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1-On-1 With Front Man Robin Zander

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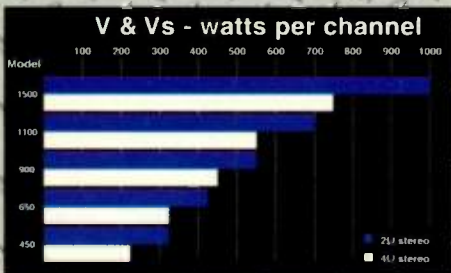


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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XXI, No. 6 March 31—April 13, 1997

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY

Wader News 818-551-5000

Newsways 213-258-6000

COUNSEL Mitchell, Silberberg & Krupp

Manufactured and printed in the United States of America
Music Connection (U.S.P.S. #447-830) is published bi-monthly (on every other Thursday) except Christmas/New Years by Music Connection, Inc., 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607. Single copy price is \$2.75. \$3.50 outside of California. Subscription rates: \$40/ann year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Postage paid at North Hollywood, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without express permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1996 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607.

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FEATURES

Who Are L.A. Musicians AND What Are They Thinking?



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In an exclusive survey, *MC* Rock Nightlife Columnist Jon Pepper interviewed several hundred musicians from throughout the Los Angeles area, to find out what makes musicians tick in the City Of Angels. Not only will you discover what they collectively think about the music industry and the local scene in general, but you'll also discover some interesting information about their backgrounds, their careers and their musical lives—from education to finances and from charitable work to political persuasions.

By Jon Pepper

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Our Tribute To Tribute Bands

Is imitation the highest form of flattery? While many think of tribute bands as something best left for the Las Vegas strip, there are many artists who are making a living on the club circuit by playing the music of their idols. *MC* spoke with several of these musicians to explore the joys and perils of art imitating art.

By Tom Kidd

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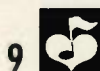
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Thank You

Dear MC:
Thanks for providing such an excellent magazine with its valuable resources. Most of the newsstands in my area that carry the magazine rarely have the current issue, because they disappear pretty quick.

Keep up the terrific work. I'm looking forward to your next book.
Sincerely,
CWM

Wonderful Web

Dear MC,
I'm glad to see that you finally have a decent web site! Last time I had checked (I admit it was months ago) your site was a crude design. Well, it sucked then, but I am glad to see that it is now a very nice web site. Congratulations to the web designers.

Sincerely,
GH

Good Looks

Dear MC,
I just want to communicate that I think the magazine is looking great—better and better with each issue. The entire new format is clean in concept and impeccable in design.

The Cyber Music section is a brilliant idea. I have been valuably informed, as well as entertainingly amused, while surfing sets of URLs found in the column.

I commend and acknowledge you all.

Sincerely,
Peter Kimmel
Artist Manager

Terrific Tips

Dear MC,
I've been buying your magazine for a couple of years now, and I found a lot of interesting things in a recent issue (Vol. XXI, Issue #5, "Managers & Agents Special") and let me tell you that this time you got a 10! I read the issue cover to cover, and I learned a lot. I feel I was given a lot of good advice, and found many tips to become more successful in the music industry, as a publisher and artist and in managing my business.

Kenny Kerner was especially informative and to the point. He did a good job of coming across to the reader, and I would like to read more from him in the future. I wish you all continued success.

Sincerely,
Shemm Morales
Meantobe Publishing
Chic Productions

Superbly Cyber

Dear MC,
I've been highly recommending your recent "Cyber Issue" (Vol. XXI, Issue #3) to clients, managers, etc. as a reference for online exposure as a part of their overall marketing plans on new releases, especially for those at independent labels.

Keep up the good work.
Sincerely,
G. Roberts

Feedback may be sent to MC via U.S. mail (4731 Laurel Canyon Blvd., N. Hollywood, CA 91607), e-mail (muscon@earthlink.net) or Fax (818-755-0102) or call our 24-hour opinion hotline (818-755-0101).

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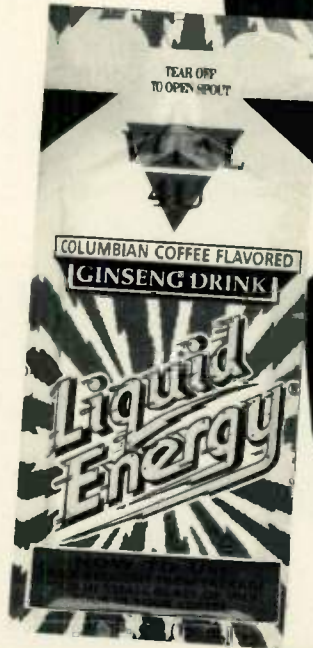
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Calendar

By Carrie Colombo

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

Current

The Songwriters Guild Foundation will present another in its series of "Cool Country" showcases, featuring songs from Phil Swann's "Country Songwriters" workshop. The showcase will be held on April 7 at 8:00 p.m., at Luna Park (665 N. Robertson Blvd.) in West Hollywood. Admission is free. The Ask-A-Pro/Song Critique sessions continue on Wednesday, April 16, from 7-9 p.m., with industry guest Eric Thomas, Director of Publishing Administration for Priority Records. All writers of all styles are welcome. Free for SGA members, \$10 for non-members. For reservations or more information about SGA membership, call 213-462-1108.

Vocal instructor Gloria Bennett will be conducting a special two-hour seminar on vocal techniques on Sunday, April 20, from 2-4 p.m. Cost for 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 only. For additional information, or to register for the workshop, call 213-851-3626 or 310-659-2802.

Whether you are interested in one course or an entire curriculum, you can train with top professionals in the music industry through UCLA Extension. Following are upcoming courses or workshops offered: "Breaking into the Music Industry: A Practical Workshop in Career Advancement" is available for persons interested in working in the industry. This workshop covers the departments and positions available at record companies, writing resumes and cover letters, how to land a record deal, music publishing, songwriting, publicity and more. The course will meet for six sessions, on Thursdays from April 3-May 8, from 7-10 p.m. Also, Roger Love, "vocal coach to the stars," will teach his annual course, "Vocal Technique For Singing." This workshop offers a solid foundation in vocal technique, using the most effective methods for accessing 100% of your vocal range without pressure or strain. Course dates are March 31-June 16 (every Monday), from 7-9 p.m. Both of these courses will be held at the Extensions Universal City Walk campus. If you have any questions about these or other available courses, call 310-825-9064 or visit their web site (<http://www.unex.ucla.edu>). for a free catalog of courses, call 800-554-UCLA, Dept. E7.

The Lorenzo Lamas Ride for Life, a motorcycle ride to benefit the World Children's Transplant Fund, is scheduled for Sunday, April 6. The ride will originate from Harley

of Glendale and end with a barbecue and concert at Calamigos Ranch in the Malibu Mountains. An estimated 5,000 bikers are expected to participate in the ride. Former Doors guitarist/songwriter Robby Krieger will headline the concert with his new band, with other performers still to be announced. There is a flat registration fee of \$35 per person to participate in the ride, which includes registration festivities at Harley-Davidson of Glendale, admission to Calamigos Ranch, a barbecue lunch, the concert, raffle tickets for a variety of prizes, and a commemorative pin for the first 2,000 entrants. "Ride for Life" T-shirts can also be purchased for \$10. For additional information, call 818-905-9283.

Jai Josefs' Annual Songwriters Showcase will be held Sunday, April 6, at 7:30 p.m. at American Pie in Santa Monica. Cover charge is \$6. The showcase will feature fourteen accomplished L.A. based songwriters presenting new works ranging from alternative and pop/rock to R&B and country. This showcase is a unique opportunity to sample a cross-section of established and emerging local talent. For more information, contact either 310-476-2182 or 310-333-7518.

Re-Caps

Canada's *Music West '97—Feed Your Head* is the annual international new music festival and industry conference held in Vancouver, B.C. Music West '97, which will take place May 8-11, features a variety of discussions, workshops, and seminars conducted by today's top music industry professionals. *Music Connection* Publisher/Executive Editor J. Michael Dolan will lead a seminar at the conference, titled "Mastering Showbiz," designed for musicians, songwriters, producers, managers, attorneys and anyone else currently working in or trying to break into the industry. This workshop provides a plethora of priceless insights, and a wealth of invaluable information on how to move miles ahead of the competition and produce extraordinary results in your career. The early bird registration deadline for the conference is March 14. For more information and tickets, contact Natacha Dobrovolsky at 604-684-9338 or visit the *Music West* online (<http://www.musicwest.com>).

In our last edition of *Calendar*, we announced Meredith Day's two-day unsigned bands marketing seminar, at the Embassy Suites hotel in La Jolla, California. The seminar has been rescheduled, and will now be taking place on April 19 and 20th. For additional information, please call 619-944-1101.

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On April 10, 1997, James Taylor, Steve Winwood, Stevie Wonder, "The Artist" (formerly known as Prince), Sheryl Crow, Celine Dion and the Wallflowers will perform at the 4th Annual VH1 Honors, at the Universal Amphitheatre in Los Angeles, to benefit music education programs in public schools across America through VH1's Save The Music initiative.

VH1 has created Save the Music to support music education in public schools through a musical instrument drive and fund-raising efforts to restore and sustain public school music programs. Research studies now show that children who study music increase their reading skills and math proficiency dramatically, however music education programs in public schools nationwide continue to suffer due to lack of funding.

Save The Music was the benefiting cause for two earlier VH1 events—"Fairway To Heaven" and "Lift Ticket To Ride"—which raised \$100,000 for the Las Vegas and Aspen public school systems. In addition, VH1 is currently piloting an ongoing local Save The Music program in New York City, in partnership with New York's Time Warner Cable, and a national program is scheduled to roll out this fall.

Tickets for the 4th Annual VH1 Honors to benefit Save The Music are now on sale to the public through all Ticketmaster outlets or at the Universal Amphitheatre box

office. The show will air on VH1 on Friday, April 11 at 9:00 p.m. (ET/PT). For additional information on Save The Music and other VH1 sponsored charitable campaigns, contact MTV Networks at 310-752-8000.



In 1995, Mark Horvath was listed in *Who's Who of American Executives* for his work in the television industry. It was also the year he became homeless. One day, while walking down Hollywood Boulevard, homeless and strung out, he passed by a storefront window displaying a drum set. He walked in and asked if play the set, fully expecting to be thrown out. As it turned out, the place was a Christian recovery center.

Horvath has been sober ever since, and his focus now is to give back what was given so freely to him. He has formed a band named *Under The Influence*, an alternative rock group with a positive message. They go into bars and other places, and use music to spread a message of love and understanding. Mark currently lives and works (for no money) at the *Los Angeles International Dream Center*, in the old Queen of Angels Hospital, just off the 101 freeway. Just a few of the services offered are drug rehabilitation, food (1,000 meals per day), shelter for runaways, housing, job training, and more. Contact Horvath at 213-207-2750. MC

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A sk 30-year-old Rudy Chavarria how he stumbled upon his company, Rude College Promotions, and he will answer just that he stumbled onto it.

"JAD Records hired me to do their college promotions," recalls Chavarria—who, despite the name of his company, is definitely not rude. "But then they switched distributors, and I was sort of laid off, because I had nothing to do."

Chavarria had already made a lot of contacts through JAD—in addition to similar posts at A&M, Giant Records and Warner/Chappell Publishing—and because of his exemplary work at JAD, Chavarria says, "people started calling me asking if I would promote their records, so I just started doing it independently."

Rude College Promotions was not only accidental, it was also not Chavarria's initial entrepreneurial intention. "After five years of doing promotion, I decided to start Rude Records. I continued to do college promotions for other labels, then solidified a distribution deal for Rude Records with the Navarre Corporation (the label's first release will be from the band Elijah's Diner, sometime next month). Rude College Promotions grew out of Rude Records being idle."

The adventitious start of Rude College Promotions has given way, since July of last year, to a



College Promotions

bevy of success. The company is handling (ironically) the JAD release *Bob Marley-Soul Almighty, The Formative Years*, as well as projects by Larry Dunn of Earth, Wind & Fire, Bunny Wailer, and the legendary jazz bassist Jaco Pastorius.

Now, you might have noticed that two of the previously mentioned artists are, for lack of a better word, dead. Chavarria, therefore, had to come up with some innovative and intriguing marketing techniques.

"Since there was no way to set up a tour with Marley," says Chavarria, "we set up interviews with the compiler and producer, in addition to the normal college radio and retail tracking."

Chavarria also came up with the idea of coffeehouse and pool hall listening parties. He had college campus record retailers, in the vicinity of coffeehouses and pool halls, send their business cards to him. He and his small, six-person staff would then change the cards to resemble discount coupons,

Rude College Promotions



and whomever bought coffee during the listening party would receive two dollars off of the CD.

"It worked really well," beams Chavarria. "We got nothing but compliments." Chavarria also suggested to JAD that, since the Marley CD is enhanced, they should send one to each of the more than 900 comic book stores in the U.S.

This also proved to be successful. More than superior creativity,

Chavarria says the one thing that makes him different from his competitors is, "I'm cheap. I do exactly what everyone else does—as far as getting things tracked in *CMJ*, *Gavin*, *Hits* and *Radio & Records*—cheaper."

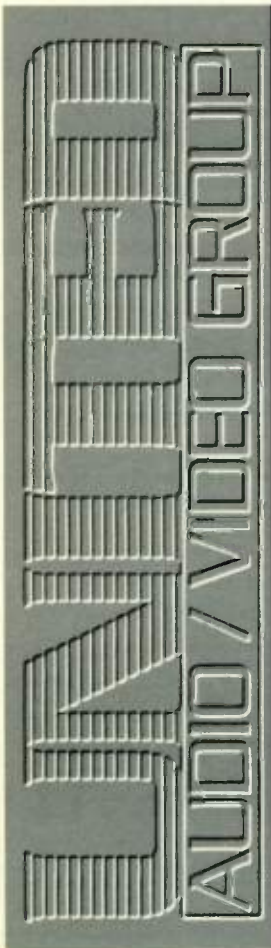
Chavarria says that he is able to do this by virtue of his small staff, the fact that he runs the operation out of his home, and that, rather than give a specific project to a specific person, he instead assigns each one a specific geographic region—thereby putting more than one person on a single project and achieving faster results.

He also says that having been a musician, and having had to deal with the rigors of distribution and promotion for his own independent label, gives him an empathetic edge in handling his clients' needs.

Innovations, brainstorming and empathy aside, however, Chavarria says that the bottom line is still a matter of doing things cheaply and efficiently.

This philosophy comes through loud and clear within the context of his final statement: "People say, 'Man, you're doing it so cheap, don't you wanna make money?'" chuckles Chavarria. "Yeah, I want to make money, but I want to make a name for myself, first."

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Mark Persaud

Mark Persaud has been named Executive Vice President of **Qwest Records**. The label, founded by **Quincy Jones**, focuses its attention on the R&B, rap, gospel and jazz genres. For further information, contact 818-953-3223.

Crave Records, a new Sony Music Independent Labels record company founded by superstar **Mariah Carey**, has appointed **Rick Bisceglia** to the post of President. Bisceglia comes to the label after fifteen years at Arista Records, where he was most recently Senior Vice President. The label, whose first signing is the female vocal group Allure, will be based in New York (212-833-5047).



Angel Barnard

Angel Barnard has been promoted to the post of Manager of A&R Operations for **RCA Records**. Barnard, who joined the label in 1992, will serve as the key liaison between the A&R department and the RCA label, overseeing the administration of the department, coordinating release schedules, and creating recording and mixing budgets. She can be reached by calling 212-930-4156.

Universal Music Group has appointed **Lori Froeling** to the post of Vice President, Business & Legal Affairs. Working out of the company's Universal City headquarters (818-777-0915), Froeling will be responsible for negotiating and drafting agreements in the areas of recording, label and joint ventures, distribution, and business affairs.

Geffen Records has appointed **Marle Scheibert** to the post of Retail Marketing Director. Scheibert, who joined the label in 1995 as

Alternative Sales Manager, can be reached at 310-278-9010.

Virgin Records has named **Ted Edwards** to the position of Director of Album Promotion, where he will work directly with all segments of rock radio, executing the label's promotion campaigns on a national basis. Edwards can be reached at Virgin's Beverly Hills-based headquarters (310-278-1181).



