's pretty hurtin'." Be really honest with you, if someone is pretty talented, he's not gonna look at this list anyway. So what you're catering to are these really needy people who have fantasies about becoming rock stars and they're never really gonna get there."

Andy Olyphant was a bit less vociferous, but just as poignant with his comments: "I don't think that your questionnaire was way off base. But like any survey, it's just a survey and nothing more. Every band and every scenario is different. It all depends on the style of music and what the band is about. I don't think there are rules. Every new artist breaks the rules. To the A&R community and to the general public, it's just a matter of whether the music moves people. If it moves you, then you buy it." **MC**

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◀ 25 Meredith Brooks

Fleetwood Mac's Lindsey Buckingham, who she recently saw play with his reunited bandmates—and, more recently, from *Blurring The Edges'* producer, David Ricketts.

"With someone like David Ricketts producing a record, it's all about mood and ambiance," she says. "We walked in and we yelled—Jim Ebert, my engineer; David, and me. We'd walk in, and whatever the particular song we were working on was, David would have the mood set for it. For example, when I was singing 'Wash My Hands,' he had me come in at night, and the whole house was lit with candles, and it was very much like the place I had written it. I really got back in touch with what had driven me to write that song, which was trying to let go of pain and guilt."


Another of Ricketts' contributions to the album was his focus on Brooks' guitar: "One of the things that David did while we were recording, which was quite brilliant, was that he didn't let me overthink or overplay my guitar parts through a lot of production stuff, because we wanted to keep me as real and raw as possible. So I'm going back and learning some of my guitar parts again, because I like them and I want to remember them," she laughs. "They come back instantly, but it's interesting to go back and learn your own record again."

The result of this long musical and personal voyage has been a hit single and debut album, and preparations for a world tour, tentatively set to kick off in August.

"It really has been the most incredible journey that I've ever been through," she says of her ongoing "trip." "This record has been my therapy, my confession, and my best friend. That's really what it is: it's my autobiography; my life. Sometimes it's scary to think that I'm actually going to go out there and sing these songs in front of people—it terrifies me!" she laughs.

As for success, Brooks says she is ready to handle the responsibilities that come with it. "It feels like something I've worked so long for," she explains. "I'm like an athlete—I'm completely in shape and ready for this. It's nothing emotionally that I seem to not be able to handle. I really believe that between us and the things we really want in life, it's not time but emotional distance that keeps us from what we can really handle—what really does or does not freak us out."

"I look at the world I've built around me," Brooks concludes, "and I'm absolutely behind Einstein—I think Einstein had it going on! [laughs.] You know, that we only reflect our own world, and I don't mean that in a spiritual way, necessarily, but in a physical way, as well."

"I think that whatever puts thoughts and energy out into the world is definitely what is reflected back. But I even go further in saying that I think the world is very much a hologram, in that we create time and linear thinking, and that if you choose to live in 'the zone,' that anything can be reflected back to you. That's what 'blurring the edges' means—it's about living in a parallel universe. You make your world what it is." 

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Robyn

By Tom Kidd

Singing is not just a job for me, it's a mission," says Robyn, a self-confident teen, who just happens to be the latest pop sensation to come out of Sweden. Her debut, *Robyn Is Here*, has just been released stateside by RCA/BMG, after having already gone platinum in Sweden and gold in Denmark.

That's not the kind of talk one expects out of an eighteen-year-old, but Robyn comes to RCA with as much of a history as someone barely out of adolescence could hope to have.

She's seen things; she's been places. "I was very independent as a little child, because we were traveling so much with the theater group that my mom and dad had," says Robyn, whose parents were actress and director for an experimental theatrical company.

"We were touring sometimes seven months a year in Europe," the singer remembers. "I had no friends with me. I had to take care of myself, sometimes. I was never hungry or anything like that, but sometimes I didn't have any friends to play with. I had to adjust to the situation, which I think was mostly good. I haven't gone crazy."

Where she's gone, other than the top of the European charts, is straight into the arms of a recording deal. Robyn's glad to have it, though it wasn't something she necessarily pursued.

"I started to write songs when I was eleven. That was when my parents got divorced," Robyn says of her career genesis. "I guess everybody needs a way to express what they feel, and to deal with their feelings, sometimes. And I decided to write music. That's my way of getting everything out."

"After that, I was writing songs whenever I had a problem. People started to listen to my songs; all my friends. After a while, I started singing in my school. On one of those occasions, this pop house group was doing a concert in my school, Legacy of Sound. I was doing 'In My Heart,' the first song I wrote, in between them and another group. I sang the song and afterward the lead singer in the group, Meja, came up to me after and said she knew this guy who was then the boss of the record company [BMG Sweden] she was on. She gave me his number and I started to call him. After a while I met him and he wanted to know if I had any demos. But I didn't. I was never in the studio before that. I just had the songs for myself, at home.

"I said, 'Let me come up to your office and I'll sing for you there.' So I went to his office and sang for him, and a few months later I got signed. Now he's my manager."

Of course, it couldn't have been that easy. Or maybe it was. Either way, it wasn't anything that bothered Robyn. "I was never stressed about it," she says. "I wasn't like 'Oh, I've got to get my record deal now.' I never chased it. I let people come to me, and they did."

And now that people keep coming to Robyn, attracted by dance floor anthems like her first single, "Do You Know (What It Takes)," the self-assured but stress-free teen knows she has a challenge on her hands. If she's going to remain in the spotlight, Robyn knows she needs to deliver more than cotton candy dance floor fluff. "I have an opportunity that a lot of people don't get," she says. "I believe I will try to make the best of it and give people something more than just music."

NAOMI REUTEMAN



Erasure

By Laurie Searle

They're not comeback kids; they haven't gone anywhere. They are Erasure, and they've been here all along. The duo of vocalist Andy Bell and synth-pop pioneer and legend Vince Clarke (co-founder of Depeche Mode and Yaz, before creating Erasure), has put out albums and toured consistently for the past twelve years, without ever missing a beat—literally.

"If we're writing the poppiest three-and-a-half-minute songs we can, and making 'em all sing the chorus in the shower, that means we're doing our job," comments Clarke, the driving musical force behind the pair.

It's been five years since the group last hit the U.S. on tour, and about three years since their last U.S. radio hit, 1994's "Always," which followed 1992's "Chorus" and "Love To Hate You" and 1988's Top 15 singles "Chains Of Love" and "A Little Respect." But the pair are now back on U.S. soil, playing to capacity crowds nationwide in support of their latest album, *Cowboy* (their first for Madonna's Maverick label), and their latest single, "In My Arms."

With the album out in early May, and a small tour of teaser dates under their belt, the pair has now been canvassing the States with their Cowboy Tour. "We had a good break from our last tour. We were at the point where it was becoming a job to go out there and play multiple nights [including an unprecedented ten-night sold-out run at L.A.'s Wilton Theater in November of 1992]. It wore us out," Clarke explains. But the Cowboy Tour promises to live up to all of Erasure's fabulously quirky extravaganzas. "There's nothing in the record that makes any reference to cowboys," Clarke continues, "but we never know what to call an album, so we just make up something. With this one, we got the idea and ran with it. For the tour, I'm going to be dressed up like a cactus. We have a saloon in the back, and a beat up old wagon. It's like a strange spaghetti western, with Andy in leather and spurs.

"We make the funniest show possible," he continues. "It's a separate thing from the record. Since it's only two of us, we've always tried to make ourselves larger than life. We get really into the theatrics of it all, and have gotten more elaborate with costumes. I would never say that we need all of that, though, because I really believe that it's the songs that are getting the fans to come to the show. Besides, it gives us an excuse to dress up; that's the real reason why we do it."


The saga of Erasure began when Clarke met up with Bell, after the demise of Yaz. He found himself putting an ad in a UK music paper, seeking a vocalist. Bell answered the ad, became Clarke's musical partner, and the rest is recording history.

"We have a really easy going relationship," Clarke remarks of the duo, "and it's been that way since the start. We've been together for twelve years and we've never had an argument! We just complement each other perfectly, musically.

"Out of everything we do, I would say I am most satisfied when I'm writing," Clarke says, in conclusion. "But there is nothing like when you look out into the crowd and you see everybody and how excited their faces look with their eyes closed, singing their hearts out. That feeling I treasure more than anything."

PETER ANDREOTTI





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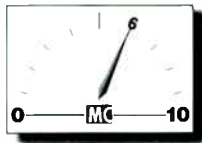


Mama Creejo

Contact: Artist Hot Line
201-284-1304
Seeking: Label Deal
Style: Rock

With a melodic sense, not unlike the song structures of the Gin Blossoms or Hootie, backing up a Black Crowes-styled vocal and guitar approach, this New Jersey band has a very seductive appeal.

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

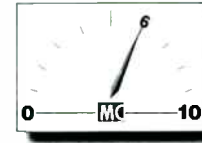


U4EA

Contact: Artist Hot Line
310-439-6487
Seeking: Label Deal
Style: Jazz

U4EA is a duo that has put together a simmering jazz collection of instrumentals, which demonstrates plenty of individual prowess and some nice melodic textures.

- Production.....6
Lyrics.....na
Music.....6
Vocals.....na
Musicianship.....6

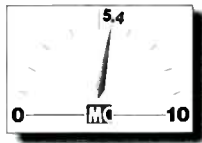


Uncle Oscar

Contact: Artist Hot Line
213-960-7666
Seeking: Label Deal
Style: Alt. Rock

This co-ed four-piece combines many different influences, from new wave touches to flashy alternative riffs, and while the songs are tight and concise, in the end, they are not as memorable as they need to be for industry attention.

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

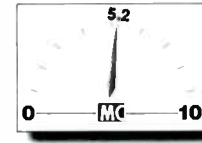


Holly Heaven & The Issue

Contact: Artist Hot Line
310-281-3174
Seeking: Label Deal
Style: Triple A/Folk

The mix and production of this demo is nothing to write home about, and though the vocal harmonies echo Indigo Girls territory, the lead vocals leave a little to be desired, although the attitude is effective.

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

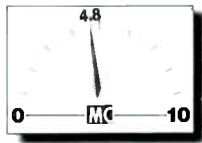


Dead Wheat

Contact: Artist Hot Line
714-754-1913
Seeking: Label Deal
Style: Rock

This Costa Mesa, California resident may have been born in the late Seventies, but somewhere along the line he discovered the vibe of late Sixties and early Seventies rock (Hendrix meets Ziggy Stardust is an apt description).

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

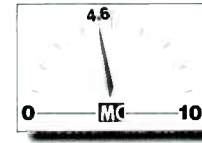


Dread Motif

Contact: E-mail
dreadmotif@worldnet.att.net
Seeking: Label Deal
Style: Alt. Hard Rock

Rule Number One: Never send out a demo package without listing your phone number somewhere. Okay, now on to the music. This New Jersey-based outfit offers little in the area of originality, but they don't seem to care, which works in their favor.

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

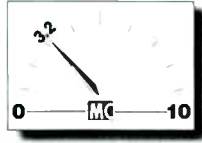


Cory Fromm

Contact: Artist Hot Line
818-884-5139
Seeking: Label Deal
Style: Pop/Rock

Judging by this demo, Fromm is still at the learning stage, and he also needs to realize that whatever future he is seeking in the music industry, being a full-fledged artist is really not going to be the end result, as his voice just doesn't have what it takes to capture serious attention.

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



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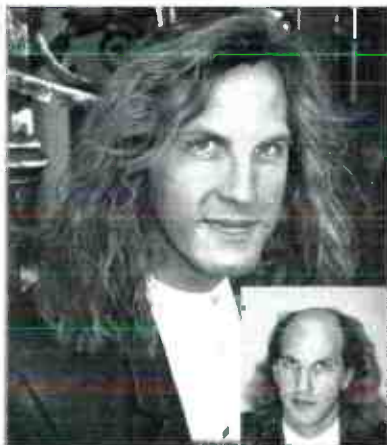
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A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of her clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

Linda uses premium virgin hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, over-processed and badly colored and doesn't even come close to matching the color, texture and feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality Italian, European or Russian hair available. It is beautiful. It is incredibly glossy, strong, and healthy.

Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50. Most custom orders can be completed within 6-10 days.

Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. For this business, privacy is everything. Everything is strictly confidential.

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ROCK



Larry "Fuzzy" Knight & The Fabulous Smokettes

Legendary blues guitarist Magic Slim headlined at B.B. King's, recently, where he showed off his mastery of the West Side sound, which prompted his nickname from the late great Magic Sam. With his band, the Teardrops, Slim plays some smooth blues, but with a biting edge that even drifts into rock once in a while. As Slim said, "We don't play rock & roll, but I just have to play this song," before launching into a cover of Chuck Berry's "Reelin' & Rockin'." The dance floor was full all night long, as this legend made music into the wee hours.

Another great blues guitarist, Joe Louis Walker, recently played the Ash Grove. Walker is touring to support his new Polygram release, *Great Guitars*, and the new material that he has added to his act has not detracted one iota from the excitement that he has always managed to generate on the stage. Walker is one of the best of the younger blues guitar players, who not only displays a great talent for his instrument, but knows how to entertain the crowd—both with his music and his between-song patter—unlike some of his contemporaries. Opening the show for Walk-

er was local sensation Cafe R&B, a band led by a female vocalist with a very big voice, who knows how to strut her stuff. Check this band out.

Alligator recording artist Tinsley Ellis recently headlined at Cafe Boogaloo in Hermosa Beach. Ellis, from Atlanta, plays a great mix of southern-fried blues with a definite Chicago influence. With his four-piece band, he kept the crowd jumping the whole night with exciting material, both new and old. And Cafe Boogaloo should also receive some sort of commendation. This small, intimate club presents some of the best national headlining acts in the blues on a regular basis. And they have at least fifteen beers on tap.

Another very interesting venue is Harvelle's in Santa Monica. This small club is the closest that Los Angeles can come to an actual Chicago blues bar. And holding court there on Saturday nights, for over two years already, is the Blowing Smoke Revue, featuring Larry "Fuzzy" Knight and the Fabulous Smokettes. This rocking eleven-piece rhythm & blues revue sets the whole building to shaking, and packs the club every week. Check it out, but get there early to avoid the long lines.

The Cajun And Zydeco Festival blew through town, with its usual fine blend of Cajun music and food, as it does every year. The Sunday headliner at this year's festival was C.J. Chenier and the Red Hot Louisiana Band, who played a set that would have made C.J.'s late father, king of the Zydeco Clifton Chenier, proud. Joining Chenier were Steve Riley and The Mamou Playboys; Nathan and Zydeco Cha Chas, with their three amazing rub board players; old-time cajun legend D.L. Menard and the Louisiana Aces. Opening the show was local band Acadiana. This was a day filled with fun, food, dancing, and some of the finest music around.

—Jon Pepper



JOE SHULERT

Joe Louis Walker

COUNTRY

Merle Haggard organized the first annual San Joaquin Valley Farm Festival in Tulare, California, over Memorial Weekend, to honor his late brother, Lowell. The San Joaquin Valley, long one of the most important agricultural spots in the nation, is also where the Haggards farm. The weekend featured performances by Merle and his band, the Strangers, as well as Red Simpson, Bonnie Owens, Noel Haggard and Bobby Durham. During the course of the festivities, Haggard presented his hero, Roy Nichols, with a special guitar: a Tele "Hag" Ster.

Nichols, who played with Merle for 22 years, has also returned to songwriting, after a hiatus. He and Larry Dean co-wrote "Honky Tonk Guitar," and Merle was presented with the first demo copy of the Nichols/Dean co-write.

Longtime Stranger Joe Manuel, Jr., has left the band so he could be closer to home, and top-notch guitarist Redd Volkaert is the new gun for the Strangers. Joe will continue playing, and has several projects on his plate. Multitalented, and one of the nicest folks in the business, Joe is the son of Louisiana legend Joe Manuel, Sr.

Another son of Louisiana, Danny Johnson, has been wowing folks all across the country with his guitar wizardry. Currently out on the road with Steppenwolf, Johnson is making some serious waves with his solo CD, *Grih-Grih Thing*. A gumbo of Cajun-blues and roots rock, Danny distinguishes himself as a performer of great depth and a man of substance. Look for him in L.A. on June 27, and then in Bakersfield, at the Rockin' Rodeo, on September 7th.

Johnson became known to the country and roots community by playing guitar for other artists at the now-defunct Palomino. Pick up his CD and make a point of catching his magic when he's in town. For more info on Johnson, contact Cheryl Stichick at 615-244-4228.

Country rock locals Rio Grande have been selected to open the "richest rodeo in the west," the Re-

no Rodeo. A coveted spot that has been filled by many notables over the years, Rio Grande carries on a fine tradition. Congratulations, fellas! To find out what else this hot outfit is up to, call 213-478-1229.

Club News: Wendall Williams, booker for Jacks Sugar Shack, has announced that the Backsliders will play his stage on July 19th. Their Mammoth Records CD, *Throwing Rocks At The Moon*, is one of the best of 1997. For more info, call 213-466-7005.

Keep a lookout for Mike Mann & the Night Riders and the Horse Soldiers to join forces on July 3 at the Whisky. This pre-holiday event promises to be a great night of music. Contact Mike Giangreco at



JANA PENDRAGON

Larry Dean and Roy Nichols

310-652-4202 for all of the details.

Also, the Blue Saloon in North Hollywood has something special happening on Mondays. The Roadhouse Rock, Rhythm & Roots Review has featured the Trailer Park Casanovas, Aynee Osborn and Bob Malone. Contact Larry Loveridge at 818-985-9949.

Hats off to Linda Jemison for her continued good works. The June 1 Aids Walk Music Festival, featuring Jimmy Camp, Lee Rocker, Russell Scott and the Blasters was one of Linda's projects. She's also hip deep in Hootenanny '97, taking place Saturday, July 5, at the Oak Canyon Ranch in Irvine. Chuck Berry, Steve Earle, the Paladins and the always wonderful James Intveld star. Tickets are available from Ticketmaster, the Doll Hut and the Blue Cafe, or by calling our friends 98 Posse, at 909-684-9898. You don't want to miss this one. If you do, I can promise you that you'll regret it!

—Jana Pendragon



JANA PENDRAGON

Rio Grande

JAZZ

The **Thelonious Monk Institute Of Jazz**, which has come a long way since its formation by **T.S. Monk** a decade ago (including the creation of a famous yearly competition and many educational programs) announced at a press conference that they have signed an agreement with the **L.A. Music Center** to present concerts and important jazz programs. Keyboard legend **Herbie Hancock** will be the artistic director, and although he's taking a conservative approach, starting slow, with just a few events, hopes for the new venture are clearly high.

A longtime fixture in L.A., pianist **Gerri Wiggins** recently celebrated his 75th birthday the best way possible: with a live performance at **Catalina's**. "The Wig" teamed up with his veteran sidemen (bassist **Andy Simpkins** and drummer **Paul Humphrey**) to perform swinging, playful and witty versions of such songs as "The Way You Look Tonight," "The Continental," "My Foolish Heart" (a feature for Simpkins) and "When Lights Are Low." Wiggins was greeted by enthusiastic applause from the standing-room-only crowd, and was quite surprised when his son, **J.J. Wiggins** (who had been on the road), suddenly appeared behind him, on bass.



Herbie Hancock

Trumpeter **Lester Bowie's Brass Fantasy** made their L.A. debut (after fourteen years!), also at **Catalina's**, recently. Bowie, three other trumpeters (including high-noter **Mac Gallohon**), two trombones, **Vincent Chancey** on french horn, **Bob Stewart** on tuba, a drummer, and percussionist **Don Moye**, specialized in turning unlikely pop songs into jazz, including numbers usually associated with Michael Jackson and Whitney Houston. The results were often quite humorous—"Birth Of The Blues" was so overly dramatic as to be funny—but, by half-way through the set, the joke did begin to get a bit tiring.

A fine pianist, **Jon Mayer** (who has an excellent record out on the **Pullen** label) often appears with trios, so his collaboration with tenor-saxophonist **Ernie Watts** (along with bassist **Bob Maize** and drummer **Paul Kreibich**) at the **Jazz Bakery** was quite special. Sticking mostly to originals (some of which were based on bop themes), the quartet sounded inspired on such songs as Mayer's "Do It Like This" (which found Watts switching effectively to alto), the saxophonist's "Lend Me Your Dreams," "Joshua" and John Coltrane's "Mr. Syms." Mayer's lyrical style matched well with Watts' intense solos, resulting in excellent music.

Upcoming: **Catalina's** (213-466-2210) features solo guitar from **Stanley Jordan** (through June 22), and the great organist **Jimmy Smith** (June 26-29th); the **Jazz Bakery** (310-271-9039) welcomes **Lew Tabackin** (through June 21st), **Oscar Brown, Jr.** (June 24-28), **Marian McPartland** (July 2-4) and **Barry Harris** (July 5th); **Club Brasserie** will host **Teddy Edwards** (June 27-28) and **Walter Norris** (July 3-5th); **Pedriani's** (818-289-0241) continues their very popular series of free Saturday afternoon concerts, with the **Barry Zweig Trio** on June 21st; and the **Moonlight** has **Mark Copeland** with the **Pat Longo All-Star Jazz Band** on two consecutive Fridays, June 13 and 20th.

Enjoy your listening!

—Scott Yanow

URBAN

Paperboy Entertainment is sponsoring the **Hip-Hop Power Summit II: For Peace... For Unity... For Us**, which is scheduled to take place in Atlantic City, New Jersey at the **New Atlantic City Convention Center** over the weekend of July 25-27th. The summit will consist of panels that will deal with issues that face the hip-hop and rap community. Panel discussions will range from "Bridging The Gap: The Old & The New" to "Each One, Teach One," in which the discussion will deal with the bringing together of energies, resources and intelligence to strengthen hip-hop. The weekend event is targeting artists, record executives, radio, retail and individuals from other facets of the hip-hop community. For additional information, contact **Reginald Greene** at 215-665-5751.

Songwriter **Joe Eszterhas** has issued a public appeal to singers, songwriters, musicians, street poets, composers, rappers and music agents for songs to be included in his Hollywood satire, **An Alan Smithee Film**. Interested parties can mail their cassettes or CDs to **Tri-Tone Music** at 8282 Sunset Blvd., Ste. C, Hollywood, CA 90046.

Platinum-selling **550 Music** artist **Ginuwine** will headline MTV's spectacular **High Roller Contest**, in conjunction with **Showtime's** broadcast of the **Holyfield/Tisane** boxing match. Ginuwine is expected to perform a 45-minute set at the **Motown Cafe** in Las Vegas, on Wednesday, June 25th. A who's who guest list will combine personalities from the music and film industries, as well as the MTV contest winner and selected radio station listeners.

Popular Records executives **Jürgen Korduletsch** and **Mark Skeete** recently opened a Black



Montell Jordan

Music Division for their burgeoning label. Thus far, the two have signed rappers **Big Syke** and **Babygirl**, and six-year-old R&B sensations **DJ Jus** and **Lil' Nique**. Currently, the label is looking for more talent to sign, and would like serious artists to forward their demos to their offices for consideration. Popular Music is located at 151 W. 46th St., Suite 400, New York, NY 10016.