Steve Rosenblatt

Steve Rosenblatt has been named Vice President, Marketing at **Capitol Records**. Previously the label's Vice President, Field Sales, Rosenblatt's duties will now include overseeing the marketing department's day-to-day operations, and he will also be responsible for developing and implementing the marketing campaigns for the label's roster of artists and their releases. For further information, contact Capitol's Hollywood Tower headquarters at 213-462-6252.

Donna Wolfe has been named Director, Production & Programming at **MTV International**, where she will be responsible for working with all of MTV's international channels in the areas of programming and production. She will also work on the launch of new MTV channels worldwide, including the recently launched MTV Australia. Contact MTV at 818-505-7830.



Brad Pollak

Brad Pollak has been appointed to the position of Vice President of Marketing at **A&M Associated Labels**, where he will be responsible for developing and executing the marketing plans for the division which includes Polydor Records and Rocket Records. Contact A&M's

Hollywood-based headquarters at 213-856-2695.

King Biscuit Entertainment Group, which was formed in June of last year to house **King Biscuit Flower Hour Records**, **Oxygen Records** and **Mausoleum Classics**, has announced a slew of executive appointments: **Len Handler** has been named Vice President, Catalog Development; **Joe Mattis** has been named National Director of Radio Promotion; **Fred Kelly** will serve as Director of National Sales; and **Eileen Breen** comes aboard as Director of Publicity and Video. The company can be reached in New York at 212-758-4636.

Michelle Cintron has been named Executive Assistant to **Bruce Lundvall**, the President of **Blue Note/Metro Blue Records** and East Coast General Manager of **Capitol Records**. Cintron, who previously served as Assistant to Blue Note A&R Director Steve Schenfeld, will assist Lundvall in the administration of all areas of operation of the Blue Note labels, and the additional responsibilities of heading up Capitol's East Coast office. Contact 212-492-5300.

Ashley Ohlinger has been promoted to Manager of Music Video Promotion & Media Development for **Atlantic Records**. Based in New York (212-275-2000), Ohlinger will be responsible for video promotion at both the regional and national levels.



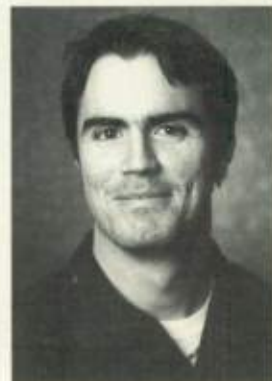
John McKay

John McKay has been named Director, Corporate Communications, **EMI-Capitol Music Group**. Based in New York (212-492-1923), McKay will interface with national, regional and local consumer and trade media, as well as prepare and service executive and company announcements. He will also administrate the North American company newsletter.

The **Otari Corporation**, a leading manufacturer of professional audio consoles and technology, has named **Kris Jackson** to the position of Training Manager, **Vicky Neal** has been appointed Marketing Communications Coordinator, and **Jane Hutter** has been hired as Sales Administrative Assistant. Contact 415-341-5900.

Sweetwater Sound, a multi-divisional company that specializes

in MIDI and professional audio equipment, has named **Jeff Radke** to the post of Vice President of Sales. You can reach the Indiana-based company at 219-432-8176.



Chris Clancy

Chris Clancy has been appointed Director of Merchandising for **Universal Music And Video Distribution**, where he will be responsible for the development of merchandising programs and materials for artists/releases from the various labels handled by the company. Also, **Lori Johns** has been appointed to the post of Director of Singles Sales. Both can be reached at 818-777-0915.



G. Scott Walden

G. Scott Walden has been promoted to the title of Vice President, Artist Development at **Capricorn Records**. Walden has been with the Nashville-based label since 1991. In addition, **Rob Sides** has been named Vice President, Sales, where he will guide campaigns at retailers nationwide, as well as oversee the sales efforts of Capricorn releases with the Mercury and PGD staffs. You can contact the label at 615-320-8470.

Beverlee Garvin has been promoted to National Director of Urban Promotion for the **GRP Recording Company**. Garvin is based in New York, at 212-424-1153.

Joe Parker has been appointed to the position of Senior Vice President of Sales and Distribution at **INDI**—the distribution arm for **Alliance Entertainment Corporation (AEC)**. For additional information on the appointment, contact Hayley Sumner at Dan Klores Associates (310-271-0600). **MC**



HEADPHONES HARRIS

Tony Valenziano

Title: President
Duties: Oversees all productions
Years With Company: 3
Company: Smile/Swingtone
Mailing Address: P.O. Box 571385, Tarzana, CA 91357
Phone: 818-703-6795
FAX: 818-703-6795
E-mail: Smilerec@sprynet.com

Background: In the old days of rock & roll, people danced, laughed and were entertained. And that's what Smile Records and Swingtone Records are all about. The two labels are distinctly different, but definitely related.

The conduit here is Tony Valenziano. As a musician, he's known as Tony "Kid" Royale, former leader of Epic/Word artist The Stand. As a record company president, he's the man responsible for bringing an entire smorgasbord of artists, including Belmont Playboys, Three Blue Teardrops and Matt Hole & The Hot Rod Gang, to the public's attention.

Of the two record labels, Smile covers a wider range of styles, catering to every taste from pop to gospel, with side trips into punk and rap. The newer Swingtone label is dedicated to the trendy world of swing and rockabilly artists, including Valenziano's new band, Girl.

Beginnings: "When I started a production company that would record some of [my friends'] bands, then I thought, 'That's kind of like a record company,' so I decided to enter myself into the independent ring under Smile Records. I started cruising clubs to determine what was out there and what was happening.

"Smile is more the across-the-board full business record company. Swingtone's kind of new, but it's been getting a lot of attention, because it's rockabilly."

Label Personnel: "There are four of us, but I own it with my wife, Tansi. We have a couple of other guys—one in Austin and one in

Chicago. One guy's the promotional guy and the other's the marketing guy. He's very well known on the radio level."

Rockabilly: "Rockabilly has become the alternative to alternative. Those punk kids aren't into punk anymore. They're into more or less psychobilly, or raved up rockabilly.

"Rockabilly will peak this year because all the independents have been watching it the last two to three years. This year, one of the big boys will say, 'It's getting really popular. Let's sign another Stray Cats and see what we can do with it.'"

Trends: "I'm not sure about trends. Trends to me are like Alanis Morissette, where all of a sudden it's chick radio for a year-and-a-half. Tori Amos, Jewel. I'm thinking of it all the way back to where Suzanne Vega started the deal, because there was talent there. I'm not saying these girls aren't talented, but it was a trend.

"So, I'm hoping for the goodness of what we're trying to do. I'm praying there's a trend in rockabilly and people want it. The reality is that people going out these days want to be entertained. For me personally, I dress this way, I act this way, it's what I am. I'm Ricky Ricardo crossed with Ozzie Nelson. But there are guys who just get dressed up on the weekends. And it's fun to get dressed up again and go out and be part of the show."

In-House Studio: "It's a funny operation, but we all take everything into consideration—what we need to have happen, who needs to know what—and we all agree upon it. Then we bring it to the studio in my home. I can cut costs by cutting a better deal than by having to rent out a studio or having to block it out for a month and try to record. We do it in my studio, and get the same quality for half the price."

Label Genesis: "When I started the label, bands were coming to me either with product done or almost finished. I was giving them an outlet. I needed product to fill the outlet agreement and they needed a way to get their product known. We were kind of hand-in-hand in this thing. As I became more confident on my part, the business end, I wanted to have ownership in other things."

Small Labels: "It's the only way to compete with all the other pieces of product. There are so many people buying with so many different tastes now. The eighteen-year-old kid doesn't like what he liked at fifteen, anymore. If you find a 30-year-old, they're looking for some-

thing new, because they've heard it before. Do we need to hear another classic act, or do we need to hear something that was being played before we were even alive?"

"People are becoming smarter now, because when the big companies started, it was all independent, until the bands got big and established—then the big companies got established. The trend towards independent labels has been going on for the last eight years."

Styles: "I can turn a product on some of the more popular styles. Alternative still works at radio. Pop will always work. Gospel reigns. You never hear it, except for a few stations, but those buyers are continuous. They buy everything. They just don't buy everytime you put a reissue out. They buy all the new stuff that's out. So it's an ongoing thing with gospel. There are a few rap things. You can make a rap record on a four-track and sell 200,000 units out the door."

Distribution: "I work with regional distributors that have banded together to work nationally. That would include City Hall here, Abbey Road here, City Hall in San Francisco, all these independent guys who work regionally.

"The thing I'm working on now is I have a deal with Navarre. So on one hand, you've got the cool distribution working regionally, and nationally you've got the national company.

"I'm trying to play with the big boys. I need to be in all the one-stop stores, I need to be in chains. That's where most bands need to be or feel they need to be. That's where sales are made. People buy their tires, they buy their produce,

they buy their TV, they buy their games, they buy their CDs all from stock."

Label Growth: "This is my theory—if the big boys see you cutting into their piece of the pie, they'll



come in and snatch you up, either to get you out of the market or to help themselves.

So, if I can put it out there and compete with them and show them that the West Coast is selling out on these guys, someone's going to come to me and say, 'Look, we've got only so much room for all this product, and you're cutting into our dollars. We'd like to make this thing happen between us.'

"This is how the business works. You have a record, have people want it, and sell a bunch. Plus, be cost effective."

Promotion: "It takes some money to market, so I usually work hand-in-hand with the bands. I make sure the product is in the towns where the bands are playing. If we're playing on Houston radio, every store within 25 miles of Houston has got to stock the record."

Promoting Girl: "There's no conflict of interest [with my band], because I put as much effort and interest in letting people know about Girl as all the other acts. It only helps me either way.

"If I made the record like I used to, for a label, I'd want my record played more than any other record. To them, they don't care. Every piece of product sells the way it's going to sell. That's their prerogative. Mine, on the other hand, is to stay afloat."

—Interview By
MC Staff Writer Tom Kidd



INTERNET CAUCUS



Hilary Rosen, President/COO of the Recording Industry Association of America (RIAA) is pictured speaking at a Congressional Internet Caucus press conference recently, to apprise the press of its agenda for 1997. The caucus was formed last year in an effort to keep lawmakers up-to-date on policy matters affecting the Internet, including the Communications Decency Act, copyright issues and new technology. Pictured in the front to the far left are Jack Valenti, CEO/President of the Motion Picture Association; and Congressman Vernon Ehlers (R-MI).

GRAMMY RELEASE



Eric Kronfeld, President/COO, PolyGram Holding Inc.; Jim Capparo, President/CEO, PolyGram Group Distribution; and Michael Greene, President/CEO of the National Academy of Recording Arts & Sciences, recently announced the release of the 1997 Grammy Nominee compilation CD, which is being distributed by PolyGram this year. Now in its third year, this year's edition features tracks from Tracy Chapman, Smashing Pumpkins, Jewel, Toni Braxton, Eric Clapton, No Doubt and Garbage. Last year's CD went platinum, selling over 1.7 million copies.

This Is How You Do It

After **Atlantic Records** declined to release their current live album, **Bad Religion** found another way to make the concert set available to their fans. Through a deal with the German-based **Dragnet** label—an imprint of **Epic/Sony** in Europe—the band will oversee the importation and marketing of the record in North America, and has made it available at a non-import price.

Tested is a 27-track concert set, recorded from 60 shows in Europe and America, and includes three previously unreleased tracks and a 20-page color CD booklet with detailed liner notes from singer **Greg Graffin**. The package carries a retail price no higher than \$15.99, and was manufactured by **Dragnet**, but distributed through various American channels. The initial influx of CDs slated for the U.S. is 30,000 units, an unprecedented number for a competitively priced CD imported from Europe.

Dragnet has been **Bad Religion's** label home for all territories outside of North America, and according to the band, **Dragnet** has sold 700,000 combined copies of the albums **The Gray Race** and **Stranger Than Fiction**, which is said to be larger than what **Atlantic** has sold of the same two titles.

Who says major labels have all the answers?

Compilation Projects

DeRock Records has put together **Dragon Attack: A Tribute To Queen**, but unlike most "tribute" albums, this is a metal/progressive/hard rock affair, featuring such notables as drummers **Carmine Appice**, **Tommy Aldridge** and **Er-**

ic Singer, guitarists **Robbie Krieger**, **Ted Nugent**, **Yngwie Malmsteen** and **Bruce Kulick**, bassists **Tony Franklin**, **Ricky Phillips** and **Rudy Sarzo**, and vocalists **Robin McAuley**, **Paul Shortino**, **Lemmy Kilmister** and **Glenn Hughes**. And to paraphrase the Queen anthem, "they will rock you."

The collection, which features such classic Queen cuts as "Sheer Heart Attack," "Another One Bites The Dust," "Tie Your Mother Down," "Get Down Make Love," "Keep Yourself Alive," "We Are The Champions" and "We Will Rock You," was organized by **Triage Records** and producers **Billy Sherwood** and former **Kiss** member **Bob Kulick**, who played rhythm guitar on eight of the tracks and wrote the charts for the album.

Some of the profits from the album sales will go to **The Mercury Phoenix Foundation**, the British-based fund that Queen helped set up to fight HIV and AIDS, after lead singer **Freddie Mercury's** death from the disease in 1991.

Triple X Records has released **Son Of Slam Chops**, the second compilation of punk tunes to be pulled from the Triple X vaults. However, unlike the first release, **Slam Chops**, the new edition also features some help from non-Triple X artists like **Electric Frankenstein**, **Naked Aggression** and the **Candy Snatchers**. There are also **Fifi** (from the Triple X-distributed **Low Blow Records**), **ADZ** (who have a new release coming out on the Triple X subsidiary **Amsterdamed Records**), as well as live cuts from **Poison Idea** and **Sloppy Seconds**. If you have trouble finding this punk collection at your local retailer, you can contact **Triple X Records' offices** directly, at 213-221-2204.

Label News

Sherman Oaks-based **Permanent Press Recordings** has signed an exclusive U.S. distribution agreement with **M.S. Distributing**, which is headquartered in Hanover Park, Illinois. Prior to this agreement, **Permanent Press** had been distributed nationally by **INDI**. The first label release to go through **M.S. Distributing** is **The Man With The X-Ray Eyes**, from SoCal singer-songwriter **Walter Clevenger**.

Permanent Press focuses its releases towards the Triple A format, as well as the pure pop and reissue music buyer. For further information about the **Permanent Press** label or its artists (**Klaatu**, **Segarini**, **The Carpet Frogs**, **The Van De Lecki's** and **Clevenger**), you can call 818-981-7760.

Simitar Entertainment has inked a label deal with Chicago's **Escape Entertainment Group**. **Escape**, in conjunction with **Simitar's** Minneapolis-based dance label, **Beast Records**, is set to release a series of original dance singles. All of the singles will be released on vinyl, with many of them also being issued on CD and cassette. Contact 612-559-6000.

Alula Records, a new indie label specializing in world music, has released **Jucal** by flamenco guitarist **Gerardo Nunez**, and **Voices**, a collection of vocal music from around the world. The label, founded by **An-**

gel Romero and **Akira Satake**, is distributed in the U.S. and Canada through the **Allegro Corporation**. **Alula** releases are also available through their toll-free number (800-932-5852). For more information about the label, you can also visit their site on the Web (<http://www.alula.com>).

K-tel International and **Madacy Entertainment Group** have entered into an agreement that names **Madacy** the sole distributor of **K-tel** music products in Canada. For additional information, you can contact **K-tel** at 612-559-6800.

Rhino News

Rhino Records has closed an agreement with soul legend **Ray Charles** for the exclusive North American rights to his **ABC/Paramount**, **Crossover** and **Tangerine** label master recordings. Containing more than 420 individual masters, including such classics as "Hit The Road Jack" and "Georgia On My Mind," **Rhino** plans to release remastered versions of the classic **Charles** albums **The Genius Hits The Road**, **Genius + Soul = Jazz** and **Sweet & Sour Tears**, a four-CD box set, a three-CD country & western box set, separate collections of instrumentals, pop standards and duets, and a massive, 20-CD limited edition box set.