Although **Def Jam** recording artist **Montell Jordan's** second album, **More**, failed to garner the success that greeted his multi-platinum debut, which was fuled by his top-selling single, "This Is How We Do It," his career is far from being over. Presently at work as a producer and songwriter for various projects that will be released from his soon-to-be-announced label deal, this talented young man demonstrates enough skill and understanding about the music business to be a significant player.

—Gil Robertson



Michael Liburd, Showtime; **Reginald Greene**, CEO, Paperboy Entertainment; **Edward Bradley**, President, Paperboy Entertainment, and **Pat Tobin** of **Tobin & Associates**, at the announcement of the **Hip-Hop Power Summit II: For Peace... For Unity... For Us**.



Gerald Wiggins

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CLUB REVIEWS



The Booty Shakers: Capturing the disco feel.

The Booty Shakers McMurphy's Pasadena

Contact: Paul Maselli: 818-766-6311

The Players: Roq Cory Dixon, vocals; Paul Maselli, guitar; Sean Taddeo, bass; Jeff Stone, keyboards; Nathan Arbuthnott, drums.

Material: The Booty Shakers are a disco cover band. That is not a value judgement, because disco tunes, like every other kind of music, range from good to bad. The Booty Shakers are fairly good in their selection of material, mainly playing the funky material from Kool & The Gang, KC & The Sunshine Band and others. The one exception to this was a cover of the Bee Gees' "Night Fever," which, frankly, could have been left out of the set, being both hackneyed and cliched.

Musicianship: This is a very tight, very good band. They play with energy, verve and a good amount of skill. This is music that is not the hardest in the world to play, but it still requires more than a passing acquaintance with the instruments involved. Lead vocalist Roq Cory Dixon manages to get the whole house moving and shaking with his voice. Guitarist Paul Maselli rips some nice riffs, but mainly stays to the solos from the records. Jeff Stone handles the keyboards very well and also manages to give the effect of a horn section, at times. Sean Taddeo lays down a very funky bass line, and keeps the bottom movin' with the groovin'. Drummer Nathan Arbuthnott manages to make the rhythm swing.

Performance: This is a very good area for this band. They not only have a good rapport among themselves, but also with their audience, which was up and dancing from the first few notes. The band, which compliments the whole disco cover feel with huge white afro wigs, manages to keep the crowd

going, and never lets the excitement go out of the music.

Summary: This kind of band can make for a fun evening every once in a while, but it is not the kind of experience that one would want to expose themselves to on a regular basis. Of course, if you have a dance partner, it helps.

—Jon Pepper

Blues Underground Hollywood Athletic Club Hollywood

Contact: Artist Hot Line: 310-659-6350

The Players: Dan Bachar, guitar; Danny Woods, vocals; Michael Sunday, bass; Walt Thompson, keyboards; Peter Kaye, drums.

Material: This is Monterey Pop revisited, with R&B and blues, Sixties style. If Otis Redding ever joined Super Sessions with Mike Bloomfield and Al Kooper, they would call themselves the Blues Underground. This is music that is played with real feeling and heart. Mostly originals, with a few covers, were performed, all to perfection. Most impressive was that when a cover was done, like Cream's "Born Under A Bad Sign," or Rod Stewart's "Tonight's The Night," the band would put their own spin on it, always improving upon the original, much like Joe Cocker often does. And when they played their own material, nothing else existed. If you've ever listened to Bloomfield, Clapton or any of the other great blues guitarists from the Sixties, you have some idea of this band's sound. It's the kind of music that takes you on a trip, without pounding it into your head, but still making your heart race. For a few songs they ventured into a little funky territory, but it was nowhere near as effective as when they did what they do best, and that's play some very cool blues.

Musicianship: This band consists of extremely experienced and tal-

ented musicians. Bachar, on lead guitar, doesn't move much, but his guitar cries and speaks to you. Woods, on the other hand, moves around, on and off the stage, and is a real natural. His vocals were right on, nailing the emotions of each song, and giving the covers new feelings that only improved on the originals. Kaye and Sunday, on drums and bass, respectively, kept a solid groove without overpowering the pace or high points of a song, when Bachar stepped up. But it was Thompson who was shocking, as his organ was integral to the songs—not just filler, as keys often are. His style is reminiscent of Al Kooper's, and as important to the material as it was with many groups in the Sixties. This group may be playing a step back in time compared with the usual fare around town, but it's a step well worth taking for this style of music.

Performance: For the most part, the mover in the whole bunch was Woods, and he moved around enough for everybody. But this kind of music isn't meant to be played dramatically. It's meant to touch your heart and soul, and to sometimes spark a sad memory or two. And that Blues Underground did. Bachar could be standing perfectly still, but the notes coming from his guitar could break your heart or send it soaring. As for Thompson, it's been too many years since I've heard anyone play like him. If I closed my eyes, I could have been back in the Fillmore when posters were art forms. Woods kept a good patter going with the audience, that never detracted from the songs, but rather brought the crowd into the performance more intimately. This was a performance that could stand on its own, live or recorded.

Summary: Blues Underground is not only a great trip back in time, but also an excellent chance to experience a lot of what today's music is actually based upon, but not quite matched to. If you're into seminal styles, or just want to take an emotional journey, this is the group to see.

—Bernard Baur



Blues Underground: A great trip back in time.



The Snatchers: An assault on the senses.

The Snatchers
The Coconut Teaser
Hollywood

Contact: Artist Hot Line: 303-274-5432

The Players: Don Moss, vocals; Nick, guitar; Dave, bass; Eli, guitar; Bryan, drums.

Material: It isn't hard to describe the material of the Snatchers. It only takes two words: "loud" and "fast." There's no real melody to speak of, and very few changes within a song. It could be called basic punk rock, although a band member called it "Detroit rock." But it most closely resembles metal punk without the dynamics. And I don't mean just a song or two; it was every single song, with barely a rest between them. It was the same repetitive rhythms over and over again. You could almost call this type of material "dated," since many current punk related groups have expanded their style, so that there's some shape to a song other than the same pounding rhythms. As for its effectiveness, you could experience the same feeling if you stood six inches from a wall and pounded your head into it as long as you could stand. However if you're into banging your head against hard objects, this music's for you.

Musicianship: Anybody can pick up a guitar, play a couple of chords as fast as they can, and scream into the microphone, and that's pretty much what this group does. Although Dave, the bass player, actually stood out, showing some control and talent over his instrument. Bryan on drums was very good, as most punk drummers are, because there's no rest between songs; they just keep playing. And that kind of stamina and steady beat is impressive. As for lead vocalist Don Moss his range was remarkable in that he has none. If he sang more than three different notes. I didn't hear it, most likely because he screamed every one

of them so loudly that you couldn't understand them anyway. Basically, the Snatchers' music is an assault on your senses.

Performance: After reading their press material, it became apparent that what I described above is exactly what they want to do. "Too Punk For Epitaph" is their credo. They believe current punk has become emasculated. If that's the way it is, there were quite a few things missing and out of place in their performance. Don did a few headbangs, but not much else. The other members acted much more like rock performers than punkers. In fact, Dave often stepped up next to Don, put his leg up on a monitor and was very effective in a traditional rock & roll sort of way. If this band is trying to be truly "punk," in the traditional sense, they failed. There was no action, intense emotion, or attitude that you would expect from a group emulating the "old and true" punk bands of yesteryear. If they want to be the real deal, they need to work at it.

Summary: The Snatchers came all the way from Colorado to play this gig. It's possible that the trip took something out of them and they weren't up to it. But if this was their usual show, they should keep it in the garage until it's ready for the road. I can't recommend them because I don't like leaving a gig with a pounding headache.

—Bernard Baur

Casey Stratton
Largo
Los Angeles

Contact: Gloria Felix, Felix Entertainment: 213-664-4236

The Players: Casey Stratton, vocals, piano, guitar, organ.

Material: Casey Stratton's material is very sensitive, emotional music that covers many bases. It can be happy or sad, depending on

how it is read. With the exception of one Fleetwood Mac cover, Stratton played all original material that showed off many of his moods. Subject matters ranged from the death of his father from alcoholism to relationships, both good and bad.

Musicianship: Stratton does it all in his set. He sings with a very pretty and very high-pitched voice, and at times, one wonders where the voice comes from, as it reaches notes that most men would not attempt. His voice is mesmerizing at times, removing the emphasis from the lyrics to the sheer poetry of the sound. Stratton also played both the piano and the organ very well. These instruments seem like naturals for him. Stratton's guitar playing does leave a little to be desired, but is never down-right bad—more like uncomfortable.

Performance: Stratton was not a dynamo on the stage, but his between-song patter, which contains many comic barbs—both at the audience and at himself—is very funny. This patter also helps lighten the mood as some of the songs in Stratton's set can be a little dark. The other thing that Stratton has going for him on the stage is a deep emotional connection to this material. This is all very personal material, and at times seems almost confessional. Stratton's style and delivery both help to make this not as overbearing as it can be in some performers. Stratton never tries to impress the audience with how deep he is, he just lets the songs speak for themselves.

Summary: Stratton is a very strong songwriter, and he has deep roots in his music. It would be nice to see what some of the material would look like with a couple of other musicians, but for now this is a very good set that is neither too light nor too dark. This is highly-charged material delivered in the best way.

—Jon Pepper



Casey Stratton: A strong songwriter with deep roots in his music.

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CLUB REVIEWS



Sheishé: A musical escape to the Carribbean.

Sheishé

Genghis Cohen
West Hollywood

Contact: Artist Hot Line: 310-205-8449

The Players: Sheishé, vocals; Chet West, guitar, backup vocals; Vince Slade, backup vocals.

Material: Sheishé serves up a smooth tropical punch blending the stylings of Roberta Flack with the off-handed, casually elegant phrasing of Sade. One of her strengths is good taste in material. Some of the well-chosen covers included "Killing Me Softly," "Iko Iko" and "The Lion Sleeps Tonight." The originals, selected from her two CDs, are well-arranged, with a liberal sprinkling of smooth sambas and bright bossa novas. "Jimmy" is a non-preachy, anti-drug song, and "You Can Have Me Tonight" has a can't-get-it-out-of-my-head chorus. The set could use a little more diversity, because the music got mesmerizing or boring, depending on your attention span, and toward the end of the show, I found myself wishing for a full band to break up the pace.

Musicianship: Sheishé makes optimum use of her strong, but somewhat limited, vocal range. Her material is perfect for her, and she has made an excellent choice in using Vince Slade, who functions more as a co-singer than just a backup singer. He was popular with the audience, and did two very well-received solos. Sheishé's voice is a dark, warm alto, while Slade's voice is bright and showy. I had to admire her guts and graciousness at bringing in a technically superior singer, and it definitely worked for the good of the whole sound. His range is full Stevie Wonder—passionate and emotional. The only instrument used was an acoustic guitar, played by Chet West.

Performance: One could really get the essence of what this performer is about, because with only an acoustic guitar and the two singers, the set had a pure, bare-bones feel. The focus was simply

on the vocals and the songs. Sheishé's presence is imposing, but her easy-going personality meshes well with her mellow, effortless singing style. She appears very relaxed onstage, and it fits well with her choice of music. Guitarist West was extremely low-key on stage, and didn't say

much. In sharp contrast, Slade gave Sheishé a playmate to joke and banter with throughout the set. Summary: By L.A. club standards, Sheishé has been playing around town for a long time. Her experience shows in her professionalism and the way she makes her audience feel right at home. Her set is instilled with good humor, and her message is positive. If a musical escape to the Caribbean sounds like your thing, you should check out Sheishé. Her second CD is slated for release in early July.

—Amy DeZellar

Yayo Jones

Molly Malone's
Fairfax

Contact: Richard Wesley: 714-528-7079

The Players: Bryant Cephus, vocals; Richard Wesley, vocals; Drew Amavisca, guitar and backing vocals.

Material: By allowing a good mix of familiar covers to pass through their set of originals, Yayo Jones swept the noisy audience away from their drinks and conversation. The poignant "Ain't No Sunshine" kicked off the trio's set, and established a lush tone, with sweeping three-part harmonies on nearly every number. The crowd's receptive response to "(Sittin' On the) Dock Of The Bay" and a soulful rendition of the late Stevie Ray Vaughan's "Pride and Joy" set up the group's more challenging original compositions, allowing for them to be executed in context and more smoothly. The standout pop number, "I Want You," showcased the relatively untapped pop sensibility these guys have on their side. By breaking down songs to their roots, and then isolating the different harmonies, Yayo Jones delivers powerful renditions without compromising the songs' organic cores. The combination of sounds recall gospel, R&B, and in-the-pocket soul, but push towards a new genre—one Yayo Jones hopes to patent.

Musicianship: Bubbling over with talent and enthusiasm, the three members of Yayo Jones drove home their set by showcasing their uncanny ability to blend and play off each other. Those guys are no strangers to performance, for they met through the Vocal Jazz Ensemble at Fullerton College. Wesley handled the lead vocals with the confidence and poise needed to transcend the rather strange environment—Molly Malone's, a romping, Irish pub—and instead made it into a venue where harmonies soared above the clatter of clinking shot glasses. Wesley stood stage center, occasionally trading leads with Bryant Cephus, the other vocalist, whose slow builds seemed to push the vocal dynamics to epic proportions. Their outstanding vocal gymnastics were made possible only by Amavisca's rock-steady acoustic guitar, combining a hint of melody with a strong backbeat. And his competence and innovation, both in finger picking and strumming his guitar, allowed the group to move through their set without a hint of repetition.

Performance: Unlike many bands on the scene, Yayo Jones' performance was a special treat. Armed only with an acoustic guitar and three distinct voices, they lulled the crowd in the same fashion as folksters Everything But the Girl, where less becomes more. They borrowed sound from Seal, yet considering the lack of production and poor acoustics, pulled off the feat without a hitch. And they were fun, occasionally teasing the audience with the opening chords to "Sweet Home Alabama." Yet when more challenging material was attempted, such as Hendrix's "The Wind Cries Mary," it was Yayo Jones who firmly planted their musical feet into the song and pulled out exactly what they wanted the audience to hear.

Summary: Yayo Jones is a great band to see live, especially if you want to impress a date. Their esoteric brand of R&B can be very seductive at times, and is quite exciting to listen to and experience. They provide an evening of great music. —Eric P. Fleishman



Yayo Jones: Seductive R&B.



CLUB REVIEWS

Jacobs Ladder

The Roxy
West Hollywood

Contact: Jackie Hudson, Hudson Mgmt: 213-368-4759

The Players: Randy Jacobs, guitar; John Vaca, bass; Henry Higgs, drums.

Material: This is an instrumental heavy metal band, which manages to free the music of the often overburdened lyrical clichés that most heavy metal bands have. It also allows the emotion of the music to stand on its own. This is the energy and power of the music at its most raw and savage. You can hear the slinging guitar, the throbbing bass and the pounding drums. With songs titles like "F-16" and "Speed," this music is often fast and racing, but still can be tender and forgiving when it needs to be. And the other benefit is that the band plays mostly, if not all, originals, so these are songs that fit their temperaments and moods. This is a very mature band in this aspect, even with the youth of the players.

Musicianship: Randy Jacobs on guitar has a very fast hand and knows how to make the melody soar and fly. This is the kind of playing that makes careers. It has soul and excitement; sounding fresh and never derivative. Jacobs has obviously been influenced by players like Joe Satriani and Yngwie Malmsteen, but he is not a clone of these musicians. John Vaca on bass carries the melody a lot of the time, while Jacobs flies his flights of fantasy. This anchors the songs in reality and makes sure that the original intent never gets lost. Henry Higgs on drums is masterful, both with his toms and his cymbals. He is not just a rhythm player, but an integral part of this band and the sound they have.

Performance: This is probably the weakest area of Jacobs Ladder's set, which is not to say that it's bad, it's just not as shining as the material and the musicianship. Jacobs plays with emotion and transmits these feelings to the audience in a really good way. The music is exciting enough in itself that the band does not need any type of spectacle to impress the audience. The between-song banter could be a little more professional, but other than that, there is very little to complain about. The band has good chemistry and manages to convey their excitement about the music to the audience.

Summary: This is a young, yet very mature band; three guys that know what they want to do and have the chops to not only accomplish their goals, but to do so while sending out the emotional basis of the music. And that is never an easy task, and much more difficult without the use of words.

—Jon Pepper

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-Don Gordon
KUNV, Las Vegas



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Free ads are reserved for musicians looking to buy or sell equipment or to connect with each other. You do not qualify for free ads if you or your business charge any kind of a fee for your products or services.

- You may place your free ad 7 days a week, 24 hours a day.
- Choose only one of the following ways to place your ad:
24 hr. Free Classified Hot Line: 818-755-0103
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FAX: 818-755-0102

- Deadline:** The free ad deadline is printed at the top of every page in the Marketplace section.

When placing your free ad, follow these simple guidelines:

- State the category # where you want your ad to appear.
- State your ad in 25 words or less. (Please remember to spell equipment & band names)
- State your name, area code and phone number.

Note: Your name counts as one word, and your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category. All ads placed are final and cannot be canceled or changed. Free ads will run for one issue only. To renew your ad, simply repeat the above procedure.



PRO PLAYERS

Pro Player ads are located throughout the free classified section and are easily identified by their "floating" location and "fixed" format. These ads are reserved for musicians, singers, songwriters, producers, engineers, etc. who wish to further promote their talent and services.

Each Pro Player ad is only \$30 per issue. White on Black ads are \$40 per issue.

Deadline: The Pro Player deadline is printed at the top of every page in the Marketplace section. Call Carrie, our Pro Player representative, to reserve your ad: 818-755-0101.

PRO PLAYERS



ODDS & ENDS

Located at the very end of the Marketplace section, the Odds & Ends page is easily identified by the 1" box ads that fill the page. This popular section continues to sellout every issue. There is a waiting list, and reservations are a must. Call our main office at 818-755-0101 and ask for an advertising representative to assist you.

ODDS & ENDS



DISPLAY ADS

A display ad in *Music Connection* magazine will land in the hands of over 75,000 people, each and every issue. We have a variety of sizes, shapes and colors to choose from. Allow one of our friendly advertising representatives to assist you with designing a promotion campaign that fits your budget, and gets you fast results. Call our ad department at 818-755-0101.

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Disclaimer: Always be vigilant of people attempting to make a "fast buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are confronted by a dishonest or "shady" operation, drop us a note informing us of the details. No phone calls please. MC is not responsible for unauthorized or annoying calls. We reserve the right not to publish ads that we determine are in poor taste, or do not fit our guidelines.



EQUIPMENT

1. HOME ELECTRONICS

- Mackie CR1604 16 chnl 2 buss mixer Gd cond \$500 213-644-0199
- 2. PAs & AMPS**
- Ampeg SVP-Pro bass preamp 5 tubes 1x loop graphic eq & more \$250 Carvin 1600 pwr amp 300 300W \$350 213-644-0199
- Ampeg S20 TX100 cabinet for sale Grl cond \$400 frm 818-992-0363
- Ampeg SVT 350W md 80s model, gd shape all orig w/box \$1000 \$800 obo Greg 818-507-4470
- Bass cab Electrovoice B115 150 400W mint cond perf for 5 string \$295 Marshall 150 cab + extra driver \$80 swed-bass@earthlink.net
- Fender 212 speaker cab for sale Loaded w/EOVs mint cond \$200 obo S.Zone@ix.netcom.com 213-732-2605 pqr 213-288-4839
- Fender BXR 300 bass hd 300W vry loud xint cond \$300 obo 805-522-5003
- Fostex B-16 16 trk recdr: Xint cond \$1375 obo E-mail doombug1@aol.com Brandon 818 505-1275
- Marshall 3 chnl 30m Annv head 1960 AZ vntg 4x12 or 70s 100W 4 x 12 - 1 hr. cases. Xint cond \$1600 obo 310-397-7111
- Marshall 100 wts JCM1200 brand new \$2100 value. sell for \$700 Switcher + boss distort pedal incl. 714-754-0686
- Marshall 50W JCM 800 id series hd w new Groove Tubes \$300 obo Kasha Rock mood 1 pre amp w h switch \$200 Lv msg 818-700-8623
- Mesa Boogie dual chnl high gain head w crch to crystal clean w 1x loud spkr mode 12 off on nst set of tubes \$700 213 295 9498
- Mesa Trem-o-verb & 4 12 Recto cabnt. Sound sells tsfr xint cond 1 ownr New \$2500 sell \$2000 obo 818-842-3079
- Pesavy 5150 heatr 120W vint cond \$460 frm Lv meg Anthony 212-533-5665
- Pro SVT bass rig compit wh/d 2 custm covrd 8 hd 810 cabs \$1450 obo Scott 818-373-0087

3. RECORDING EQUIPMENT

- tracx Tascam Studio, 238 trk mtr, 238 tape deck, 208 mkr w/cables \$900 frm RX-11 drum machn \$100 frm. 213-938-5010
- Acous gult for sale 1977 Yamaha, like Yamaha, spruce top, grt snc w/cab \$250 obo Mike 818-798-2322
- AKAI Pro MG1214 12 chnl mkr 12 trk recdr & Tascam MT530 sync & mic model AT8501 condnsr, all xint cond, all \$1800 Accessories incl. \$100-456-6510
- Fostex B-16 16 trk recdr. Low miles. xint cond, including service manual & owners manual \$1499 818-709-5068
- Home studio 8 trk Fostex Bose sell pwrd spkrs, Yamaha drm mach, cords etc \$650 obo 818-373-0087
- Marrantz CD-R620 CD recdr, built in SCSI port, & sampl rate convrt. Use wfor w/ compur. No compression. xint cond \$2800 obo 805-287-4749
- Wanted: 8 trk recdr, desperatd no ADAP have lots to trade Have no cash! Lv msg. Brian 805-269-0917

4. MUSIC ACCESSORIES

- AKG C410 headset mic. Perf cond Grl xint \$75 Glen 310-379-6887
- Fender BXR 300 bass hd 300W vry loud xint cond \$300 obo 805-522-5003
- Korg DT1 pro rack tuner \$100 obo Rocktron hush 2CX \$100 (3M Amer 111 saintmrrn 150 nm machn 310M Dave 818-700-8623
- Rocktron Replifex fx processr new w/box \$600 obo Old Morley Wah Fuzz \$100 310-397-7111
- Shure SM58 mc. Vry gd working cond This is a great value \$50 D.sc 818 980 1685
- Synth prgrmr Roland PG-1U for D-10, D-20, D-11 synths New in box \$100 Ron 909-981-0867
- Wanted, old analog synth or drum mach. Likes of TR-808 or 909 & Roland bassline TB 303 John 619-233-5207

5. GUITARS

- 60s Fender jazz bass cass fits Preciso bass as well Case only Blk tolex w/Fender logo undrind \$100 frm. 818-902-1084
- ESP Custom P-bass, looks lik Fender O57 P-bass, tobaccod nitrald frsh. lile style hrlstck vint rhnd \$650 or trade Bryan 805-269-0917

EQUIPMENT

- Fender Jeff Beck Stratocaster antiq wht frsh xint cond A Tweed case \$700 Gary 213 525 1996
- Gibson Explorer ltd edition only 100 pcs existing white gold hdyr mint cond beaufit instrmt msd sell \$700 818-951-3011
- Ibanez bass SDR series Candy apple red Gd cond \$450 obo Ted 805-296-6946
- Martin D18S beaufit rich tone \$1000 Robby 213-482-8869