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

PLATINUM SOUL



Soul legend **James Brown** is rewarded for being the hardest working man in show business with a platinum sales award for his **20 All-Time Greatest Hits** collection on **Polydor/Chronicles**. The presentation was made by **Harry Weinger**, Director of **Polygram/Chronicles**, during a press conference in Los Angeles.



JAHMAL SIGNS "ON AND ON" WITH MCA



Jahborn Jahmal has been inked to a worldwide publishing deal with MCA Music Publishing. Jahborn is best known as the co-producer and co-writer of the hit single "On And On," which he wrote with Erykah Badu. Pictured (L-R) at the signing are: Jahborn Jahmal; Rob Bell, manager; Stephen J. Finfer, VP/General Manager East Coast, MCA Music Publishing; and Saeed Thomas, writer.

Songwriter Awards

Congratulations to Gordon Kennedy, Wayne Kirkpatrick and Tommy Sims for winning Song Of The Year (for "Change The World") at this year's Grammy Awards ceremony. Song Of The Year is the highest Grammy Award for songwriting, and the trio's "Change The World" (from the soundtrack to the film Phenomenon) was a Number One hit for Eric Clapton (with additional vocals by Babyface, who produced the track). Both Clapton and Babyface performed the song at this year's Grammy Awards.

Congrats are also in order to Billy Joel for receiving the ASCAP Founders Award for his influential contributions to popular music. Joel was given the award at a ceremony in Washington, D.C. and the event was hosted by ASCAP Pres-

ident/Chairman Marilyn Bergman. Other notable songwriters who gathered to honor Joel included Nickolas Ashford & Valerie Simpson, Marvin Hamlisch, Cy Coleman and Jimmy Webb. Joel has sold over 58 million albums in the U.S. alone, and his prolific catalog of hits includes "It's Still Rock And Roll To Me," "Just The Way You Are," "Piano Man," "We Didn't Start The Fire" and "Uptown Girl." Past recipients of the ASCAP Founders Award include Paul McCartney, Bob Dylan, Smokey Robinson, Jule Styne and Jerry Leiber & Mike Stoller.

Industry Grapevine

EMI Music Publishing has promoted Bruce Scavuzzo to VP, Legal & Business Affairs. Scavuzzo was previously Senior Director,

KING OF WARNER/CHAPPELL



Warner/Chappell has inked an exclusive deal with singer-songwriter and Atlantic recording artist Matt King. Pictured (L-R) are: Kathy Gurvey, In House Management; Les Bider, Chairman/CEO, Warner/Chappell; Matt King; Tim Wipperman, Executive VP & Executive GM, Warner/Chappell Nashville; Rick Shoemaker, President, Warner/Chappell; and Bryan Switzer, VP/GM, Atlantic Records.

SUNDANCE GATHERING



Some of film music's top movers and shakers converged on the annual Sundance Film Festival in Park City, Utah. The "Film Music Aesthetic" discussion panel, which was sponsored by BMI, featured industry executives and such noted film composers as Stewart Copeland and Danny Elfman. Pictured (L-R) are: Stewart Copeland; Miramax Films' Jeff Kimball; agent Richard Kraft; panel moderator Doreen Ringer Ross, Asst. VP, Film/TV Relations, BMI; director Tom DiCillo; and Danny Elfman.

Legal & Business Affairs. He can be reached at EMI's New York headquarters (212-492-1200).

Artist News

1996 was a very good year for female artists, as a record number of women dominated last year's pop charts. And 1997 is looking to

be another breakthrough year, this time for female singer-songwriters on the concert trail. The Lilith Fair, created by critically acclaimed artist Sarah McLachlan, will be the first major festival tour to feature a lineup of all female singer-songwriters. McLachlan, herself, will perform on the tour and other rumored participants include Tracy Chapman, Natalie Merchant, Sheryl Crow, Aimee Mann, Lisa Loeb, Emmylou Harris, Juliana Hatfield, Paula Cole, Neneh Cherry and Mary Chapin Carpenter. The tour is expected to feature a rotating lineup of these artists, performing in different North American cities this summer. And like the high-profile H.O.R.D.E. and Lollapalooza tours, the Lilith Fair tour will feature four or five established acts on a main stage and roughly the same number of lesser-known acts on a second stage. McLachlan helped stage a similar mini-tour last year, which played to sell-out crowds in

L.A., San Francisco, Detroit and Vancouver. Her next album is due out this summer. Speaking of summer tours, singer-songwriter Neil Young is set to headline this year's H.O.R.D.E. Festival. Blues Traveler, H.O.R.D.E. Festival regulars since its inception several years ago, have decided to forgo this year's H.O.R.D.E.

EMI PROMOTION



Bruce Scavuzzo, Vice President, Legal & Business Affairs, EMI Music Publishing.

tour, since frontman/H.O.R.D.E. founder John Popper wants to concentrate on other projects. There is much speculation over what other acts will be on the tour this year, with Patti Smith being named as a possible participant. The festival has a long-held tradition of allowing fans to tape the concerts, and it will be interesting to see if the tradition will continue on this tour, since Neil Young has been

very outspoken about his dislike of bootlegging and unauthorized taping of his performances.

Paul McCartney's long-awaited new studio album, Flaming Pie, will be released on May 20th. The thirteen-song album features tracks produced by McCartney, with eight of the songs co-produced by Jeff Lynne, and one song co-produced by George Martin. Guest performers on the album include Ringo Starr and Steve Miller. A radio special and video documentary chroni-

DAY TA DAY BUSINESS



R&B vocal group Day Ta Day has signed a deal with EMI Music Publishing. The group's background vocals were featured on the Salt-N-Pepa hit "Shoop," and Day Ta Day has its own album, called *Take Your Time*, on Jireh/MCA Records. Shown celebrating the deal, at EMI headquarters in New York, are (L-R, front row): Group members Lawrence "Soul" Flack; Wendel "Slap" Wylie; Ernest "Scootie" Hairston; Reggie McFadden; and Lynn "Fuzz" Taylor, with (L-R, back row) Evan Lamberg, Senior VP, EMI Music Publishing East Coast; attorney Jay Rosenthal; and manager Gerald Scott.

clinging the making of the album are also in the works. Could another McCartney world tour be far behind?

Kenneth "Babyface" Edmonds, the reigning producer-songwriter of the Nineties, is said to be working with the Rolling Stones on a track for the group's next album. This should come as no surprise to industry insiders, since Babyface's collaboration with veteran rocker Eric Clapton ("Change The World") yielded a massive hit and a slew of awards. Mick Jagger and the Stones no doubt want to duplicate some of that magic, and Babyface, who's been known to work with primarily African-American R&B/pop artists, no doubt wants to prove he can expand his horizons to include more superstar rock acts.

Songwriter-producer Jim Steinman has been chosen to collaborate with lyricist Michael Kunze for the musical version of novelist Anne

Rice's *Interview With The Vampire*. The musical, titled *Dance Of The Vampire*, will be directed by Roman Polanski, and is expected to debut in Vienna this October. There's also talk of subsequent openings in London and New York.

Terence Trent D'Arby is reported to be one of the first artists to join the roster of Java Records, producer-songwriter Glen Ballard's new joint venture with Capitol Records. The award-winning Ballard is best known for his work on Alanis Morissette's multi-platinum and Grammy-winning debut, *Jagged Little Pill*, and the artists he signs to Java are also expected to benefit from Ballard's production skills on Java-released albums. D'Arby was most recently signed to Columbia Records, which released his first collection of albums, including the artist's multi-platinum debut. Java Records is still in the process of appointing its staff and establishing offices. **MC**

BACON ANYONE?



The Bacon Brothers Band, featuring actor Kevin Bacon, recently performed at New York's Bottom Line, to a crowd that included many fans from performing rights organization BMI. Pictured, backstage after the performance, are (L-R): Michael Bacon; Del Bryant, Senior VP, Performing Rights & Writer/Publisher Relations, BMI; and Kevin Bacon.

RONDA ESPY

Co-Owner,
Bob-A-Lew Music



When it comes to how Ronda Espy says she likes to run her publishing company, she quips: "I'm more inclined to say, 'Find me an artist,' than 'Find me a catalog.'"

This quick-witted Texas native first got her start in the music business in the Sixties, when she and her husband, Kim, made a name for themselves as songwriters, eventually moving to California and working with producers such as Snuff Garrett and Jackie Mills. After several years making the rounds as songwriters, Ronda and Kim made the transition into the business side of the music industry. Ronda earned a law degree and worked as Creative Director at Screen Gems (now EMI Music Publishing) and Head of Business Affairs at Chrysalis Music, before co-founding Bob-A-Lew Music with Huey Lewis and his manager, Bob Brown, in 1986. In 1995, Lewis and Brown sold their interest in the company to the Espys, who now co-own the entire operation.

"Bob-A-Lew has been a small but mighty force in the publishing industry," Espy says, in her distinctive Texas drawl. "Our very first signing was Bruce Hornsby, and we also signed Bonnie Raitt prior to her huge success." Although Brown and Lewis no longer have ownership in the company, Bob-A-Lew still administers the Huey Lewis catalog, as well as songs by Tower of Power, Phil Everly, Bonnie Hayes and Rita Coolidge, among others. But despite Bob-A-Lew's association with established artists, Espy says that the heart of the company is about finding new talent.

She remarks, "We've stayed a small boutique company intentionally, because we want to give all of our songwriters as much individual attention as we can...we don't want to take on more than we can handle."

"The publishing business has changed so much since Kim and I got into it in 1972. More artists are self-contained and perform their own material, so there are fewer opportunities to get songs placed. Bob-A-Lew still has songwriters who don't perform their own songs, but we've started to seek out more artists who write their own material. We've actually started a personal management wing of Bob-A-Lew, because we're interested in signing songwriters who are also performers, helping them get record deals and developing their careers."

Espy says that finding new talent "is a lot of fun," and that she can relate to a songwriter's nerve-racking task of shopping demos, having gone through the same thing in her songwriting days. But she admits that the biggest challenge in signing people to a small publisher like Bob-A-Lew is overcoming the possibility that an artist may be lured away by larger competitors with corporate budgets. "We like to get in early on in the game, before the big guys come in with their big checkbooks," she says, referring to the industry trend of getting caught up in bidding wars. She explains further, "Anyone who gets involved with Bob-A-Lew knows that they're going to be our only focus, and that we won't spread ourselves too thin."

"As a small publisher, you have to focus on the style of music that you understand and really believe in. So yes," she concedes with a laugh, "the music we have here is a definite reflection of our musical tastes. The best way I can describe the music we tend to sign is pop or pop-rock music. We feel that our maximum development potential is four new acts a year, and we believe in sticking with developing an act and following the development through, no matter what. We don't believe in giving up on an act after one album."

According to Espy, Bob-A-Lew is open to signing artists with or without record deals. The company's select group of recent signings include Trauma/Interscope recording group Reacharound; singer-songwriter Kyle Vincent, who has a deal with Hollywood Records; Steve Schalchlin (former Managing Director of the National Academy of Songwriters), whose current project is an off-Broadway musical; and teenage singer-songwriter Becky Harris.

"There are a lot of acts who owe their success to how their songs are recorded, rather than how good their songs are," she concludes. "We really do believe that everything starts with the song. We look for songs that are entertaining, but that also have something important to say."

Contact Bob-A-Lew Music at 818-506-6331.






VIDEO CONTEST: The thirteenth annual "Visions Of U.S." home video competition has announced a new comedy category for this year's event, as well as new judges Michael Richards ("Kramer" on TV's *Seinfeld*) and Malcolm-Jamal Warner (best known for his role as "Theo" on *The Cosby Show*).

Created in 1983, the competition accepts video entries in six categories—fiction, non-fiction, music video, young people (videomakers under the age of eighteen) and comedy. Entries are recommended to be no longer than 20 minutes in length, and must be accompanied by a completed entry form. All entries must be produced and submitted on half-inch, Beta or 8mm videocassettes. The Grand Prize winner will receive a Sony DCR-VX700 digital handycam camcorder. First place winners will receive Sony CCD-TRV62 handycam camcorders, second place winners will receive the Sony CCD-TRV52 handycam camcorder, and third place winners will receive a Sony CCD-TR96 handycam camcorder. Grand Prize and first place winners will also be flown to Hollywood to participate in an awards ceremony attended by entertainment professionals. The entry deadline for this year's event is June 15th. For further information

and an entry brochure, you can call 213-856-7749, or write to: Visions Of U.S., P.O. Box 200, Hollywood, CA 90078.

STUDIO NEWS: Producer Howard Benson was in at Ocean Studios/Burbank working on tracks for Blue Meanies, a Virgin Records/Canada group; Mark Dearnley engineered... David Rosenthal is putting the finishing touches on his orchestration of Yngwie Malmsteen's *Concerto Suite for Electric Guitar*. The score for the eleven-movement composition is written for a full orchestra with a choir, and will be recorded sometime in the spring by the Prague Philharmonic.

SIEMENS AG NEWS: Siemens AG, the international electronics and manufacturing giant, has been developing a new Multi Media Card, which promises to produce high-capacity memory at a fraction of the cost of traditional PCMCIA or similar formats. Siemens' MMC Card appears to be ideal for storing keyboard and sampling sounds as well as a variety of other musical instrument applications. Thanks to improved compression formats, the card can also be used to store up to 30 minutes of near CD-quality music, as well. For more information, you can contact Stefan Schauss at Siemens at 408-895-5058. 

CAPITOL BUTTHOLE



Veteran studio wizard Matt Wallace was recently in at NRG Recording's Studio A in North Hollywood, working on a mix for Capitol band Butthole Surfers. John Ewing, Jr. assisted on the project. Pictured (L-R) are: Matt Wallace, band vocalist Gibson Haynes, John Ewing, Jr., and band guitarist Paul Leary.

AZ YET SAYS I'M SORRY



LaFace Records quintet Az Yet are shown during the filming of their video for "Hard To Say I'm Sorry." Special guest Peter Cetera, who wrote and recorded the original version of the song when he was a member of the group Chicago, also sings on the single, which was produced by Babyface and Az Yet's Shawn Rivera. The remix was done by David Foster, who also produced the original Chicago version. Pictured (L-R) are: Billie Woodruff, Mark Nelson, Shawn Rivera, Peter Cetera, Darryl Anthony, Dion Allen and Kenny Terry.

AKG ACOUSTIC REP OF THE YEAR



AKG Acoustics Vice President of Sales and Marketing Doug MacCallum (left) is seen here congratulating the 1996 "AKG Acoustics Rep Of The Year" award winner, Michael Chafee of Michael Chafee Enterprises in Sarasota, Florida. Chafee has represented AKG for five years, and was honored for his company's high performance on a financial and professional basis.

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DigiTech's VTP-1 Tube Pre-Amp

The new DigiTech VTP-1 is indicative of one of the new trends in outboard processing gear: Multiple Functionality at a cost-effective price.

The VTP-1 is a stereo (or two separate mono



channels) tube microphone pre-amplifier with an equalizer and an eighteen-bit analog-to-digital converter all in one, two rack-space case.

The tube mic pre-amp stage uses a 12AX7 tube and features both gain and trim controls to precisely set the amount of gain and tube saturation. Both line and mic levels can be put into the VTP-1. So you can record a direct bass guitar or a line level synthesizer with the VTP. There are 48-volt phantom power, phase invert and 20db pad switches. There are also separate "retro" looking analog VU meters for each channel and a red "clip" LED. The VTP-1 has a signal-to-noise ratio of 100db with less

than 0.02% THD.

The equalizer is a four-band type with two fixed and two sweepable frequency bands. Each band can be boosted or attenuated up to 15db.

The fixed low and high band sections are shelved at 80Hz and 15Khz, respectively. There is also a 75Hz low-cut filter. The post-EQ send and return loop allows for insertion of external processing equipment such as a limiter. You can also order the unit with transformer outputs instead of the active electronically balanced output amps.

Of most interest to me is the internal eighteen-bit A/D converter. You can now directly digitally record to your DAT or digital multitrack in AES/EBU or S/PDIF digital formats. Suggested retail price is \$999.95.

For more info, contact DigiTech at 801-566-8800 or FAX 801-566-7005.