6. BASS GUITARS

- Carvin 5 string bass gut for sale \$450 818-992-0363
- Hagstrom bass 4 string early 70s Les Paul type. All mahog orb bk frsh vry nice w/gib bag. Asking \$325 obo 310-798-5461
- Hamer 12 string bass Brand new w/case \$1600 818-343-7002
- Kay elec bass vintg late 60s smilar to Gibson SG cherry cilr just profssly re-wired \$300 310-396-6811
- Linc Luthier 5 string frets, bass semi hollow body exotic woods Bartolem pickup warm tone gd cond trd case \$875 310-685-3668

8. KEYBOARDS

- Do you have a strap on MIDI kybrd contrllr gathering dust? Get quick cash for Lync or Casio AZ 1 only 818-753-5635
- EMU Classic Keys \$325 EMU Proteus \$265 Casio CZ 101 w extras \$165 Korg EX900 \$85 JL Cooper Synctrmr \$175 Yamaha MJC8 \$135 818 982 5617
- Hammond XB2 organ w Digitech tube Leslie similatr vintg B3 snd \$950 Dave 714-589-0596, or wadedave@earthlink.net
- Roland JXR for \$350 obo Jerry 818-779-1259
- Wntd Roland K1000 KL300 KL500 kybrd amps in vry gd gnt xint cond JV 310-392-9802

10. DRUMS/PERCUSSION

- Early 70s Ludwig drums Blonde maple w/cases 12 13 16" tom 22" bass Extra \$600 Andy 818-757-0542
- Paiste 17" sig crash New \$120 Paiste 20" 3000 Novo China \$125 Pearl 6 1/2" free ring brass snare \$225 213-883-9578
- Pork Pie snare drum Custm maple 13 X 5 1/2, brand new John 310-274-9332
- Pro drum riser 8 x 10, 2" high Used on maj world tour Vry durable consturcn stable & solid \$250. was \$1500 new Glen 310-379-6887
- Remo 6 pc quadra drum kit, 10, 12 14, 15" pwr toms on Ormsd, 20C kick, piccolo snare Brand new \$1000 or trade for vibs 805-295-0891
- Vintage Yamaha RX11 drum machine w/box & manuals Xint cond \$125 obo Craig 310-387-0556

12. TRADES/FREEBIES/ETC.

- Will shoot your music video in acting tut useu music equip Gult, amps, drumset Snd dem reel PO B 931793, LA. 90093 Roland 213-560-3519
- Will trade recdrng time for your band's demo for music equip Gults, amps etc. Mobil truck will come to you 818-771-9885

13. GUITARISTS AVAILABLE

- 90s metal gut plyr avail Versatl open mindd & reliable Intl Rollins Pantera Sepultura WhiZombie Korn Lee 213-661-2192
- All gut plyr avail tor sessn wrk or showstg Rock pop blues, funk, Maj crests Paid sits zml, 212-921-1821.

MUSICIANS AVAILABLE

JINX

Guitarist - Producer - Songwriter
Xint writing & arranging skills. Lead, slide fingerstyle, elec/acous. All guitars, Dobro, mandolin. Avail for shows/sessions. Studio avail w/drums bass & keys, for demos. Pop, Rock, Blues, Ragtime, Country. Lessons avail w/FREE cassettes sheet music. Got my mojo workin'.....213-782-3905

- Aggrav shyld gut w exp & equip avail for wrking orig or covr band Blues/rock or modrn music 818-509 1020
- Bless & roots rock specialst string id slide acous harmonica & voc Yng 40 Much pro exprnc sks wrking sit Rob 818-848-6132

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- Blues gult & voc avail for wkend gigs recdrngs or collab String elec style. Infl Hendrix, Wntn A King 714-648-2170
- Ex Greta gut w/casio & touring exp avail. Many infl 310-391-8059
- Exprnc gut w/caslo rock roots sks voc or band into Zap Hendrix, AC/DC, GA Sattolites 24 & ovr pls Alexander 213-465-6954
- Exprncd pro gut lking for othr pro plyrs or band Intl Dead, D Matthews, grove, fun, improvsnt gd vbe Patti 714-377-3936
- Fern gult avail skng org Prince/Euro techno dance band Or fern sng or kybrdat for collab. 818-754-2449
- Gult avail a dedctd gut, sngrwr to join, term divise melodic blues late 50s/60s infl rock band Hwy to acous 1 gut prefl Intl Face, Gilmour 310-453-8628
- Gult avail blues rock pop Intl Clapton Robben Ford SRV Stones, Beatles Dave 818-845-3106
- Gult avail Japanese gut punk edge glam party R&R Pistols mis Pretty Boy Flyd Only American srs. Have demo Satosh 213-73-8829
- Gult intratd in plyng paying gigs Everything else negotiable Joff 818 985 6574
- Gult knng to collab w musicians w seductvly chaotic textures & exprmntl rhythms blendd w melodic hypnotic bass James Gilberto Pumpkins Foo Ellington 310 967 1327

MUSICIANS AVAILABLE

- Gult plyr skng recdrng or live sits xint gear electric or acous Pop, ock funk. R&B Avail immedty 213 732 2605 pqr 213-288-4839
- Gult plyr skng voc for demo poss band in HR blues based style Must five blues ed gen 213-993 8695
- Gult plyr skngwr skng HR band or musicians to form one Live & studio exprnc Pete 310-787-1313 PSNP@Prodigy.net
- Gult sks pro band sit. Hwy metal ala Metallica Queensryche Megadeth JPrnest Committm to recdrngs & gigs a must. Pro only Mike 818-783-6721
- Gult sngrwr avail to join form band Kiss & Crue w 90s punk inuistr al infl lou Dave 2 13re/4 3625
- Gult/voc sngrwr 34 lking to form rock pop band. String 60s infl Beatles Oasis RHead Blossms Vry dclctd asstid gigs 310-798-5461
- Hvy Page & Hendrix infl gut sks male muscns sngr to col lab on orig materl. Touring or ressure gear only Redond BCh area 310-377-3172
- Ld gut skng band doing 70s 80s & classc rock covrs Goats gd muscnshp lolsa group vocs cooperatrn Have pro equip & day job 818-386-9970
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- Rhythm gut sngrwr & bckup voc lking for band from Europe vry intrsd in all rock Sugar 310-437-0771 #215
- Seagond gut avail for studio lng shows TV & mvue pnyng sits Elec & acous Sid 818-841-1476
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- Bass plyr avail for pro sfts. http://home.earthlink.net/~swed-bass, or 818-563-2787
- Bass/voc avail for casuals, sessns, showcvs, paid sfts Pop, rock, cntry, alt, xmtl gear. 310-798-5461
- I play baas lks JP Jone, McCarinsy, Jemsrean. If you hve a grt band call 213-980-7891
- Pro baas 20 yrs exprnc, for signd artist only. Pro exprnc in Jazz, funk, rock, gospel blues 818-344-9306
- Pro bass avail. Young, mature, exprncd sks pro recrdng sit follwd by live perf or showcvs 818-905-4506
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15. STRING PLAYERS AVAIL.

- Cellist, baaa, voc avail for pre ada. Easy to work w/seal vide, pop, rock, folk, alt cellopete@aol.com, Peter 818-906-2926.
- Jazz & blues violinst avail 818-248-3229

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Straitjact@aol 818-359-7838

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- Fem kybrdrt avail, w/rl KROQ, sks wrking band Melinda 310-642-4962
- Kybrdrt, backup voc, comprs, sks othrs to find groove/w. Taste Mhavs Orchestra, Wealthy Reprt, mid eastrn, fusion, latin jazz, upbeat, soull. Jonathan 310-652-9341
- Kybrdrt, anga, grt gear, mod rock image, sks touring sit or covr band. E-mail: wavedave@earthlink.net, Dave 714-589-0596
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- Ace drmr w/rhythmic, tight, intense, groov style Rock, funk, pop, fusion, progrsv inlf. Talnt, pro exp, gd attitd. Steady wrking bands JV 310-392-9802

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• Diffrent sngr sks punk band 818-986-3431
• Dynamic voc avail for variety-type band (classic rock, R&B, blues, jazz, etc) Exceptnl range Play accou guit & keys also king for recording oppytys. 714-574-8770
• Exprnc fem voc, sngwrtr sks estab prdyrcrdng at Prof accou, orig, melodic, bluesy, i.e Armatrading, Mazze, Apple,Vega, Wild Coloniala 818-509-0518
• Exprnc voc, lyrcest, perfmr avail Song crntd, inovatv, aggrsv, soulrock. Melanie 818-789-8502
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• Fem id voc/sngwrtr skng orig band or top 40 proj. Blues, rock, even cntry inld. Strng vocs 818-259-0206
• Fem sngr sngwrtr kyord plyr w/publ deal in Europe skng paid pro at cntry lck, all lck, soul, cntry 213-969-9812
• Fem voc & drrm avail Infi James, Soul Coughng, Primus, PJ & Concrete Dectd, commtd, & pro level 818-848-2291, 213-662-6967

MUSICIANS AVAILABLE

• Fem voc pro, has wrkd w/Eiton, D Foster, Jarreau, B Cosby, sks studio, live, TV, film, tours Pd ggs only 213-660-1994
• Fem voc skng studio or live work Wide voc & style range (blues to soft rock) Infi Dion, Ferns Jewel, Don Henley Anne 862-423-9972
• Fem voc would lk to form so rock band Infi FtWood, Petty, Yokam, Etheridge, Skynard Jennter 818-905-8847
• Frrtman, guit, drrm, 21, nds to play live Infi everything Devon 310-476-3264
• In NY9 limg ts farm band, Work up ongrts Infi P.Jam, Moodies, Doors, Danzng, AIC Melodic, heavy Hear demo http://home.sprynet.com/sprynet/gor3000/framed.htm
• Jazz voc kyord, drrm & bass to form cool group. Met have equip & dedcatn. Darryl 714-633-7988 or Entertnyr@aol.com
• Ld sngwrtr/ncst lking for omnous, industr, experimntl band Infi psychdlc, pwrlft, atmospnc, agrgrw, dance Infi NIN, Chemt Devolp, Mngstr, David Lee 213-767-3115
• Ld Voc fem w/male style vocs, exp in touring, recrdng, & sng wrtng, sks pr w/lab intrst. Tyler 213-651-1954
• Male ff sucks. Male voc into L&E, Lou Reed, Chris Whitney, Bowie sks pro band. Michael 213-663-9019
• Male ld voc, Wrd class taint, strmy pwrlft Infi G. Allman, J Bruce, early Free Also avail for demos Nathan 818-243-2696
• Male pop sngr avail for demos & othr sessn work. Have taint, exprnc & range. Pop, R&B, cntry, & foreign lang. Grg Michael snd alke. Steven 213-876-3703
• Male tenor voc, pro exp, vry verstle, avail for demos, ggs, pros, ld & bckup. JR 818-884-2146
• Male voc I am a model w/tenor like Grg Michael & degree in music. Lking for bckgrnd work w/sngnd group or paid ggs. Clark 818-788-4884
• Male voc w/very appropng sound avail for recrdng. Wide range of popular styles. Tape & refs avail. Pro 310-823-0603

MUSICIANS AVAILABLE

• Pro angr w/90s sound R&B, hiphop, songstrs, group Sngs lds, hamony & w/groove Infi EWF, J Osborne, Boyz/Men, F Evans, Brownstone 213-243-6401
• Pwrft fem voc w/pwrlft, soulful, voc lking for pro rock band w/future Infi N Hagen, SndGardn, CnctBnd, Fain No More, Menton, Gokly 310-659-1969
• Pwrft gny voc rdy to complt aready formd & wrking band Infi L Kravtz, Marley, Smiths, R Charles, Metallica, Dylan, T Chapman, Adam 213-869-1212
• Pwrft emote lncmtrntr C. S. S. 73, Innded gntmtrntr aggrprn, othr othr sane muscns any style bt HR considered Srs about rehrls John 818-760-1717
• Rapper avail for live rap group or studio. Visual appeal of Beastie Boy or Beck w/lyrnl skill of Redman Chuck D 901-7475
• Sexy fem ld voc wntd for orig hvy groove mts techno band Must hv ability to sing, rap, & dance Call for info 310-445-1151
• Sngr sngwrtr frrtman w/pura emotn & no fear sks muscns or complt proj not afraid to sing good Infi Alice, Lovebone, Dshwalia, Joshua 818-835-7636
• Sngwrtr/wrtr sks muscns to form orig band, Pop rock style. Must be ars & drug free Cynthia 818-753-5965
• Solo rock artist Ludich is lking for solid bckup band, rhythmt-nct/bands/marktor hotline 818-766-6862
• Talntd & pro R&B sngr avail for studio & live perf wrk. Denyse 213-883-9537
• Tenor range voc sks punk style/alt band Tight rhythms & 90s edge for ggs & recrdng Call betwn 1pm-5pm, or lv msg 818-986-3431
• Top 40 voc avail for wrking band Pro who hang ups Full spectrm dance band,mxl rock drrm reggae Roh 714-898-3858
• Voc 25 sks covr rock band only for sale proj. Have exprnc, pro attitd, equip. No boring types. Party animals encouraged. Robert 213-526-2979
• Voc avail for mod rock. Jeremy 753-1120
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MUSICIANS WANTED

21. VOCALISTS WANTED

• 18-25 yr old male or fem voc wntd Acid jazz, pop, R&B Jamroquat, Brn New Heavies Prince Slage apprnc a must 818-244-8587
• # A111 id voc wntd for gold album group w/mgmt studio, & new deal Must have grt range, retime, attitd & pro exprnc 310-973-8633
• 2 fem teenage voc 90s R&B, hiphop, songstrs, skng prodcr & sngwr w/ld, hamony, group Infi 702, Dru Hill, F Evans, Boyz/Men 213-243-6401
• A1 pwrlft emote male for melodic drrvs blues, late 60s, Engl inlf. band. Hvy to accou Gd w/melody & range Infi Zep, Floyd 310-453-8628
• A1 voc wntd for HR group in studio w/prodcr K Olsen for album Must hv fantaslc rnge, power w/pro demo pkg 310-439-7948
• AAA #1 id voc wntd for successf HR group w/5 albums & mgmt, must have incrdble range, technq & complt demo res pkg 310-326-1664
• Acappella band sks rockng fem sngr Tsu 10-836-4878
• Aerosmith, Blk Crows type band w/dmo deal nds sngr Hilywd base. Snd tape POB 30411, LB, CA 90853
• Atlanta & Bjork have a 4-way w/Perry & Trent to have baby namd Porno Garbage. Top drawr proj sks true taint. Rick 213-469-6748
• Band w/pro studio nds 1st tenor bckng vocs w/good rhytm guit chops. Infi Eiton, Zep, Del Amiri, Toad Career mndd Christians, not preachers 818-760-7202
• Stone of Klaus Krome nds for Scorpionz trb band German acctn optonl. Some pay, lots of fun, low maintenance Dave 818-700-8623
• Drrm, guit plyr wrts to collab w/someone w/sngng style of T Braxton. W Houston 310-967-5756
• Estab band w/mgmt sks sngr frrtman 'immedately' Passon & emots such as P Farrell S Hoon Morrison Bobby, pgr 310-815-7470 or 310-318-9854
• Establd Queen trb band sks Freddie Mercury for paid ggs 818-382-2999
• Exprncd pro guit lking for othr pro sng/sngwrtr for collab/band into Dead, D Matthews, groove, fun, improvstn gd vbe. Patt 714-377-9096
• Fem guit avail skng orig Prince/Euro techno dance band. Or fem sngr or kyordst for collab 818-754-2449
• Fem studio sngr wrkd for mays Bckgrnd & harmones, all styles pop, jazz, R&B, alt. It rock. It country mezzo soprano, fast, rd prcs. 310-687-8840
• Fem voc ndd for alt band VIRGA CD & video will be prodcd when voc is found 818-788-7895
• Fem voc ndd for ars demo proj. Hi Turner R&B, dance, techno Larry 818-984-5378
• Fem voc wntd for bckup vocs ala T. Nigery, Aretha, Melodic rock band w/paid ggs. 213-368-6609
• Fem voc wntd for rock band w/req Westside ggs. Anne Lennox, Garbage, Beatles, Stones Infi Lloyd 310-840-8209
• Fem voc wntd to sng on complt demo Pantera, Sepultura, WhtZombie. Lee 213-661-3192
• Fem voc/lyrcal wntd by sngwrtr for recrdng, Styles cntry crossover, lck. Infi KD Lang 310-253-5858
• Folk punk singr ndd by guit to form group Infi Violent Femmes. Steve 818-766-5584 or e-mail DAVanU@aol.com
• Gram lking for Emmy Lou Accous, all, cntry, folkabilly sngwrtr skng fem counterpart to harmonize w/on coffee hse scene instrmntl ability av. Dennis 213-960-5659

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- Guit plyr skng voc for demoposs band in HR blues based style. Must have blues edge feel. 213-993-8695
Hard rock covr act nds male voc for paying gigs ASAP Gd attid...

MUSICIANS WANTED

- TAKARA 2 albums out. wrking on 3rd sks voc. Infi Solo Tate Coverdale 80s HR. Snd tape 11459 Riverside #8 N Hilywd 91602
40 cvr band auding voc. must plyr keybrd. Reggae mod rock...

MUSICIANS WANTED

- Famous act! sngr forming all star band. Nd gut plyr who also plays mandolin. skns backup w/pro gear etc. Style Beatles Mathews Crow. 213-874-4141
Fem att ballad voc sks doddid guttior band. I have connections no drugs or alcohol. Professionalism a must. 310-643-1173

MUSICIANS WANTED

- Metal lives! HEIDT sks shredid lg gut. Grt opinity learn skns play out. Image. dedctn. no drugs. Nd team plays Mark or Scott 805-579-0124
MIA DIVINCHY sks technically advncd gutt plyr w/backup vocs for all rock band. Grt skns & cool vibes. 818-968-4341

22. GUITARISTS WANTED

- 11 lunky gutt nnd for funk/rock band. Must be intellng humorous, informal, passinate, & have gngng & rrcrdng exp. No drugs or Republicans. Todd 213-938-9676
2nd gutt nnd by melodic rock band w/grt materl. Must plyr rhythm, elec & acous w/some id. Killer bkgrnd vocs a must. Drgn: 905-617-2142

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• Versat! guit wntd by quirky pop band Infi Carigns T Heads...

MUSICIANS WANTED

• A bass plyr w bckng voc who understands the concept of entraining...

MUSICIANS WANTED

• Bass plyr nnd to complt 5 pc alt band Beatles, Pumpkins, Jane's...

MUSICIANS WANTED

• Zep, Fusion, Srs only Creatv, pr attid & gear Dan Stng 310-379-8779...

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- Gold thund: Bass wht sssn t un hrd s shuldrc vntd to join form org band im 100% committid & ready for anything
- SPIDERWIRE, a ska band in SF Bay area is lking for a bass
- SUN ON SKIN auding bass for self produced mod rock
- Versitl bass nrd for org 3 pc. bckng vocs hlplul Materl simir to N Young Chris Issac. Stones. 818-240-8590
- Vicious Reasoning sks bass plyr infl frm Sabbath to Slayer & beyond Must hvve it all. Zoom or Pez 213-845-9546
- Voc lking for band plyrs or producer to work w. Hve own songs Music must be funky Shannon 818-240-1128
- Vry versitl 22 yr old gnt/83 organ plyr sks to join estab or signd band Must be creatv org & groove Latin jazz rock. Irnpb 818-762-3856
- ZILCH rehiring in Stockton, CA in the creatv process so there is room for your ideas & input. Pref 6 strng to compliment our 4. tabs@btolmail.com

24. STRING PLAYERS WANTED

- Cellist wntd frm prfrd w bckgrnd vocs & some simple ability ablyt band wntd prfnd Hr Bt Bealtesque band w exotic instrmnts 818 761 4950
- 24Cool cellist or bass wntd frm plyr sngwrfr for all pop Prm Dn yu want? Lagan 213-620-1901

25. KEYBOARDISTS WANTED

- 1 grooving versitl modrn kybrdst wntd for org pop rock band w/abst contacts Infl Seal, TFF Gabriel Level 42 Derek 213-389-6619
- A dmr who is inflrd in songs & the concept of entraining a audience is nrd Infl Acronith 57P Slnuuz Juy 010-015-1518
- A kybrdst wntd for wrking 70s R&B soul band. Cool Gang JB Sly & more. Prn exrcnc & attid Darrn 310-488-7776
- AAA + kybrdst plyr w voc ability wntd to fill snrd of estab org blues rock band wntd to add techno & electronic edge to acid jazz.
- Band sks kybrdst into indurst metal w sampling & sequencing capabiltv Mnt 213-471-8980
- Chamberlin, mellotron or optigan plyr wntd for eccentric band. TRIP ADKGD 213-482-8869
- Dark ambient kybrdst nrd for live shows, stage pres a must Infl incid Siouxsue Grace Jone & Gary Numan Pyre 818-752-7140
- EFFENCE deslves kybrdst capablt of rppimnting to & acing in composing music. Infl mtdic HR 1st mat. Strng harmonizing nec. oemr pot sll Doc 818-980-4865
- Fem all ballad voc sks dedctd kybrdst for band I have congnitnt ncy nctnre Frndsskystn a mtdic 310 543 1173
- Fem guit avail skng org Prince Euro techno dance band Or form sngvr or kybrdst for collab 818 754 2419
- Fem kybrdst wntd for THE HUNGRY HOUSEWIVES an all org all fem white trash humor band & perf art group Cntry blues, rock Molba Tosal 818-380-1567

MUSICIANS WANTED

- Keye/B-3 plyr wntd. Hnky tone R&R band Recording # gpr 818 980 4641
- Kluk aax vrlking for bass drms & kybrdst for covr ggr w/for vocs Tracy Bonham Fiona NoDoubt Rheia 818-907-1847
- Kybrdst plyr wntd B3 Rhodes. Psychic all music sngng ability s gd Hve recrdng studio & financel bckng. Immedt pos avail David 310-822-9871
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- Kybrdst wntd to add techno & electronic edge to acid jazz. soul pop thng Grr sngvr & tunes. Paul 213-654-2973
- Progrsv rock band sks kybrdst ala Emrsn Lake & Palmer. All orgs 818-342-4234
- R&B, jazz & gospel male voc sks kybrdst for clubs & recrdng. Bckup vocs a must. Infl J Ingram L Ritche Vandross Jmmy n r n n 9-242
- Rock en Espanol proj sks kybrdst for live ggs. tv etc. Must hvve sequncr for lnng. Grr attid & impte recrdng. Age 20-25. vrl capact 618 281 4447
- Sngvr/guit & bass sk phenomental dmr undr 25 for org proj. Matthew 310-446-6854
- Sngvr/sngwrfr lking for kybrdst for band sll. Must be R&B, jazz, pop infl. 213-461-9698
- SPIDERWIRE, a ska band in SF Bay area is lking for a kybrdst age 14-18 who is srs about playing E-mail SPYDER-WIRE@panix.com
- SUN ON SKIN auding kybrdst for self produced mod rock release. Recrdng Sept. touring 1998. Poss pay based on sales. Call for info tape 213-938-5437
- Top 40 cvr band auding kybrdst vocs are a must pref id vocs. Feagge mod rock. Inure reggae. wntd usko & ever more reggae. Pls pros only! Frank 310-578-6507
- Trippy loopy hand sks frnt hndw kybrdst. Inckn stbr w/ bnd ears & groovn hands. 310-385-8333
- Vltage kybrdst plyr wntd. must ablc on guit & have undrstndg of music. Infl lase Zep Nirvana. S1P 310-302-1191
- WIND OF CHANGE sks kybrdst sngwrfr. Mst be open mindd, versitl & creatv Infl Journey, Floyd. Slyx 818-767-6227
- Young hiphop hnr jzz bnd lking for org dngan plyr w/groove & chops Infl Jamquic. Brnd New Heavns Pns 818-460-7417