Signature Series from B.C. Rich

B.C. Rich re-introduces the Bernie C. Rico Signature Series handmade acoustic guitar line. This guitar, which was discontinued in 1974, consists of four primary models with options.

The centerpiece is the B41-C Diamond. At \$2,699 retail, the Diamond is a single cutaway model with a diamond shaped sound hole. AAA select spruce is used for the top and rosewood for the back and sides. There is a bound and inlaid ebony fingerboard, bound and inlaid headstock and abalone inlay around both the sound hole and the top's edge.

The Rico B35-D (\$1,699 retail) is a dreadnought with a solid spruce top, solid rosewood back and sides, a bound headstock and an ebony fingerboard with abalone cloud inlays. The B30-C (\$1,499 retail) is a single cutaway with a solid spruce top with solid quilted maple back and sides. There is rosewood binding all around the body and inlaid abalone encircling the sound hole. The B-20 (\$1,299 retail) features solid spruce tops, solid mahogany backs and sides with dot inlay rosewood fingerboards and white binding on the body.

For much more about these instruments, you can contact B.C. Rich International at 17205 Eucalyptus, B5, Hesperia, CA 92345. Call them at 619-956-1599 or FAX 619-956-1565.



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PARIS™ Disk-Based Audio Recording System from Ensoniq

expandable 24-bit digital recording, editing, mixing and processing system, which can playback up to 128-tracks of 44.1 or 48Khz. digital audio. Essentially, the basic system bundles the Ensoniq EDS-1000 PCI bus card that plugs inside of your computer, the four-track 442 Interface with analog inputs/outputs and digital audio I/O, a sixteen-channel hardware control surface and multi-platform CD-ROM software that runs on either Power Mac or Windows 95/NT computers. This starter four-track system configuration will sell for about \$3,000.

Although all controls and functions are accessible via computer keyboard commands and/or mouse moves, the dedicated hardware control surface provides immediate access to the most important controls. Controls are: sixteen channel faders (in groups of six-

teen if you use more than sixteen tracks); master stereo fader; rotary

controls for EQ, aux send, pan and control room monitor level; jog/shuttle wheel; transport controls with autolocate; numeric keypad; and mute plus solo buttons.

I/O options include basic two-channel audio, four-channel system as above, or an expandable modular mainframe for multi-track setups. Modularity is key in that you can fully customize your system to fit your needs with features such as: analog I/O (XLR and TRS jacks), digital I/O (S/PDIF and AES/EBU), ADAT optical, Tascam TDIF, video/word clock sync, and SMPTE timecode units.

PARIS is a joint development of Ensoniq and Intelligent Devices. If you are interested, contact Ensoniq Corp., 155 Great Valley Parkway, Malvern, PA 19355. Call 610-647-3930, FAX 610-647-8908, or check their web site (<http://www.paris.ensoniq.com>).



PATRICK WILLIAMS

This versatile composer has scored for television and film, and has worked with the likes of Sinatra

By Jonathan Widran

One glimpse of the awards mantle in Patrick Williams' home makes it a daunting task to decide which aspect of his amazingly diverse career to angle on first. Renowned as a top film scorer, pop arranger and composer for symphony orchestras and jazz big bands, Williams' accolades—three Emmys out of nineteen nominations, two Grammys out of ten nominations, a Pulitzer Prize nomination (for "An American Concerto") and an Oscar nomination for *Breaking Away*—tell only part of his amazing story.

"I started my life as a big band trumpeter at Duke University," he recalls, "and was working as a P.A. for an ad agency when one of their jingle arrangers messed up one day. The guy I was working for knew I was a musician and, afraid he'd otherwise lose the account, asked me if I could do a better job. I came through for him, and never looked back."

While the Connecticut native's Grammy big band albums, *Threshold* and *Tenth Avenue*, are considered contemporary jazz classics, and he's arranged for the likes of Billy Joel, Sinead O'Connor, Paul Simon and Gloria Estefan, he insists that it's his ever-expanding resume as a film composer which has paid the majority of his bills since moving to L.A. in 1969. Among his most memorable scores have been *The Cutting Edge*, *All of Me*, *The Buddy System* and *It's My Turn*. In addition, TV junkies might recognize his themes for *The Streets of San Francisco* and *Lou Grant*.

While most of his scores have been straightforward orchestral pieces, his work on the upcoming Carl Reiner comedy *That Old Feeling*, starring Bette Midler, drew upon Williams' lifelong affection for big band, jazz and Latin music, as well. "We got together exceptional big band and jazz musicians and created wonderful pieces that evoke and give tribute to the great names of the era—Tommy Dorsey, Benny Goodman and Artie Shaw."

Having composed film music for nearly 30 years, Williams has adapted to the ways the available technology has changed the overall process. Before the dawn of synthesizers and samples, the scorer worked solely on acoustic piano, transcribing notes onto paper. "I'd go away for six weeks, write the music, and show up to record on a soundstage with 80 musicians."

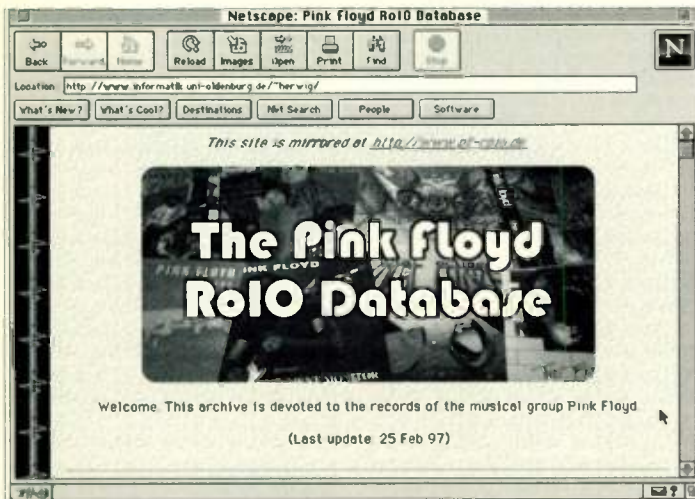
The one thing about film scoring that hasn't changed is the dealing with directors who are musically inclined versus those who have no grasp on how music and film work together. "Those who have limited views of music rely more on my overall input, while those more in tune recognize that a score has cohesion, recurring themes, and should work as a unifying experience for the audience. It's always a collaborative process."

Among Williams' most notable credits as an arranger is his reworking of Nelson Riddle's legendary arrangements on Frank Sinatra's *Duets I and II*. Williams received a 1994 Grammy nomination for "I've Got A Crush On You," the duet with Barbra Streisand on the first volume. "The approach I took," he explains, "whether we went with an entirely new arrangement or something based on the old one, depended completely on the artist involved and the tune itself. I always made sure to keep the feeling of the original, but I did more than simply play them by the book. The hardest part was knowing that Sinatra had final approval. When I'm arranging, I always keep in mind that I am working for the benefit of someone else."

Proficiency in composing for symphony orchestras has offered Williams an opportunity to develop a wide variety of works. Perhaps his most unique orchestral piece is *Gulliver*, a 40-minute composition for symphony orchestra recorded by the Royal Philharmonic and narrator Sir John Gielgud, with narration provided by famed film/television writer Larry Gelbart. *Gulliver* premiered at Yale with Tony Randall narrating.

Currently composing his first musical (he has arranged for numerous others), Williams summed up his versatile career: "The biggest joys have come from getting a great performance from a piece I'm especially proud of. I've enjoyed each area I've been involved in, from film to education, arranging and concerts. What I've tried my best to do is grow and not stand still or stick to any one thing without attempting new challenges. Succeeding in these disciplines, for me, has been a matter of adaptability and ongoing enthusiasm for my work."

Contact Bonnie Poindexter at Scoop Marketing (213-381-2277).



BOOTING FLOYD: Bootleg trading is in full swing in cyberspace, and **Pink Floyd** rarities and "shady" recordings are no exception. But Floyd boot traders do have one advantage: their own dedicated site on the Web. Just point your browser to <http://www.informatik.uni-oldenburg.de/~herwig/> for the Pink Floyd Ro10 page, a virtual clearing house for everything underground when it comes to this band. In case you're wondering, Ro10 stands for "Record(s) of Illegitimate/Indeterminate Origin," and you'll find plenty of them here.

Of course the proprietors of the page are quick to point out that they are merely an information source and a resource for bootleg traders and fans of the band—they don't make or sell illegal recordings themselves. But there is certainly enough info here to put you in contact with those who do trade these "gray market" recordings, including detailed information on countless boots of every nature, including track lists, quality ratings, dates recorded (for live boots) and where you can go to find them. Just don't get caught.

VIRTUAL VIDEO: Look out MTV, VH1 and **The Box**—the 'Net may soon be giving your music video programming some serious competition! With areas like the **Mediaeater Music Video Site** (<http://www.mediaeater.com/musicvideo/>),



music fans may soon find themselves turning to cyberspace for their music video fix.

The Mediaeater site gives you access to an extensive library of **QuickTime** video clips, organized

by genre and then alphabetically by artist. The bad news is that there's considerable download time involved, which is never a pleasant thing. The good news is that—unlike music television—you alone control what you'll see and when you'll see it, and you have a lot of options to choose from.

With new technology, such as **Progressive Networks' Real Player** (<http://www.realaudio.com/>)—the **RealAudio** and **RealVideo** combined player—sites like this may soon be able to convert to real-time video transmission, and at that point, anything's possible. Unfortunately, though, for now you will have to wait to watch.

CYBER SPICE: Well, it was inevitable—with the Number One success of their debut single, "Wannabe," the **Spice Girls** were bound to show up on the Internet sooner or later, and they're already there in several places.

The coolest Spice site that I came across is **Chen Shumowitz's** site (<http://www.alizant.com/uri/spice/>). There are eye-catching graphics, cool pics, and lots of info here, as well as a virtual jukebox that'll play real-time Spice Girls tunes for you, from the moment you arrive.

While you're there, you can read up on the latest Spice Girls news, take a look at the individual girls' bios, or just let the music play. It might be a bit too spicy for some—and a little-too cheesy for others—but hey, you can't please all the people...

COLLECTIBLES: **Backstage Distributions**, an established rock & roll memorabilia and collectibles merchandiser boasting fifteen years of supplying the **Hard Rock Cafe** chain, are online (<http://www.pubnix.net/backstage/Welcome.html>)

and displaying their wares for all to see, and, of course, buy.

Among the items available are rare photos and posters, custom and collectors' apparel, autographs galore, gold and platinum album plaques, concert memorabilia and more. Probably the coolest items viewable at the site are a collection of autographed vintage guitars from the likes of **B.B. King** and **Stevie Ray Vaughan**.

There are slices of rock history to be found, and enthusiastic fans and collectors could end up spending a lot of time at the site.

DISCOGRAPHIES: Online discographies are about as common as an AOL busy signal, but they're not always easy to find, as they are often embedded in the sites of individual artists. However, at the **Rock Music Discographies** site (<http://www.teleport.com/~xeres/discog.shtml>), it's easy for you to find the discography you're looking for, without having to weed through countless pages to get there.

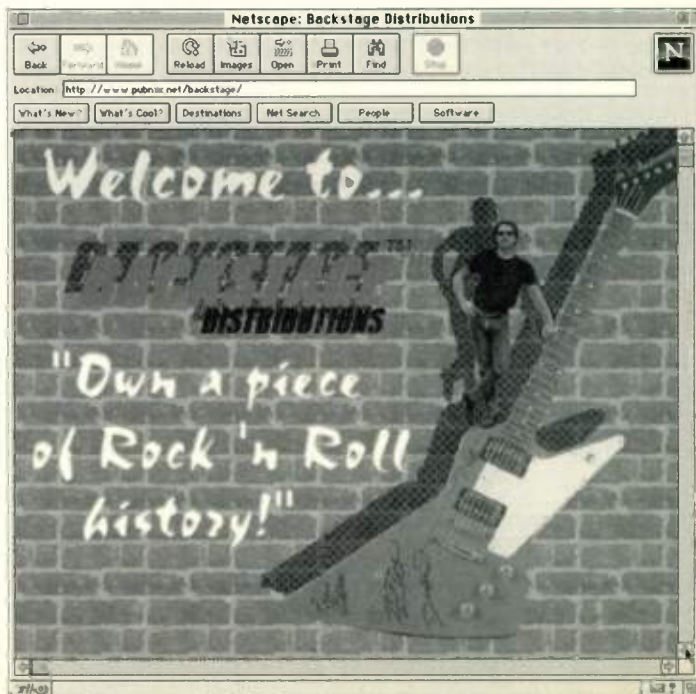
Devoid of fancy graphics and features, this site is still well organized and will get you where you need to go. Artists are listed and indexed alphabetically, with several types of links available—including direct links to any online discographies available for that artist, links to general homepages for the act, and

links to other related sites.

Be forewarned that some of the links are not always active, so you may encounter some "Page Not Found" errors along the way. On the plus side, everything you need is available on one compact page.

SIMPLY SMASHING: Despite the odds against producing a successful double-CD rock set, and the seemingly greater challenge of creating a successful box set of B-sides, **Virgin Records** group **Smashing Pumpkins** still seem to be on top of the world, and it doesn't look like anything is going to bring them down.

If you haven't yet seen **The Smashing Pumpkins Collection** (<http://www.smashing-pumpkins.net>), now is as good a time as any, especially since this site is well-designed and informative, not to mention fun. It contains the usual band information augmented with a very cool cross-referenced Pumpkins discography (which includes detailed information on international releases and numerous bootlegs), copies of Pumpkins-related articles from various online sources, a fun and creative **Java** puzzle (so make sure your Java extension is loaded), and much more. This is a definite cyber pick-me-up for the next time you find yourself in a **Mellon Collie** mood.





UNDERGROUND 'NETCAST: As techno, modern gothic and industrial music continue to grow in the mainstream, it's no wonder that they continue to grow on the World Wide Web as well. If you're looking to tap into the online world of "underground" music online, you can check out **Radio Free Underground** (<http://www.stitch.com>).

Divided into four main musical categories—goth, techno, ambient and industrial—RFU gives you **RealAudio** and **I-Wave** access to music by both major and indie artists in these genres, with real-time playing capability. There's a featured artist, as well, and other resources oriented toward the "underground" community, and the site also features the most creative and funny job at a browser company (MS Internet Explorer fans, be warned!) that I have ever seen, online or off. Put on your black lipstick, paint your face bone white, slip into a black trench coat and take a trip underground.

KEEPING IT REAL: You can take your **RealAudio** player for a serious test drive by visiting **AudioNet** (<http://ww2.audionet.com>), which features streaming audio feeds from sporting events, audio books, news broadcasts, and, of

course, plenty of music. Through the site you can actually plug into broadcasts from radio stations across the country, regardless of where you are geographically, as well as receive special AudioNet programming, including five-times-daily news broadcasts.

For those who want to jump straight to the music, there's the **AudioNet CD Jukebox** (<http://ww2.audionet.com/jukebox>), which will plug you into tunes from myriad genres and dozens of artists, and if you like what you hear, you can order what you're listening to for purchase. Tune in whenever—same Web page, same Web channel.

CYBER CONNECTION: If it's been a while since you've checked out **MC Online** (<http://www.musicconnection.com>), be sure to visit us again. Get news updates, browse back issues, find out what's in the current issue and more! **MC**

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Mercury Records has the soundtrack to *Nowhere*, the third part of the trilogy of films by critically-acclaimed independent filmmaker **Gregg Araki**. *Nowhere* features young Hollywood eccentrics, beside stalwarts of the industry. The cast includes **Debi Mazar**, **Shannon Dohererty**, **John Ritter** and **Beverly D'Angelo**. This is the grand finale of Araki's "Teen Apocalypse" trilogy, which includes the earlier films *Totally F***ed Up* and *The Doom Generation*. Bolstering the film's themes of S&M, hallucinogens, rape, murder, alien abductions and adolescent love, the soundtrack thrills your ears with cuts including "Freak Out" by **311**, "Dicknail" by **Hole** (a rare 7"), **Elastica's** unreleased "In The City" and **Radiohead's** unreleased "How Can You Be Sure." There is also a new song from the **Curve** ("Nowhere"), and an import-only **Lush** song ("I Have The Moon"). An industrial/techno thrill fest. Both the film and the soundtrack should be out soon.