7 L R master

MUSICIANS WANTED

26. DRUMMERS/PERCS. WANTED

- #1 90s rock band SUNSHINE SUPERMAN sks top mod rock dmr ala Cameron Chad Smith Were ready are you? 818 789-1042
- #1 mod rock HR band grr sngs sks mod dmr Infl all styles music. Must hvve xint chops Brent 818 508-0174
- 90s style rock band lking for dmr who sngs bckgrnd vocs. Must be all style, no 80s style drms pls Gigs & shows in Hayward 618-949-5330
- A band w/ght songs, mgmt studio recrd. deserves a grr dmr. Call for samples. Pros only 213-368-4924
- A+ style strght ahead style dmr wntd Bonham style pref for estab band w/mrst hrs & maj. LA press Infl Iggy Bowie 213-469-3459
- Aggrsv dmr w/gd meter wntd Into Sepultura Tool Zombie Hve studio 310-473-3822
- All pop band w Bst mltr wntd. Grr dmr w feel. Band has maj label devlpmnt deal. 213-851-1680
- Ambitious dmr wntd Tribal groove Infl Tool Helmet Clutch 213-205-8499
- Are there any pros out there? We have recrd mgmt, studio pendng tours, mall apply. Pls donl bothr it not 100% srs. 213-368-4924
- Black dmr wntd for funkadelic band Infl Hendrix Boosie Parliament 310-372-3208
- Contry rock nds expnd dmr. Hve songs fem vocs pedal steel etc 310-546-6360
- Drmr & bass wntd. No Inrls. All org music. 818-850-2258

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MUSICIANS WANTED

- Drmr from EGLL wntd. vrl gnt. strng 3 name. puct c lyrics w distnd guit snd skng dmr darrng to make new sds. 310-967-4055
- Drmr nrd for AAA proj. Rehrls. gggng & recrdng. No session plyrs or mercenaries pls Barbara. aft spm 213-856-2747
- Drmr nrd for dark/hy edged pop band. All org. togethr 6 yrs. Connectw when ready. Pete or Eric 818-285-1039
- Drmr nrd to complt 5 pc all band Beatles Pumpkins. Jane s. Todd 213-436-0906
- Drmr nrd to complt emotnl. magntv neo psychdc band. r b. Bowie. Vrl Undrgrnd. early Floyd. Jane s. Ruxy. Mha. vlt. Sks only 213-957-4320 818 563 3301
- Drmr nrd to complt prg rock trio. CD in the works. Xint meter & dvr's rhthms a must. Srs mgs only 714-754-0686
- Drmr to complt a rock en Espanol band w drms. mage. Infl Cure. Cult. Los Heroes. Image a must! Alex 818-989-1010 or 310-692-1194
- Drmr w/bckng vocs wntd for estabshng rock band. Cntrmsng sds spontaneity. Dabcl to dealing. Chrstin. Inctns. desrtd. dcoawh&hsc.usc.edu. Scott 818-848-8853
- Drmr w/pwfr aggrsv style wntd for HR band w classic rock groovs. Infl Hendrix. Zep D Purple. Grand Funk. Exprend pry 310-455-2597

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- Drmr wntd by band Age 20-30 You must suck Andrew 310-664-9294
• Drmr wntd by the ANTI SOCIAL Distribn, guarantd recd deal pending, showcasg a must, srs money makr come join the revolution. Call anytime. 818-508-9772
• Drmr wntd for all rock band w/lem ldr sngr. All orig music, mgmt, label intrst & poss tours pending Brian 310-268-7847 or Donna 310-312-8772
• Drmr wntd for orig rock band Intl Queen, Duran Duran Corey 213-874-1055
• Drmr wntd male fem into FooFights Social Stk, Knapsack SYouth SubPunk 213-255-9220
• Drmr wntd pr gear attitud ambian for hvy rock stl Intl Zep Aerosmith to AIC. Beck 818-790-0755
• Drmr wntd to collab w someone w/technc knowledg of loops & drum programng, seqncng, to create trx ala Dust Brothers 310-967-5756
• Drmr wntd to complt band Intl Porn/Pyro, Live, AIC Must hv own equip & trans, 5 yrs exp, retrfsl in San Gbl area Gabo 818-448-8095
• Drmr wntd to form, join orig band 1m 100% commld & work in top hllngg recording studio The time is now! Tom 213-467-7215
• Drmr wntd to help form intellgnt pop band Music somewhere betwn E Costello & PJ Harvey Lkng for a creatv talntd com mtd mndvl Sean 310-390-7533
• Drmr wntd, crush grove, tnbal power Intl Tool, Helmt Clutch 213-205-8499
• Drmr wntd currently recrdng & plyng shows Must be around 20 Intl Nirvana STP Pumpkins Zep 310-302-1101
• Drmr wntd, must hv convctd of J Bonham, & dynamics of B Rich Pros only I you can't hang, don't call Dean 818-567-6302

MUSICIANS WANTED

- Drmr, dbl bass, wntd for LA area Progrsiv thrash metal band No drugs! Intl Fates Wargg Death, Dream Thr, Watchw, Forbiddn, etc. Perry 818-348-3814
• Drms wntd for acid jazz, soul, electro pop thng Grt sngr & lyrics Paul 213-654-2973
• Drums, bass, gut, kybrds ndd for HR band w/ghlth edge Immed tour w/publicist 213-650-8767
• Dynamic drmr wntd for start-up band doing classic rock frm the 60s to the 90s. Pros only. Hvy plenty of gigs & contacts. Marlon 714-542-8770 or marlon@concentric.net
• Dynamic solid creatv HR drmr wntd We have 3 CDs releasd worldwde Dokken TNT Wangwe Snd tape TAKARA 11459 Riverside #8, N Hillywd, 91602
• Engctc alt band wntd sng sngs reliable verstl drmr Hve N Hills retrfsl spc and songs dedctn a must! SIDERAR 2000 818-920-0226
• Estab orig band sks drmr for upcmg CD & tour. Hve maj label prodr & studio Ntd sold backbeat k 311, Pumpkins SndGarden 213-304-8381
• Ex Greta & Pinching Judy membrs lkg for drmr Many Intl & label intrst 310-391-8059
• Famouz actngng forngg all star band Nd drmr who smkg bckup w pr gear etc! Pros only no drugs alcohol, excuses 213-874-4141
• Fem drmr wntd for THE HUNGRY HOUSEWIVES an all orig all fem wrth trash humor band & perf art group Cntry blues rock Melba Toasi 818-380 1567
• FOREVER YOUNG lkg for drmr Steve 310-379-9551
• Grohl, Rancid undr 25 Epihatyng stlye wntd for America's 2nd grstsl punk band Jell 213-960-1085
• Groovy bluesy org rock band wiggz & mgmt & passon for success, sks hard wrking drmr Grl songs, touring plans THE UNION 562-984-8396

MUSICIANS WANTED

- Guit & piano plyr currently in studio w/mgmt & w/prod deal, nd perm band orig music Wilco, REM, Beatles 818-985-4167, 818-762-1642
• High School band lkg for drmr between ages 15-19 Mst live in Westchester, PDR area Mark 310-215-9909
• Hip-hop's hvyst HM hippst full metal pckt, sk drmr willing to ply to click. Exprncd, dedctd, pros only Alley 818-765-6543
• Hvy hltr (lastl experncd for pop all R&B band wgrt sngs 12 yrs exp. w/lyrics) Call for tape, Agorn 818-768-6827
• Hvy R&B, Hardrns Intl Guit sks male muscns sngr to collab on orig materl Vintage or reissue gear only Redond Bch area 310-377-3172
• Image aware new wave drmr wntd for band currently shwscng & bookng Intl Auro Dragonfly Garage Spacelnd No hard hnters 310-393-3914
• Kick ass prog lkg for bass drms & kybrds for covr giv w fem voct! Tracy Bonham, Fiona, NoDoubt Rites 818-907-1847
• Lkng for bass, gut, & drmr for orig jazz rock band Intl Steely Dan, Sting Hve mgmt & demo CD Patrick 213-957-5773
• Lkng for fem drmr in all fem band No one over 30 yrs old Allison 213-656-4874
• Madrn pop band, LOUDMOUTH is lkg for a in pckpt plyr w gd rthmry & feel for dynamics Has upcmg shows & lktout space X - Cardigans 213-852-1152
• Mygrain is lkg for agno-hvy grove creatv & dynamic drmr Stlye lke Korn, Queensrye, Chamber but still unique Must be hvy Gregg 818-379-9963
• Perc nd w some R&B jazz Intl for R&B band stl 213-461-9698
• Pop rock alt band sngng young drmr betwn 14-25 yrs old for srs music, gigs & recrdngs Steve 213-773-7014
• Pro drmr wntd by pro blues, blues rock band that works Hve agnt & publicist. Must hv chops, groove, gear, & know the stlye 213-208-1337
• RAIN OR SHINE sks creatv drmr/perc for delicate to dealng mod rock hrdnng/retrfsl studio currently recrdng CU (Drug free) 818-780-7869
• REM mts Marley-Hoodie-Petty org band neds groovin rock-reggae drmr perc Grl songs teamwork Scott 310-826-8883
• Signd band GLOW sks drmr Carl Glow line 818-716-8450
• Single bass drmr wntd Honky tonk rock band 818-980-4641
• Sndtrk sngwrtr gut sks male fem bass drums poss 2nd cut Formng pop RnD type Poolhead 311 Elastic, Wheezer No egos or atheists franku@earthlink.net
• Sngs/sngwrtr w/13 song CD demo sks drmr w/backcup voct for pop/punk rerrndn & live Scntll 818-601-1148 nr R05 523 1183
• Talnt, melodies sophstcnd exprnc, emotion technique, charma, image, deals pendng CD bookng agncy xtreme ambition Wanna join us Top notch drmr wntd immediatly 818-380-7102
• THUNDERSHIE 82 w/pe drmr Intl fm Slayer to K Diamond Mst hve lng hair Thor 213-874-5507
• Ultra hip funky deep pckt drmr wntd for the next big thng image stlye roots Daniel 213-461-5901
• Versatll groove plyr w stlye ntd for alt act w current release no long hair, no drugs, tv message 818-380-3415
• Voc lkg for band, plyr or producer to work w Hve own songs, Music must be funky Shannon 818-240-1128
• World beat flamenco perc for Ottimar Lebertt, Armich stlye band 818-389-1290
• Yes! A drmr that has a cool/versite image and I can't Seal, Gabriel vibe? Cool! STP Live vibe? Digt! Pros only Jonathan 770-434-4021

MUSICIANS WANTED

• ZILCH rhrngng in Stockton CA in the creatv process so there is room for your ideas & input Pref entirely electric (or mxt) set taba@hotmail.com

27. HORN/WIND PLAYERS WTD.

- Horn sectn wntd for demo, sessn, no pay Gary 310-391-7354
• Horn sectn wntd for off/wall creatv funky dynamic band We no a sax, trmpet, & trombone plyr Intl Bongo Bungle Armstrong Davis Glen Miller Josh 310-915-8044
• Sax plyr wntd for contemp jazz band Intl Coltrane M Brecker Bill 213-874-7118
• Trumpet plyr wntd for TRIP ADAGIO kitchy eccentric vbe a - 213-482-8869
• Young funk acid jazz hiphop band lkg for horn plyr to add lunk & groov Intl TOP Brnd New Heavngs, Jamrquy Paris 818-906-7267