On Fox's *Living Single*, **Kyle (T.C. Carson)**, got his chance to take center stage, as his character was forced to sing the church solo with help from **Latrice (CeCe Winans)**, front, right) after **Regine (Kim Fields Freeman)** got laryngitis and was unable to perform. The episode, "Oh, Solo Mio," had its



debut February 20 and is now in repeats.

He's a songwriter, performer and surf legend. Now is your chance to catch a little piece of **Corky Carroll**, the man who is, according to *Surfer Magazine*, "the most famous surfer in the world!" The **Little Moby Music Records** label has just released a collection of Carroll's sleepy, dreamy originals, *Beachtown Rhapsody*. The surfing legend, who has surfed through some thirteen national TV commercials, and film roles in *Under The Boardwalk*, *North Shore* and *Endless Summer*, has a wispy voice, like Neil Young without the vocal power. His vocal technique is more tidal pool than surf's up. That's not a bad thing. This is mostly background music that needs to be accompanied by snuggling up with a couple of beach bunnies, a bonfire and a big bongload after a



the 1977 movie *Saturday Night Fever*. Film producer **Robert Stigwood** is assisting with preparations for the production, which tentatively is set to open late this year somewhere in Las Vegas. The company is also talking about

hard day of hanging ten. Standout tracks are the most upbeat: the classic surf-styled "Dos Bimbos" and the cerveza-infused "Street Singer." Carroll has a weekly playdate booked at **Billy's At The Beach**, in Newport. Call 714-722-1100 to find out when you can hang with him, or fax Little Moby Music at 714-536-8385 to get the CD.

Look for **Mandalay Productions** to debut a musical stage version of

a Broadway adaptation of the classic *Willy Wonka And The Chocolate Factory*.

Will **Raquel Welch** hit Broadway? The 56-year-old actress is one big name being considered to replace **Julie Andrews** as the lead actress in the hit production of *Victor/Victoria*, when Andrews exits the show on June 1st. Producer **Tony Adams** has yet to make a final choice.

Delos Records has released *Mozart TV*, featuring versions of television themes ranging from *Hill Street Blues* to *The Brady Bunch* in the style of *Wolfy Baby*. Available wherever you go to buy parody.

Louisiana Purchase, Irving Berlin's nearly forgotten 1940 musical, will be revived in several concert performances June 20-23 at New York's **Carnegie Hall**. This is the same formula that worked so well with **Bob Fosse's** mid-Seventies musical, *Chicago*. Talks are on to stage a full-scale revival of that show.

A good time can be had by all with **Obsidian**, a surrealist new adventure title from **Sega-Soft, Inc.** In the game, you are **Lilah**, an environmental scientist. You and your partner, **Max**, have created the Ceres Project, a weather control satellite that is based on nanotechnology—robots smaller than a human cell—to repair damaged portions of the Earth's atmosphere. When Max disappears, you are drawn into Obsidian, a giant black mountain filled with dream worlds. This game marks a reappearance for **Thomas Dolby**. The master of Eighties synth turns in a collection of unusual sounds that accent the beautiful surreal landscapes and bolster the techy techniques you'll need to complete Lilah's quest. Wherever you buy software.

Students in a Brainerd, Minnesota college theater troupe got a surprise, recently, when they unexpectedly received a note from legendary rocker **Pete Townshend** urging them success with their production of **The Who's** 1969 classic rock opera, *Tommy*. "I wish you the very best with your opening on February 6," he wrote. "I will be with you in spirit, and feel sure that you will have a wonderful time with this show. Break a leg!"

Billy Cioffi and the **Monte Carlos** recently accompanied rock legend **Chuck Berry** during his first



T.C. Carson has to sing a solo in his church choir, but he gets help from and CeCe Winans, on *Living Single*.



Gloria Estefan is shown performing in front of Walt Disney World's Cinderella Castle at the 25th Anniversary of the Florida-based park.

ever trip to Moscow. The shows took place over two nights at the **Theater Russia**, next door to the Kremlin. The band continued their working tour of Russia with performances at **B.B. King's** Moscow club, and at a televised press conference, with Cioffi filling in for the headliner, due to Berry's TV aversion.

Virgin recording artist **Maxi Priest** recently shot a video for the song "It Starts In The Heart," from the **Walt Disney Records** sound-

track to **Jungle 2 Jungle**. This production, by **Bedford Falls**, will appear on the soundtrack next to tracks by **Peter Gabriel**, **Youssou N'Dour** with **Shaggy**, and songs by world beat artists from Gabriel's **Real World Records** label.

Pop princess **Gloria Estefan** looked pretty as a picture when she performed in front of **Cinderella Castle** at the **Magic Kingdom**, as she taped a performance for the **Walt Disney World 25th Anniversary Special** for ABC-TV. As you'll



Pictured (L-R) during a recent Maxi Priest video shoot are: Tim Hyde, Director, Radio & Video Promotion, Walt Disney Records; Andras Mahr, video director; Priest; and Glen Lajeski, VP, Product Management, Music for Walt Disney Motion Pictures Group.

notice, Cinderella Castle has been transformed into the world's largest birthday cake. It's 185-foot tall, with pink icing and candles. The celebration continues through the rest of the year, at the resort in Lake Buena Vista, FL.

None other than **Aretha Franklin** wrote in to tell us how much she enjoyed a recent trip to Washington. "I had a super time [at the President's Inaugural Ball]," she said. "It was the best time I've had in Washington D.C. since I've been going there."

Among other guests were actress **Victoria Rowell** (*The Young & The Restless*), **Stevie Wonder**, **Mikhail Baryshnikov**, **Jimmy Smits** and **Ali Ollie Woodson** of the **Temptations**, with whom Franklin performed "Some Enchanted Evening" as a duet. "The Inaugural Ball was really glitzy and as sophisticated as you can get, while at the same time it had a feeling of earthiness and fun," said Franklin. "Everybody had a good time."

The new **Rick Reynolds** album, **All Grown Up And No Place To Go**, will be released by **Rhino Records** to coincide with the comedian's new CBS-TV series, **Life... And Stuff**. This autobiographical monologue is the follow-up to Reynolds' first one-man show, **Only The Truth Is Funny**.

On the new two-CD set, Reynolds blends together self-deprecating humor with his reflections on such topics as marriage and parenthood. The set is, as the man himself says, "life for what it is—that's right, a living hell with a few laughs thrown in to break the monotony." Also included is a 25-minute bonus selection not included in the original live performance of the work. You can find **All Grown Up And No Place To Go** in stores now.

In other Rhino news, the label

has also signed New Jersey native **Ben Vaughn**. The resulting release, **Rambler '65**, is classic quirky Americana, made all the more classic and quirky by Vaughn's having recorded it entirely in his car, a 1965 Rambler American. The songs are



Aretha Franklin, the First Lady Of Soul, and President Bill Clinton.

both funny and hopeful, perhaps exactly like the memories of your last time in a car's backseat.

Vaughn is Beck without the cynicism, as spunky and satisfying as the surf radio commercial for the original vehicle that closes this ace collection. Who else but Rhino would release such a CD? "This is the only company equipped to handle a project like *Rambler '65*," says Vaughn. "Plus, they offered freetowing."

For the record, so to speak, Vaughn now resides in Los Angeles, where he works as music composer on the award-winning NBC-TV comedy **3rd Rock From The Sun**. Although you may have not heard of Vaughn before, *Rambler '65* is actually the eighth release from the singer-songwriter. For more info, contact Rhino at 310-474-4778. **MC**



Ben Vaughn

GREG ALLEN



LIVE CLASSIC ROCK & ROLL: Silver Eagle Cross Country, a division of King Biscuit Entertainment Group, has released new live recordings from two of rock's most influential pioneers in their new *The Silver Eagle Cross Country Music Show Presents* series.

The first releases in the series come from Jerry Lee Lewis and Carl "Blue Suede Shoes" Perkins. Both CDs were originally recorded in the early Eighties (1984 and 1983 respectfully), in front of small club audiences, but ever the professionals, Lewis and Perkins turn in brief, yet passionate, party-time performances.

The Lewis set shows a little more variety, as the rollicking pianist (just shy of his 50th birthday at the time of the recording) runs through his original classics ("Great Balls Of Fire" and "Whole Lotta Shakin' Goin' On"), as well as some great cover renditions of "Chantilly Lace," "Georgia On My Mind," "CC Rider" and "Sweet Little Sixteen."

Rockabilly legend Perkins is equally energetic on his most famous tunes, "Blue Suede Shoes," "Honey Don't" and "Matchbox." This is a collection of great new music from the past that is just as enjoyable today.



JEREMY M. HILF/PHOTO

WEDDING BELLS: *MC* Senior Editor Steven P. Wheeler was married to Marjorie Prell on March 15, in a ceremony in Orange County, Calif. Guests at the reception were treated to a performance by members of recent *MC* cover act Big House, who played their "Sunday In Memphis"—one of the happy couple's favorites—in honor of the newlyweds. The entire staff of *MC* wishes Steve and Maggie all the best in the years to come. Congratulations!

THEY MIGHT BE ON ELEKTRA: New York City's avant-popsters, They Might Be Giants, have released *Factory Showroom* for the Elektra label. Giants John Linnell and John Flansburgh say they were "encouraged by Elektra's liberal A&R staff to take the album in our own direction," which included recording the song "I Can Hear You" on a wax cylinder recorder at the Edison Laboratory—sans electricity! In addition to three sold-out dates on the L.A. club circuit (pictured, right, is a shot from their House Of Blues show), the band recently appeared on HBO's *The Larry Sanders Show*. —Tom Farrell



TOM FARRELL

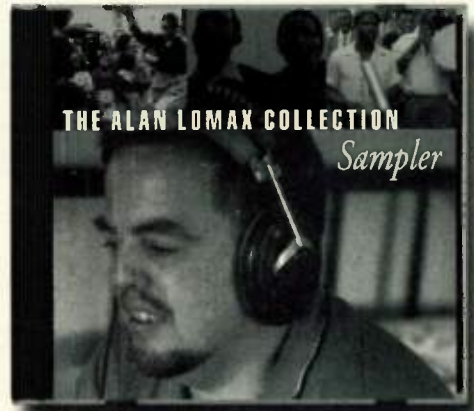


LIVIN' ON BORROWERS' TIME: The struggles of any new band are many, but for the Borrowers, the struggle has gotten a little easier since the video for their debut single, "Beautiful Struggle," has been added to VH1. The Guardian recording artists are pictured celebrating after a recent performance at the Fez in New York. Pictured (L-R) are Deborah Dugan, Executive VP, Angel/Guardian; Josh Segal, the Borrowers; Steve Murphy, President, Guardian; Nina Singh, the Borrowers; Josef Zimmerman, the Borrowers; Mark Addison, the Borrowers; and Jay Landers, Senior VP, A&R, Guardian.



CAUSING A STIR: Capitol recording artists Stir parked their van in Los Angeles for a two-night stand at the Troubadour. Pictured, following their first sold-out show at the Troubadour, are (L-R): (standing) Steve Rosenblatt, Vice President, Marketing, Capitol; Kevin Gagnepain, Stir; Joe McFadden, Senior Vice President, Sales, Capitol; Andy Schmidt, Stir; Perry Watts-Russell, Vice President, A&R, Capitol; (kneeling) Brad Booker, Stir; Liz Heller, Senior Vice President, New Media, Capitol; Michael Goessling, band manager.

THE ALAN LOMAX COLLECTION: While not many in the young generation will know the name of Alan Lomax, Rounder Records has embarked on a project designed to change that. Lomax wasn't a songwriter or a singer, but he was a true "recording artist." It was Lomax, who spent his life recording music from all around the globe, documenting, archiving and enlightening the musical world. Musicians and industry figures from Pete Seeger and David Byrne to Ahmet Ertegun and Brian Eno sing his praises. On April 22, Rounder Records will release the first of the Alan Lomax Collection, with *The Alan Lomax Collection Sampler*, which gives an overview of the scope of Lomax's groundbreaking work of the last 60 years. The collection contains recordings of American folk balladeers, African-American prison songs, Caribbean island singers, Irish, English and Scottish ballads, Spanish and Italian folk songs, and music from Indonesia, Japan and Mexico. In other words, this is a tribute to a man who brought music from all over the world to one place for all to hear. For further information about this ongoing series, you can contact 617-354-0700.



ENDORSEMENT FOR GARBAGE: While recently touring with the Smashing Pumpkins, Garbage bassist Daniel Schulman (right) and bass technician Bill Bush took time out for a photo prior to the band hitting the stage in San Jose, California. At the end of the tour, Schulman popped into the Dean Markley booth at the recent Winter NAMM Convention to meet and greet fans of the band, and to help promote the use of Dean Markley Blue Steel bass strings.

SILVERCHAIR AT THE PALACE: Australian rock band silverchair recently performed at The Palace in Melbourne, for MTV Europe, who will produce two specials from the concert, in April. Pictured (L-R, back row) are: Nick Wickham, Director, MTV Europe; Daniel Johns, silverchair; Chris Joannou, silverchair; (middle row) Kim Vecera, CEO, MTV Australia; John O'Donald, Director, Murrur Records; Ian Stuart, Producer, MTV Europe; (front row) Ben Gilles, silverchair; and Rebecca Batties, Vice president, International Operations, MTV Networks; following silverchair's performance.



GOTTA BE 3T: During the recent filming of the video for their forthcoming single, "Gotta Be You," from their *Brotherhood* album, 3T were presented with a cake, by MJJ Music President Jerry Greenberg, in recognition of their platinum debut album. Pictured (L-R) are: Patricia Bock, VP, Promotion, MJJ Music; Jerry Greenberg, President, MJJ Music; Taryll Jackson, 3T; Taj Jackson, 3T; T.J. Jackson, 3T; Kenny Komisar, A&R, MJJ Music; and Tito Jackson, manager, 3T.

ELFMAN'S DARKENED THEATER: A new look Danny Elfman (catch that mustache!) is pictured at the Virgin Megastore on Sunset Boulevard, in the heart of Hollywood, California, where he signed copies of his latest album, *Music For A Darkened Theater—Film And Television Music Volume Two*, for 1,000 lucky fans. Reportedly, more than 200 people had to be turned away from meeting the former Dingo Boingo head honcho turned film composer. Pictured (L-R) at the Virgin Megastore are: Rich Zubrod, manager, Virgin Megastore Hollywood; David Cline, Director, L.A., Uni Distribution; Kevin Day, West Coast Regional Director, Uni Distribution; Danny Elfman; Abbey Konowitch, Executive VP/GM, MCA Records; Elfman's manager, Laura Engel of Engel Entertainment; and Jennifer Gross, Marketing Director, MCA Records.

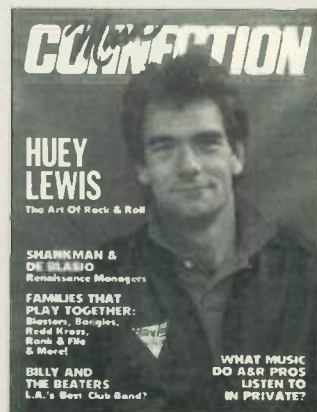


MUSIC CONNECTION

Celebrating
20
1977-1997

Tidbits From Our Tattered Past

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



1984—Advice From Huey: At the height of his *Sports* fame, Huey Lewis gave this advice to MC readers: "I worry today that all the bands spend too much time marketing themselves, trying to sound exactly like what's happening. I would say avoid that. Try and sound different, and write, write, write, and don't give up, because it could be right around the corner. All it takes is the one lucky break, but that one lucky break could take ten or twelve years."



1984—Yeah, Right!: Bananarama, the trio that had a brief stay on the charts in the mid-Eighties with their cover girl looks and infectious pop sound, discussed artistic growth with MC. Keren Woodward (far right on the cover) maintained: "When we started off, there was a lot of gloomy music around, and we thought we'd put some life into it. Since then, everybody's started doing it. The charts are full of really wimpy pop songs that mean nothing. I think we've moved right away from that on this new album. The lyrics are really quite tough." Say what?

Exclusive Survey

Who Are L.A. Musicians & What Are They Thinking?

Throughout the 20-year history of *Music Connection*, we have brought you some of the biggest success stories and stars in the music industry, but the foundation of the magazine has always been about the local musicians in Southern California. With that in mind, *MC's* Rock Nightlife Columnist Jon Pepper took to the streets to find out just who the musicians in the greater Los Angeles area are, as well as what they're thinking about, as we close in on the culmination of the 20th Century.

Armed with a pile of questions designed to uncover the personal beliefs and backgrounds of the L.A. musician, as well as their thoughts about various elements of the music community, we surveyed hundreds of musicians—cutting across all economic, age and genre lines—to find out just who the L.A. musicians are, and what is on their mind.

By Jon Pepper

Artistic Commitment

What is the age deadline you have put on achieving a musical career?

20-25 0% 25-30 0% 30-35 0% No Limit 100%

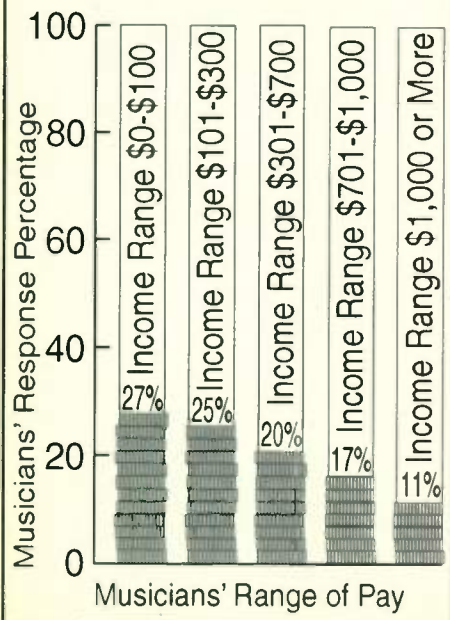
Every musician that was surveyed made it clear that they felt age had nothing to do with their musical career.

"My only age deadline is death itself."

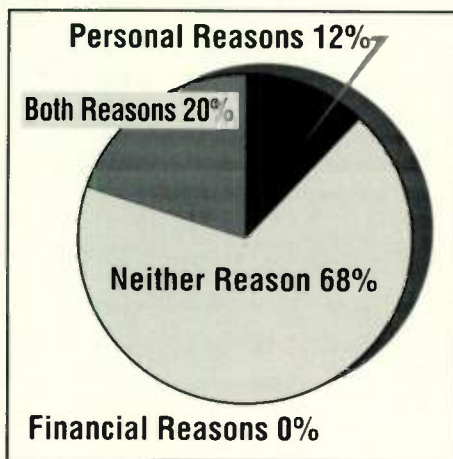
"I'm already past my age deadline."

"Everyone feels the proverbial clock ticking, but you keep on going."

Average Monthly Musical Income



Which of the following would divert your commitment to your musical career: Personal Reasons (i.e. family pressure or significant other) or Financial Reasons (i.e. too broke to go on), none of the previous reasons, or both of the previous reasons.



The answers here were very divided. Of course, no one can honestly say what they would do in a given situation before it happens, but no musician that was polled by *MC* cited financial hardships as being something that would or could divert them from their career objectives in music. Very few (12 percent) said personal reasons would hinder them in their musical quests, and most said that nothing could stop them.

"I would have to take both of the above or none of the above, it depends on the severity of the reasons."

"What kind of extremes are we talking about? I don't think I would stand for living in my car."

"I did not become a musician until after my wife left me. Actually personal reasons helped my commitment."

In all honesty, are you willing to sacrifice artistic integrity for commercial success?

Yes 27%
No 73%

This question provoked a lot of debate. Many people had to have "artistic integrity" defined before they could answer. Generally, people took it to mean being true to yourself and your music. The surprising part was the number of musicians that honestly said they would sacrifice artistic integrity for commercial success.

"The reason I got into music was because I didn't want to be paid to do something I hate. That's what a straight job is, and, without integrity, that's what music would be."

"I have no doubt about my integrity. It's hard to play the kind of pop music we're playing during the alternative years."

"I like to think that I am following freedom and creativity on a commercial path."

"If you're doing something artistic, it will find an audience."

"In degrees, yes, but at some point, no. My main job [as a musician] in the clubs is to sell drinks, and let's not forget that."

"My gut reaction is no, but if I could make a million dollars for writing a cheesy ballad, I would do it."

"If you achieve commercial success, you will achieve artistic freedom."

"If you see me doing a McDonald's commercial, know that I took it for artistic reasons, not for the money."

"I haven't done it yet, and I've been doing this for fifteen years."

Level Of Education



Is landing a record deal still the ultimate goal?

Yes 45%
No 55%

This answer was closer than a lot of the others, with all kinds of disclaimers and footnotes about the question itself.

"I don't want a traditional record deal. I want a licensing agreement, then I can do my own CD. Maybe I'll start my own label."

"A record deal is a tool you need so you can go out and tour."

"Was it ever really the ultimate goal?"

"People are going more with independent routes now."

"Maintaining the record deal is the actual goal."

"Maybe it was at one time, but not now."

Which of these three is most important to you: fame, consistent employment, or getting rich?

Fame/Notoriety 12%
Consistent Employment 63%
Getting Rich 16%
None/All Of The Above 9%

While most people opted for consistent employment, it definitely took the most thought of all the questions. People considered all the options and usually took the one they felt was most reachable.

"What I really want is respect from my peers."

"Consistent employment is the most realistic of those goals."

"I just want to be a household name."

"Consistent employment is the goal that is most realistic, but if you could have one at the snap of a finger, I would take fame or getting rich."

"Doesn't getting rich sort of imply consistent employment?"

"Give me the money, I want to be stinking rich."

"Are they mutually exclusive?"

"You should play because you love to."

Employment/Income

Average Monthly Musical Income

0-\$100.....	27%
\$101-\$300.....	25%
\$301-\$700.....	20%
\$701-\$1,000.....	17%
\$1,000 or more.....	11%

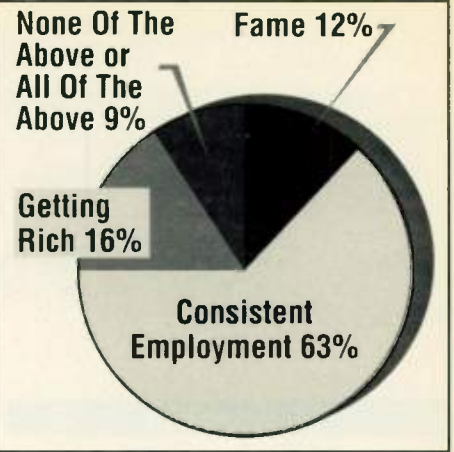
Nearly 75 percent of the musicians were clustered towards the lower end of the ranges. Most of the musicians who were making a living, either had a record deal or did session work.

"Is there a negative range? Our band spends more every month than we make."

"We make almost nothing playing in the clubs. What helps is the months when we play parties or things like that."

"We spend about \$3,000 a month on band overhead. We don't make anywhere near that."

"It was different before we got signed. Then the range would have been much lower."



Do you have another job outside the music industry?

Yes 62%
No 38%

This seemed very straightforward, but there were some people that had jobs that revolved around their music, such as teaching or doing PR, or who only work occasional odd-jobs.

"I am now an apartment manager, but I did it because of the place to live rather than the money I'm going to make. It fits into my life."

"I'm also a freelance artist, does that count?"

"Usually I do, but I'm between positions right now."

Politics & Social Concerns

Charitable/Social Involvement

Yes 54%
No 46%

More than half of the musicians surveyed say that they are currently involved in organizations or programs that help the less fortunate or communities in need. Those that are not involved in such programs cited a lack of time and/or energy to take part in such activities.

"I'm not yet, but I can't wait until I have the time to do it."

"I have worked with many groups during my career."

"Not at the moment, but I should, shouldn't I."

"Greenpeace."

"Not actively, I don't have the time."

"That's not my scene."

"I'm always trying to get into various organizations."

"I'm interested in anything or programs that have to do with nature."

"Usually, I am not involved in long-term things, but I have donated my time and effort to a lot of one-offs."

Relationships

This was probably the most confusing topic, and the one that our survey members had the most ambiguous answers for. There are many factors that go into the equation and it was difficult for some of those surveyed to add them all up.

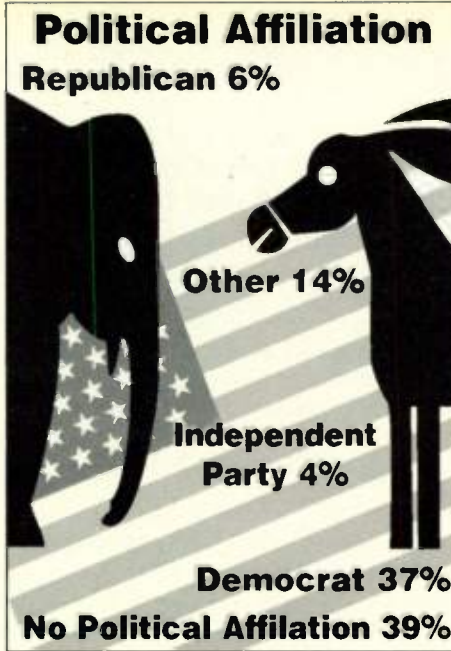
The following quotes have to do with how the undertaking of a musical career has affected those closest to the musicians—from the parents and siblings to wives, husbands, girlfriends and boyfriends.

"My family didn't want me to move out here, especially since I can't see moving back to the snow now. My father said that everyone who moves to California never moves back."

"My career has had a positive affect for getting new relationships, but a negative one in terms of keeping them."

"Yes, it affects my significant other. I never get to see her."

"When I was married it was positive, but



we got divorced for other reasons."

"There have been a lot of changes in my relationships. It mostly revolves around the positive and the support of my music."

"I meet girls, but not the kind I want to spend time with."

"Everyone has been so supportive."

"My significant other has been my rock."

"Sometimes people get jealous, but mostly I would say it's positive."

"For a while, I was separated from my family, but everything is cool between me and my mom now."

"If you get your friends into the clubs for free, they like that, but your girlfriend does not like staying around until 3 a.m. loading the gear."

L.A. Music Scene

Have you ever considered moving out of town to further your musical career? Why or why not?

Yes 59%
No 41%

A number of the musicians who have been in L.A. for some time have considered moving or have actually moved out of town at some point. At the same time, a large number of musicians have moved here. Some cited the industry and studio work as being the reasons they remained.

"The only advantage is in getting your act together so you can take it on the road."

"L.A. is a no-zone, where the trend of the month is good now and then next year all the bands are different."

"The scene is just too spread out. In a city like San Francisco all the clubs are concentrated together and there is a real scene. Here there is no scene."

"Out there in Texas or New Orleans, you go into real venues and play for real audiences, not some group of record company hacks."

"I stay for the session work, and that's it."

Does the A&R community do a good job?

Yes 16%
No 84%

Not surprisingly, the answers to this question were very one-sided. There is a lot of bitterness towards the A&R community and most people feel that the A&R reps are driven too much by trendiness, business decisions and media consciousness.

"They sign the best bands out there."

"They are too trend-oriented. There are exceptions to this rule, but they are few and far between."

"They have too many preconceived ideas about the music. It is way too hard to get them to come out."

"A lot of people complain about not getting breaks and don't work for it."

Are you getting something out of the L.A. club scene?

Yes 88%
No 12%

The answers to this were all shades and colors, even though the numbers seem very one-sided. There are musicians who are making a living out on the club scene and have gotten signed out of the club scene. There are others who feel that they are just getting the chance to present their music and nothing else. And then there are the few who feel that the club scene is a waste.

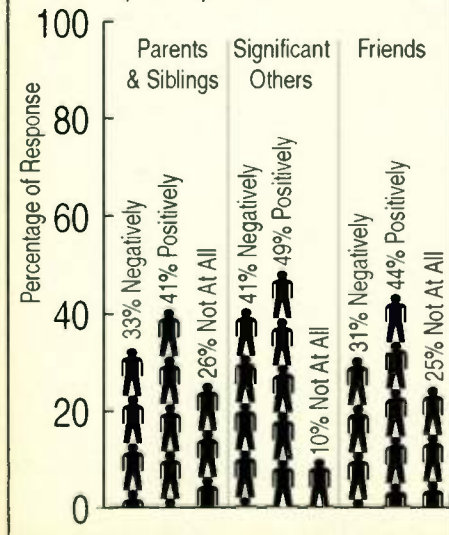
"Yes, migraines and headaches."

"Well, yes and no. It gives me a chance to hone my craft and perfect my act, but I'm not making any money."

"This year the answer would have to be yes, but last year it was no."

Relationships

How does living the life of a musician impact your personal relationships: negatively, positively, or not at all?



"The club scene is not as exciting as it was years ago. The clubs have become very commercialized."

"It's hard to do, but developing a live act is necessary. It's a big pain in the butt."

"It is the most fun I could have."

"There are five to seven venues I work on a regular rotation. But on the whole, the scene is too trend-driven."

"Developing a following is hard, especially when club owners hire only bands that they know and like."

"I have knowledge of what not to do."

"I wouldn't have done it for 25 years if I wasn't getting something out of it."

Does L.A. music radio reflect the L.A. music scene.

Yes 9%
No 91%

Another one-sided answer, but there are some pockets of hope that were mentioned like the college radio stations or KLOS's local show. Also, many people expressed the fact that the loss of KSCA has really affected their opinion.

"Not since [Triple A station] KSCA went down."

"Yes, if you listen to the independent stations like KCRW, KLON, and KPPC."

"No chance. The radio here is only interested in their playlists."

"It's all garbage."

"It reflects the record industry, but not the music scene."

"They should be scouting more, promoting shows, doing more showcases."

"I stopped listening to the radio when it stopped playing what I listen to."

"It does reflect certain aspects, especially certain specific communities, like blues."

Is the musical ability of L.A. musicians getting better?

Yes 53%
No 47%

Again, not a big surprise here, although it was very close. Some felt that with

the rise in technology and schooling things have improved. Others feel that the talent pool here has been diluted, and the general talent level driven down.

"The musicians here are just the best in the business."

"They are not up to snuff anymore. I only use musicians that I know and trust."

"There should be some kind of system to check out the players. There are just too many wannabes who are paying to play."

"Hey, with schools like MI and the new tools available, how could they help but be better."

"There will always be hack bands."

"Maybe it's just that my skill level has increased, so I hang out with better musicians."

"The quality is down, the quantity is up."

"Some of the best musicians in the world live here."

"It is pretty much a constant."

Is there a community among L.A. musicians?

Yes 61%
No 39%

There were many different points of view about this question. There are some that

feel that there are definite cliques and groups that compromise a true musical community. There are also some who feel that it is a dog eat dog world out there, and they don't really know that many other musicians.

"Among the blues musicians there is a definite community, but it is a separate community."

"There is a community among the over-40 musicians."

"Everyone is in it for themselves."

"The community has lessened over the past ten years."

"Sure, with groups like NAS (National Association of Songwriters) and others there is."

"Potentially there is a community out there, but it is not yet a cohesive group."

"There is a lot more community among the musicians in other towns than here."

"There are a lot of different communities—pop music, country music—you know, like that."

Is the L.A. Musicians Union serving L.A. musicians?

Yes 7%
No 93%

The most one-sided answer of them all. Actually, most of the musicians did not even know there was a union, or knew there was a union but assumed it was for classical or session players. Even the few who said that the union does serve the L.A. musical community admitted that they take non-union work and that it only really works when it comes to studio work and soundtracks.

"I picked up jobs through the union, but I'm also still doing a lot of other non-union work."