28. SPECIALTIES WANTED

- Artist lkg for band Writer poetic funky jazz voct add twist of flavr to sngs of alt music Intl Sade Merchant Eurythmcs 213-203-0407
• Australian 80s rock band sks drmr kybrd/ gut & bass plyr Young talnted - cuta look requird for marketng purposes Howard 310-475-9234
• DISSFRANCHISED is lkg for DJ into hiphop funk old school Sam 562-692-2405
• Eclectc fem voct/sngwr/sks dedicatd, talntd muscns for collab, Intl, Laura Nyro Johnny Mercer, Barry Manlow Raven 310-581-9558
• Fem bckup sngr & perr lkg for band! 213-463-0420
• French kybrd plyr lkg for voc, age 18-25 Span pref to make demo, techno deep hve Frenchy 213-850-5048
• POETRY BAND sks variety muscns for recrdng epic poem in S Diego Lv msg LACA Music 619-230-9347
• Promo wntd for new artist! recdng releasd new demo 818-905-4545
• Reggae band THE EARTHTONES avail for summer bookngs concrts, clubs, events, cruises tours etc Steve 818-365-4425 Tom 818-344-2174
• Rhythm gut, sngwrtr & bckup voct lkg for band, from Europe, vry intrstid in all rock Sugar 310-437-0771 #215
• Rock band w/intly orig lkg for fashion designg aprncng designg talents to help work on image & concept Andy 818-951-1931
• Solo rock artist w/CD lknng for band! lkg for solid bckup band rthm/mnt combands/marxo or hotline 818-766-6862
• We are lkg for programmng DJ drmr muscn for hltv artist in rotatn for trance psychd rock band Brian 818-980-7453

29. SONGWRITING

- 23 yr old fem sngwrtr lkg for prodr w R&B ballad & hiphop trk 888-371-9613
• 39 year old sngwrtr lkg for vry stng all stlyes & creatv sks pro artist to collab Clapton Bowie Simply Red, U2 Randy 213-896-8984
• ASCAP lyricst has lyrics avail for perfmgng bands Lv msg LACA Music 619-230-9347
• DISSFRANCHISED is lkg for DJ into hiphop funk, old school Sam 562-692-2405
• Eclectc fem voct/sngwrtr sks talntd dedicatd composer arrang for collab Intl Laura Nyro Johnny Mercer Barry Manlow Raven 310-581-9558
• Lena Davis or anyone knowng the whereabouts of L Davis pty contct Ron Fin about our song 310-479-3474
• Lyricst, famlr w elements of surg structr who can write to pre-existng melodies ntd by sngwrtr sngr w vry appealing

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Production

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Musician/sngwrtr wntd for collab w fem R&B hiphop sng sngwrtr Denise 213-883-9537
Pro sngwrtr/sks collab various styles Intl incld Beatles Punk/alt. Slicic, J Quiza Musc/ingrntg ability 818-331-8306
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Sngfr/sngwrtr gut sks td fem voc for my orig. Joanne m's N Young w/assist from Jim. Srs pros only TM 714-645 5408
Song finishd w/bckgrnds for sngs to put on demos R&B contemp pop ballads 818 888-6369

30. COMPOSERS/ARRANGERS WTD.

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

Sngwrtr/compr skng lyricist to write songs for recrdng 818-786-1267

31. PRODUCERS WANTED

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

Fem kybrdst voc w progrsiv rock sng musc lng for producr credits for pos spec deal 310 342-7609
Lking for r&sb ballad & hiphop producr w grt trax Lyrcist sngwrtr & arrangr w/gwtn styl. Mike 888-371 9613
Sngwr sngwrtr lking for producr w hot tracks & some wrting sk ll Rk only ers lng Denise 213-883-9537
Tenor male vrc w r&sb skntmt grt rhythm & melodies srs prof for recrdng punk/pop groups demos or albums Focused & vry open mindd 818 986-3431

32. ENGINEERS WANTED

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Pro rock band sks audio/visul artist for live gigs Attack the audioc
We are lking for programnr/DJ/dmrr muscn for MTV artist in rotatin for trance psychdc rock band Bnan 818-980-7453

Business/Services/People

34. AGENTS/MANAGERS WTD.

If you are an AVAILABLE Agent/manager you must call our display ad dept.

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Bookng agnt wntd for a contempary jazz band Bill 213-874 7118
DAN HARTAL & THE INTERNET BAND are an eclectic alt Okk-asso w 2 CDs to their name & ready to join any tour & play! danh@securenet.net
Top mgmt wntd for unique fem artist w recrd retsd this sum mer & brnd new demo 818-905-4545
Wntd bookng agnt for classic-rock act w/nrname plyrs 818-771 9985

35. INVESTORS WANTED

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36. DISTRIBUTORS WANTED

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

Distributr, promo person wntd for solo recrdng artist SEA GULL w finishd CD album 909-594-6924
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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.

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40. WEB SITES

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BANDS

- 16VOLT www.16volt.com
• Arianna http://www.rhythmnet.com/bands/arianna
• CRAVEN MOREHEAD http://www.geocities.com/hollywood/1841
• Curve Of The Earth http://www.curveoftheearth.com
• BARFBAG http://www.val.net/BarfBag

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- HAPPY DEATH MEN http://home.earthlink.net/~happydeathmrv
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• SUNDAY FUNNY'S http://www.funmys.com
• Sound Magazine http://www.geocities.com/Hollywood/5255/plband.html
• Two Guns http://www.iuma.com/IUMA-2.0/tp/volume9/Two_Guns/
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EQUIPMENT RENTALS

- Gold Sound http://www2.netcom.com/~ausound/goldsound.html

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- 1st Studio Aid http://www.netcom.com/~1stbmusic/studaaid.htm
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• Hollywood Interactive http://www.hollywood-rtieractive.com
• Jazz Central Station http://www.jazzcentralstation.com
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- KJ Music http://carmelww.com/kjmusic/
• Lost Arts Productions http://members.aol.com/C01Stop/
• Little Children members.aol.com/ollytdv
• Majority Dog http://www.majusa.com
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• MusX.COM www.musx.com
• Musician's Hearing Institute www.http://home.earthlink.net/~aures/mhi.html
• Pacific Asian Musician Alliance www.abclfan.com/pama
• Pet Retrievers www.pet-retrievers.com
• Premier Interactive http://www.lamus.com/premierinteractive
• Sound Magazine Partridge Family tribute http://geocities.com/Hollywood/5255/plband.html
• Farren Music America http://www.cadsoftware.co.uk/FMA/
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• Rocktropolis http://www.rocktropolis.com
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• Rick O'Neil http://www.hisite.com
• Scizzor Wizards http://www.diamondhard.com
• Snd Magazine: The Partridge Family Tribute Band http://www.geocities.com/Hollywood/5255/plband.html
• SWR Engineering Inc. http://222.primenet.com/~swr
• Techno/house/electro/hiphop www.hpsystems.com/sheweytrax
• The Enterprise http://www.enterprisestudio.com
• The Last Dance http://thelastdance.com
• Top Design http://www.topdesign.com
• Universal Light Tones http://www.goodnet.com/~mmy/universal-lt.htm
• Vital For You http://www.liquidenergy.com
• Zebra Music http://www.zebra
• ZOES GARDEN http://members.aol.com/zoesgarden/
• ZEITGEIST www.musx.com/zeitgeist

MUSIC INSTRUCTORS

- Musicians Institute http://www.mi.edu
• Edie Layland, Vocal Instructor http://www.halgside.com/sing/
• Lis Lewis, Vocal Instructor http://www.leonardo.net/lisard/

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- MPL Communications <http://www.mplcommunications.com>
- National Music Publishers Association <http://www.nmpa.org>
- peermusic <http://www.peermusic.com>

ORGANIZATIONS & ASSOCIATIONS

- AIDS Project Los Angeles <http://www.apla.org>
- American Music Center <http://www.ingress.com/amc>
- American Music Conference <http://www.amc.music.com>
- American Pianists Association <http://csmaclab-www.cs.chicago.edu/AACM>
- Artists Against Racism <http://realitymbor.net/sr/piano>
- Association For The Advancement Of Creative Musicians <http://www.vrx.net/aaar>
- Bands Of America <http://www.bands.org>
- Black Rock Coalition <http://usra.aul.com/brc/bcy/home.html>
- City Of Hope <http://www.cityofhope.org>
- Dogwood Moon www.lama.com/home/dogwood.htm
- Earth Communications Office <http://www.oneearth.org>
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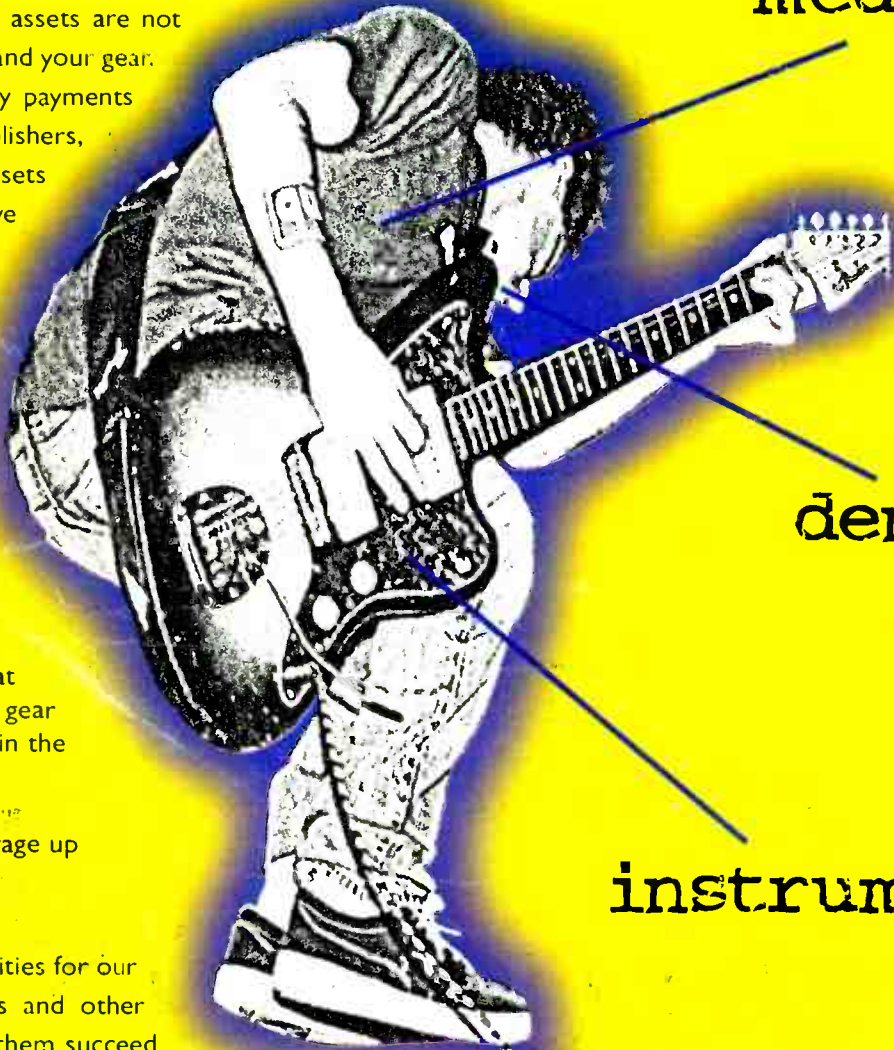
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