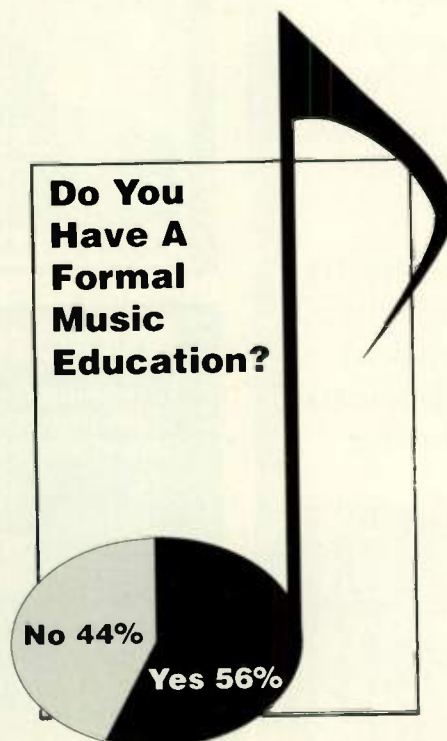
"If you do session work it does. Otherwise, the scene is out of control."

"If I had the money I would join, because there is opportunity there."

"For film/TV work they're great, but musicians are getting screwed in the clubs."

"Even when we cut an album for a major label, I didn't think about it."

"There's a musician's union?"



Other Thoughts

Are drugs still hip for musicians?

Yes 18%
No 82%

One interesting thing about the only question we asked related to drug use or substance abuse is that almost every single musician prefaced the answer with "Well, me and my band don't do drugs," whether they thought drugs were still hip or not. Also, of the 18 percent who think drugs are hip, 20 percent of those specified that they were only talking about marijuana.

"Just pot. Harder drugs are definitely looked down on."

"Me and all my friends are clean and sober now. We sort of have the 'been there, done that' attitude."

"Drugs have become irrelevant, because you can't play when you are messed up all the time."

"I have never done anything because it was hip, and that includes drugs."

"Everybody used to, but those of us who survived have been clean for years."

"It really should have faded, especially after things like sublime and Kurt Cobain, but they are still out there and people are still doing them."

Is the Internet's impact on the music industry the wave of the future or just media hype?

Wave of the future 50%
Media hype 20%
Undecided 30%

This question brought about all sorts of responses, ranging from musicians who are already using the Internet to market their CDs and other products, to some who feel that it's nothing but a giant sham.

"I use it, therefore it is the wave of the future."

"There are kids out there who don't have access to the things we have here in L.A., and this provides some access to more information and experience."

"It is neither, it is a black hole that consumes all my time."

"The media hype monsters are at it again."

Summary

The Los Angeles music scene, in many ways, can be divided down many lines, and many of those lines became more clearly apparent throughout our survey. There are not only different communities, but different age brackets, different attitudes, and more and more different musical genres. And, as you have seen for yourself, there are just as many opinions in the City Of Angels' music scene as there are musicians.

What we hoped to discover with this survey was whether or not the desires, thoughts and ultimate goals of musicians within the West Coast music industry capital of Los Angeles have changed much over the past two decades. What we have seemingly found out is that there is a much greater awareness of and about the business side of the industry on the part of the musicians. And while some of the issues may have changed over the past 20 years, the thoughts, dreams and aspirations of those who continue to create new music and bring it to us have not really changed.

Fortunately, for the most part, this survey reflects the fact that the life of a musician is still about a passion for creating music. And, hopefully, 20 years into the future, the next generation of musicians in Los Angeles will maintain those same dreams and musical passions. MC

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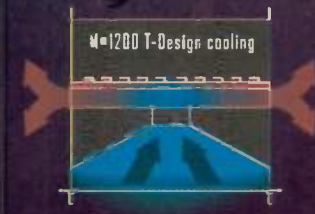
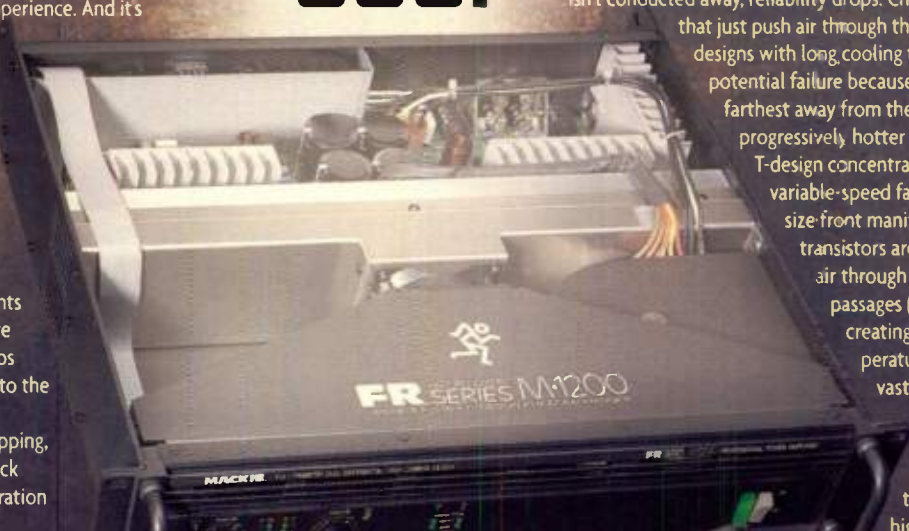
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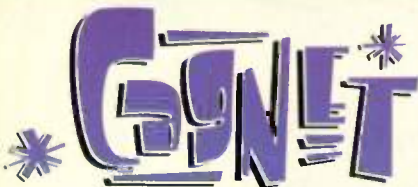
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Plastic	Hot Line (Ed or Mike)	818-407-7909	15445 Ventura Blvd. #347	Sherman Oaks, CA	*	*														
Purple Turtles	Chris	818-884-8436	22817 Ventura Blvd. #874	Woodland Hills, CA 91364	*	*														
Rat Knuckles	Steve Zoelle	818-504-9627	P.O. Box 6792	Beverly Hills, CA 90212	*	*														
Raw	Zoltan Czutor	310-312-1297	10970 1/2 National Blvd.	Los Angeles, CA 90064	*	*				*										Beat
Real Book	George Matoian	562-498-8946	GMSEX@aol.com	N/A	*	*														
Rebel Rebel	Teddy Heavens	909-875-9521	7510 Sunset Blvd #174	Hollywood, CA 90046	*	*														Cyber Punk
The Red Hot Blues	Artist Hotline	818-773-3731	17216 Satcoy St. #233	Van Nuys, CA 91406	*	*														
Riddim World	Artie Lindauer	310-559-5052	6309 Summertime Lane	Culver City, CA 90230	*	*														
Ritual Purple	Eric Lilavois	818-588-4324	P.O. Box 1162	Temple City, CA 91780	*	*														
Janet Robbins	Janet Robbins	N/A	bastet@earthlink.net	Los Angeles, CA 90046	*	*														
Shelly Rudolph	David Loy	213-662-8868	Parislund@aol.com	N/A	*	*														
S.D. & Jam	La-Tonya, Jimmy Rodriguez	310-443-6007	jfhiring@west.net	Los Angeles, CA 90024	*	*				*	*	*	*	*	*	*				Salsa/Cumbia
Saint Monday	Laura Mills	714-549-9305	http://www.saintmonday.com	N/A	*	*														
Schizo	John Fitcraft	310-390-2573	11350 Charnock Rd	Los Angeles, CA 90066	*	*														
Seana	Brooklyn Cyr, SinCyr Music	213-913-0107	seana@phxmedia.com	Los Angeles, CA	*	*														Souful Pop
The Sex Gods	Jealousy Recording Artists	N/A	P.O. Box 3591	Hollywood, CA 90078	*	*														
Shade	Andy Stathis	213-664-2692	N/A	N/A	*	*														
Shameless	Bad Boy Records	909-980-5303	9317 6th St	Rancho Cucamonga, CA 91730	*	*														
She's Not Jeffery	Bookout Entertainment	818-367-6744	11515 Shoshone Ave.	Granada Hills, CA 91344	*	*														Alternative Pop
Shemm	Susan Terrell, Chic Productions	213-390-7780	P.O. Box 691525	W Hollywood, CA 90069-9525	*	*														
Sheena Metal's Beer Bong	Metalmogul PR	818-785-7144	15030 Ventura Blvd. #843	Sherman Oaks, CA 91403	*	*														
Shine	Big Star Entertainment	818-904-9400	P.O. Box 1981	Beverly Hills, CA 90213	*	*														
Shook Up World	Clayton Scott	714-588-9358	24831 Alicia Pkwy #C-311	Laguna Hills, CA 92653	*	*				*	*									
Sidoged	Eddie	714-770-8508	21188 Gladiolos Way	Lake Forest, CA	*	*														
Simon Says	James Craig	707-526-7664	P.O. Box 7903	Santa Rosa, CA 95407	*	*														
Smoke	Lloyd Moss	310-840-8209	lloyd@spimageworks.com	Culver City, CA 90232	*	*														
Solar Wind	Sean Mason	213-344-8775	P.O. Box 308	S. Pasadena, CA 91031	*	*														Jazz Fusion
Something	Steve Brodsky, Esq	619-231-2151	1010 Second Ave. #1906	San Diego, CA 92101	*	*														
Spellbound	Selfish Recordings	818-508-7972	spellbound@selfish.com	CA	*	*														
Staff	Alex Borgh	310-226-7168	albore@siscorbibnal.ar	Santa Monica, CA 90405	*	*														
Steiger	Sharon, NRA Productions	213-851-8885	1767 N. Orchid Ave. #301	Hollywood, CA 90028	*	*														Intra-Metal
Steve Girardi Band	Covert Recordings	N/A	P.O. Box 1532	Manhattan Beach, CA 90267	*	*														Pop-Rock
Stone Rain	John Anonymous	818-700-3434	P.O. Box 56441	Sherman Oaks, CA 91413	*	*														New Beat Rock
Subcool	Wiked Entertainment	213-969-9737	3748 Fredonia Dr.	Los Angeles, CA 90068	*	*														
Sun Goddess	Ms. Patrina	310-289-4734	P.O. Box 6931	Burbank, CA 91510-6931	*	*				*	*									Goddess
The Sundowners	Clay Goldstein	213-993-6067	15445 Ventura Blvd. #404	Sherman Oaks, CA 91403	*	*								*						Jams
Syrup	Pat Walton	818-287-3446	P.O. Box 1409	Temple City, CA 91780-1409	*	*														
Ten Feet Tall	Greg Simcoe	213-845-9663	N/A	Hollywood, CA 90068	*	*						*								
Thick Skin	Paris Scope Records	213-856-6233	P.O. Box 46142	Los Angeles, CA 90046	*	*														Hard Melodic
30 Foot Whipper	The Band @ 30 Ft. Whipper Prods	818-888-4918	23705 Vanowen St. #181	West Hills, CA 91307	*	*														
This	Emad Ghobrial	213-965-1003	EGRISK@aol.com	N/A	*	*														
Thorn Hill	Vic	714-708-3786	www.earthlink.net-phrederica	N/A	*	*														
3 Penny Needle	K. Watts, Humane Music Mgmt.	310-573-9270	270 N. Canon Dr. #1566	Beverly Hills, CA 90210	*	*														
Thum	Jim Miksche	310-559-8980	3645 Westwood Blvd #207	Los Angeles, CA 90034	*	*														
Ton O' Feathers	C.C. Wilde	818-344-7615	P.O. Box 16665	Encino, CA 91416	*	*														Music Noir
Travelin' Weather	Abby Norml Productions	818-773-2634	20936 Gresham St. #28	Canoga Park, CA 91304	*	*					*	*								
Torie Tyson	Shamrock PR	818-785-7144	15030 Ventura Blvd. #843	Sherman Oaks, CA 91403	*	*														
Underdog	Jonathan Goldstein	310-452-9563	640 Santa Clara #4	Venice, CA 90291	*	*				*	*									
Volume!	Ron Eckstine Mgmt	310-285-3252	270 N. Canon Dr. #1546	Beverly Hills, CA 90210	*	*														
We're Not Cowboys	Neil Jones	818-797-3404	P.O. Box 6391	Altadena, CA 91003-6391	*	*														
Who's Harriet?	Laura Kraemer	310-598-9793	lkraemer@lalc.k12.ca.us	Long Beach, CA	*	*														
Whorehouse	Jealousy Recording Artists	N/A	P.O. Box 3591	Hollywood, CA 90078	*	*														Fifth
The Wild Blue Yonder	John Humphrey	213-662-3510	P.O. Box 39A03	Los Angeles, CA 90039	*	*														
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World Affairs	Scott Ramsay	818-241-9809	1029 Melrose St	Glendale, CA 91202-2918	*	*														Progressive
Worlds Apart	Dave Basen	310-378-0661	22620 Ocean #2	Torrance, CA 90505	*	*														Hard Melodic Rock
XLMIKI	William Warren	818-569-5540	P.O. Box 477	Pasadena, CA 91102-0477	*	*														Brit Pop
The Yore	Barry Magnuson	818-342-4234	6101 Lindley Ave.	Reseda, CA 91335	*	*														
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The Grand Illusion: Our Tribute To Tribute Bands

by Tom Kidd

You're a musician and you want to make a living doing it. That's not so easy, as you undoubtedly already know. It's difficult to get your original material before the masses, but there are other ways to keep your face and fingers before the public.

You could join a cover band. Or you could play behind a better-known artist. Either way you're going to be playing someone else's songs. Perhaps the best outlet, and one that is becoming increasingly popular in Los Angeles, is to join or form a tribute band.

We say "increasingly popular" because the concept of tribute bands is nothing new. Think of Beatlemania, the tribute to the Fab Four popular during the early Seventies. Think of the never-ending tributes to dead rock stars popular in Las Vegas, Laughlin and Reno. Think of all those Elvis impersonators. Think of the rest of the world.

If truth be told, tribute bands and artists, as a whole, seem to be much more popular and populous in England and the rest of Europe. This may well depend on the popularity of the original artist in that area—there are likely few Cliff Richards tributes in the U.S.—and also on how often the original band toured that territory. Australia is the unofficial spiritual home of the tribute and/or cover band.

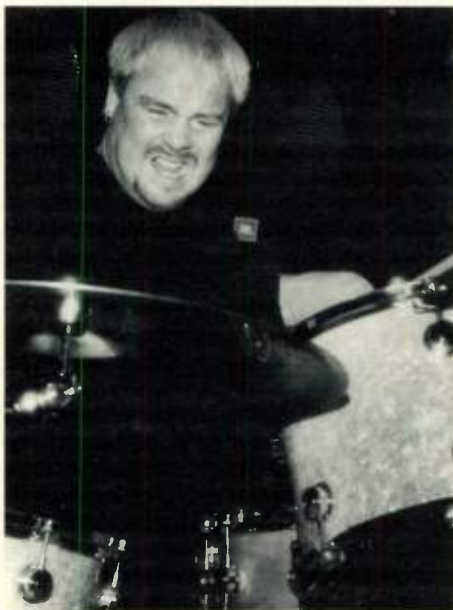
But you don't have to leave the U.S. to be startled by a tribute band. "I was playing a lot in upstate New York and Ohio a few years back, before tribute-mania hit here, and I was awestruck by the fact that there was a Guns N' Roses cover band ALREADY," notes Robbie Rist, leader of St. Nick, a band which salutes Nick Gilder's career. *Appetite For Destruction* was out for about a year when I saw that! I think L.A. caught the tribute bug later in the game than one would think. And yes, my guess would be that because those bands did not tour there regularly, they had to form their own versions of them."

Why A Tribute?

There are probably as many reasons to start a tribute oriented career as there are musicians doing them. And that's a lot. But first, think of yourself. London-based Elvis impersonator Sam Spade says, "Sure, I love Elvis, but I'm not doing this for him. I'm doing it for myself and the audience. Elvis needs no tributes. He has dozens of records and movies to do that for him."

Not surprisingly, many tributes are to artists who, for whatever reason, are no longer performing. Elvis isn't doing Elvis anymore. Neither is Led Zeppelin. "So many bands do Led Zeppelin songs badly," says Jason Bonham, son of the band's late drummer. "I said, 'Let's go out and do it for fun.'"

The result from Bonham is a new collection from MJJ, *In The Name Of My Father—The Zep Set*, recently released to benefit the Big Sisters of Los Angeles and the John Bonham Memorial Motorcycle Camp. The CD grew out of a segment of The Jason Bonham Band's concerts during which they break out the Zeppelin classics. Bonham's rea-



Jason Bonham has paid tribute to his late father's band, Led Zeppelin, with a new album.

sons for the tribute are altruistic. "This is a thank you to all of them [in Led Zeppelin]," he says. "Without them, it wouldn't be humanly possible."

Keeping an artist's music alive is important to tributers, as Robbie Rist points out: "I started my Nick Gilder cover band out of a serious love of the songs. Most people only know him from the one song ['Hot Child In The City'] and have a tremendous amount

of disdain for it. For years I had wanted to play these songs out, to show that he has five records of material and a lot of it is really good."

Some musicians turn to the tribute market as a sly way to enter the music market with their own music. That's what Roger Fiets, bassist with Journey tribute Line Of Fire is trying to do. "Line Of Fire is actually my original band, Artica," he explains. "It's all the same guys. It's really kind of tough playing the kind of music we do around town here, mainly because that kind of music isn't popular in Los Angeles."

"If you don't really play alternative or rap or something like that, there are no real clubs to play," Fiets continues. "We noticed there were a lot of tribute bands going on. We'd all been big fans of Journey. And there's another thing. Martin, our lead singer, can sound exactly like Steve Perry. People come to our shows and they're just blown away. He doesn't sing like that all the time, but you can hear it now and then with Artica, where the Steve Perry sound will come through. He's got his own sound, but he grew up listening to Steve Perry and idolizing Steve Perry, so he's able to emulate the voice with the range and everything."

Is There Artistic Fulfillment?

Appealing to the record industry through a tribute to someone else may prove a hard road to travel. Only Marshall Crenshaw, who parlayed a stint as John Lennon in a road company presentation of *Beatlemania*, has effectively made that transition, scoring a string of hits during the Eighties.

The main reason to undertake a tribute gig is the same reason to do anything in music: artistic fulfillment. Performing a tribute to another artist may be just another reason to play, as Ron Henderson from the Styx tribute band Grand Illusion explains: "Everyone in Grand Illusion plays in other situations also—original bands looking for deals, other cover acts for money, or recording sessions. Grand Illusion is being used as a project to fulfill only one aspect of our artistic needs."

Steve Zukowsky of Queen tribute band Sheer Heart Attack simplifies things even more. "As musicians, we learn by imitation, no matter what the musical style," he points out. "When you take piano lessons, you learn the classics, when you're an aspiring rock guitarist, you learn your favorite songs. When you get together with other musicians for the first time, generally you play through cover songs that everyone knows."

"There is great satisfaction in learning

and being able to perfectly play a song you really like," he adds. "The thing that led me and the rest of the band into the business of tribute bands was simply to have fun playing music we enjoy. That's always been at the heart of our band."

Ron Henderson agrees. "Everyone in Grand Illusion enjoys performing the Stx material, and finds executing the material moderately challenging. We would not have the same fulfillment performing material that requires less technical proficiency on our instruments."

Zukowsky from Sheer Heart Attack, finds doing a good tribute has its own satisfaction. "It is very satisfying to be able to master and perform music that you like. Again, look at classical musicians; for the most part, there is no creating—only reproducing and interpreting.

"Honor is not an issue," he continues, "as it is we who are honoring someone else's creativity. We don't look for it ourselves, other than to feel that we have done justice to the music by playing and presenting it well. Also, this isn't our only musical outlet. A few of us play in other original bands. But keep in mind, many original bands have members who are not writers, and simply play the music that is presented by the writer within the band."

Playing music, no matter who composed it, is a learning experience. This is what Robbie Rist means when he says, "Playing other people's music will always give you a different spin on what you do. St. Nick learns the songs only so well, then we play them in our own manner. So, yeah, I feel artistically fulfilled."

Where Do I Begin?

Jeanette, leader of Suns Of The Dead, describes her band's genesis in almost religious tones. "There was nothing like a Grateful Dead show," she says. "Although I didn't discover the Dead until rather late—1992—when I did go to my first Dead show, I felt like I had come home. I was so happy I cried. I never did get to go on tour, but I did get to see thirteen shows and two Jerry Garcia Band shows before Jerry passed away on August 9, 1995.

"When the Dead were not near enough for me to go, I would go to the tribute bands to see friends, meet people, and dance to the music that I love," she continues. "That's how I met Alan Simon. He was playing bass for Remnants Of Eden, rhythm and lead occasionally for Cubensis, and lead vocals for Stunt Road. I asked him, 'Why don't you have a band?' and he said he was tired of dealing with all the responsibility and getting nothing but more responsibility. It took me a little over a year to convince him to form a band and when he said, 'Yes,' we began the Suns Of The Dead."

The best place to begin doing a tribute is in auditioning like-minded musicians. Suns Of The Dead spent a year in the studio with Alan teaching people their parts. This couldn't have been as easy as it sounds. With the Grateful Dead, each live show



Local rock band Artica, which also doubles as Line Of Fire, a Journey tribute band.

was a musical experiment. This makes rehearsal hard, but allows for creativity, experimentation, fun and personal expression for the artists in the Suns.

"I heard that the best cover band in the world was the Grateful Dead," she says. "We do not play Grateful Dead songs exactly like a recording. We even mix Dead songs with licks and fills, from bands like the Allman Brothers and Santana, that work. The Dead never did that to my knowledge. That's one of the things about the Suns. When 'Jessica' comes out of nowhere in 'Franklin's Tower,' the audience freaks. At one show there was a biker who had a bug up his butt all night. When he heard 'Jessica,' he started smiling and dancing and Alan won his heart. It was beautiful."

Though Sheer Heart Attack is at the opposite end of the musical spectrum from Suns Of The Dead, their approach to presenting music is similar. Both emphasize overall effect, though things are tougher for the Queen tribute. "We have to both capture the *feel* of a live Queen show, as well as perform the songs with great accuracy," says Zukowsky, the group's guitarist. "But, there is still a bit of room for improvising and interpretation. But I would agree that a Dead tribute probably has a lot more room to improvise than a Queen tribute."

Creating The Illusion

Not surprisingly, a tribute band is setting itself up for ridicule if they can't pull it off. Dick Swagger, lead singer of Rolling Stones tribute Sticky Fingers, says his band may take two or three different versions of Stones material and meld them together to create something that is both familiar and new. "The fans come looking for that little hook," he explains. "If you miss it, they'll tell you."

Tribute bands are largely, in Robbie Rist's words, "preaching to the choir." There are plenty of fans out there who know every riff, every nuance by heart. The trick is,

according to Elvis impersonator Sam Spade, to do it right. "I've got some of the best musicians in Britain, and if I had to work with less, then I probably wouldn't do it."

Creating the illusion is important to some tributes, and not so important to others. It depends on whether the appeal of the original artist was primarily visual or musical. In the case of Elvis, it was both. "I sing in my own voice," explains Spade. "I never fake or mimic his, but since I'm doing his music and my voice is naturally similar, the show works very well, and the audience likes it, because it sounds natural."

While the musical element is well-covered in Spade's set, he also puts plenty of emphasis on the visual aspect. "Elvis' personality onstage, visually and musically, was much more overstated than Frank Sinatra's. Frank is perhaps the greatest performer ever to walk onto a stage, but he didn't overdo it on the clothing. If somebody just walked out there in a suit and started singing Sinatra, he wouldn't be able to pull it off without having an excellent voice and delivery.

"I do my best to look good—hair, make-up and clothes. I don't like wearing jumpsuits. They're uncomfortable, expensive and soil easily. And they're too much for any but the biggest jobs, like large theaters. No good for clubs, in my opinion. Like hanging a Van Gogh or da Vinci in the bathroom. A bit like casting pearls before swine."

The visual is equally important when Sticky Fingers perform. "Three of the guys are wearing wigs to get the hair just right," Dick Swagger explains. With bands that were never really noted for their visual appeal, music alone serves to create the illusion of the original band.

In Line Of Fire, the vocal is really the only focal point. "There's not a whole lot of people out there who can pull off Journey," says Roger Fiets. "It's mainly because of Steve Perry. He had the vocal power, and everybody in the band sings. We have the vocal power to pull it off. We had a whole

group of girls that came to our first show. They came up to us after the show and said, 'We came here to laugh at you, because we didn't believe anybody in their right mind would try to pull off Journey. You guys blew us away. It was just like going to a Journey concert with a little bit different look.'

Fiets is also becoming involved in a David Bowie tribute with Brian (Wild) Flowers. Here, the visual is very important. "I saw some publicity photos that Brian had taken and he looks exactly like Bowie, right out of the *Serious Moonlight* era," says Fiets. "We're going to do hits from the different eras, however I don't know how much we're going to do with the image of Ziggy Stardust or whatever. We're still getting the band together."

Grand Illusion executes the Styx material fairly true to the original recordings. However, Ron Henderson says, "It isn't that critical for the Grand Illusion band to mimic Styx, in relation to emulating the exact look of the individuals in the band, but we do dress to catch the vibe of the era. I can see how it would be potentially more critical for a Beatles band to emulate the look because the Beatles were trend setters for fashion."

In other cases, looking like the original musicians may in fact be a detriment. "As for the artists in the Suns looking like the artists in the Grateful Dead," says Jeanette, "if we did that the fans would kill us, throw bottles at us or something. It would be like [the band's guitarist] Alan dressing like Jesus and going to a Catholic service on Sunday. No way."

Can I Make A Living Doing This?

The nice thing about being in a tribute is that, as Sticky Fingers vocalist Dick Swagger says, "It's great to get treated nice for a change. We get nice hotels and dinners." Tribute bands are welcome by many booking agents because they are easier to promote than original bands. This may explain,

in part, why tribute bands are developing a higher profile on the lackluster Los Angeles club circuit now, as opposed to in the past. Bookings are no problem for most.

"We have no problem getting bookings," Roger Fiets admits. "The Atomic Punks (a tribute to early Van Halen and friends of Line Of Fire) are doing really well. They demand a certain amount of money for each

"As for the artists in the Suns looking like the artists in the Grateful Dead, if we did that the fans would kill us, throw bottles at us or something. It would be like [band guitarist] Alan dressing like Jesus and going to a Catholic service on Sunday. No way."

—Jeanette
Leader of the Grateful Dead tribute
band Suns Of The Dead

show. People know exactly what they're going to see.

"The thing is, it gives us a chance to go out and play," he continues. "We play good music, have a good time and actually make some money in Los Angeles. It's a novel idea, when you think about it."

Getting the bookings is no problem, but hanging on to them depends, not on who you know, but how good you are. "The economics of playing in clubs comes down to one thing—how many people you bring in," Sheer Heart Attack's Zukowsky points out. "A tribute is easier to get people to come see initially, since you're drawing on the fans of something already established. But from there, you must be good to keep them coming back. It is tough for most tributes to make a living at it; the ones that do,

are the ones with broad appeal, like Beatles, Stones, Eagles, etc., that can play not only at clubs, but at private functions, fairs, etc. It basically depends on what band you are covering, and then how good you are."

Ron Henderson from Grand Illusion agrees. "In L.A., where we are based, it's basic economics. If you draw, you make money. We've all played in various cover band situations. The primary difference is you are emulating one band instead of the entire jukebox. Marketing and booking the band is easy, because the agents and the audience know exactly what they're in for."

Not everyone is so taken with the prospect of being someone else for a living. Robbie Rist notes cynically, "In the short run, my guess is that you can get immediate paying gigs in a tribute band, but in the long run it could be a total trap."

Who Is The Audience?

It's fairly common for people of a certain age to pick a favorite year and then to live there the rest of their lives. In many cases, this is the audience being reached by the current crop of tribute bands.

Roger Fiets succinctly sums up these audience members and how Line Of Fire serves their needs: "People in their thirties and forties don't have any clubs they can go to to hear the kind of music they want to hear. It's all the alternative stuff. Older people don't want to hear about death or how miserable their lives are. They want to hear the great songs from the Seventies, when it was all about music and not about money. It gives them a place to go where they can hear a live band, and even though they're not seeing the real thing, at least they're entertained with the kind of music they really love."

This is also the case with Ron Henderson's band. "The audience for Grand Illusion is primarily the original fan base for Styx," he continues, "around 25-to-35 years old, and familiar with a lot of the material. We do 90-minute shows and play nothing but radio hits, but we usually stick one or two strong cult hits in the set, to fulfill true fan cravings."

This need to keep the original vision alive is especially evident in other tributes. Take the Grateful Dead for instance. "Deadheads for Deadheads," says Jeanette. "The audience is us. We are them. The Dead is the Dead, we just play their songs. We are all happy to be with family and friends listening to the music we love."

No matter how it is sliced, the tastes being appealed to are for a certain type of music. "The attraction is the same as going to see any other band; you like the music, so you go to see it performed live," says Sheer Heart Attack's Zukowsky. "Much of our audience didn't get to see Queen, since they stopped touring the U.S. in 1982. We have had people come to us after shows and say they were very hesitant to come, because they have a lot of respect for Freddie Mercury, and were afraid we might somehow cheapen his memory. But they



Rolling Stones tribute band Sticky Fingers.



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Kiss tribute band Cold Gin.

react very positively towards what we do, since we have the same respect."

Respect

Respect. That's a word that is important to every musician and one that is hard to come by in the world of the tribute band. There's a particular predisposition to discount the work put into doing a proper tribute. This may be the true bane of the tribute band, and what St. Nick's Robbie Rist is talking about when he says it could be a trap.

"Most of the tributers don't know that the world is laughing at them," says Sam Spade. "I've been asked to be on so many TV shows, and when I got there, there were a dozen other guys standing around in ill-fitting, badly-made suits and sunglasses. I was just one of a bunch of monkeys in white suits there to be laughed at. I don't do those shows anymore. Let them laugh at the other guys."

To gain respect, some musicians demand it and others earn it. To do the latter, some find it best to slip out of character. "When I started out, I did two sets a night straight, but when I left America to work in Africa and Europe I found that, for the sake of more steady work, Elvis music was what I had to stick to," says Spade. "Can I make a living out of character? Don't know right now. I'm afraid to try before my record is released and I see what kind of success it is."

Is There A Future In Tributes

The question remains: Once they've built their act and achieved a certain notoriety or success, what next? Most of the musicians interviewed, like Spade, take pride in people buying their original recordings after seeing a tribute.

"We don't have a fan club, only a mailing list to inform people of our performances," says Steve Zukowsky. "Occasionally, someone will tell us that we did a particular song better than Queen did it live,

but I don't think anyone really thinks we're better. We don't. Some have asked us if we have recordings of our versions of Queen songs, and we tell them, 'No! Buy the Queen albums!'"

Grand Illusion's Ron Henderson says, "We have been promoting shows on the Internet [their web site is <http://www.mres.com/gi.com> for testimonials], and on the Styx fan e-mail list, which is international. We have drawn an audience from San Diego to Santa Barbara to see our shows in the San Fernando Valley, and have had Styx fans throughout the nation inquire when, or if, we would be playing in their region."

Building on that success is not so easy. The trick would seem to be maintaining at least a semblance of the original illusion while moving it, ever so gently, forward.

Tribute bands may not be the best way to realistically build an original career, but that's the theory. "I would assume that playing in a tribute band exposes new people to you as a player and if you play in an original band as well, who is to say those new people won't at least check you out once," says Robbie Rist. "The way I look at it, all exposure is good. And if the people in your original band feel threatened, you are in the wrong band."

Legalities And Ethics

It is possible to pick the wrong band to tribute. Just ask Sticky Fingers. They made much press when they found themselves at the receiving end of a demand from the Rolling Stones' legal team of Mitchell, Silberberg & Knupp to "cease and desist" their tribute, or find themselves "liable for damages." Sticky Fingers is, obviously, still performing despite the order, which they've ignored. Nothing more has come of it. "We did a little looking around and research," says Swagger. "The guy who drafted the letter was new to the law firm. We don't think anybody in the [Stones'] organization told anyone to send the letter."

Sticky Fingers doesn't sell T-shirts and doesn't sell records. The only money they might conceivably take from the Stones' pockets are what the older band would earn playing the clubs that book Sticky Fingers. That the Stones would play places like the Gem (where the injunction was served), 14 Below or H20 in Manhattan Beach anytime soon seems unlikely.

Still, that points out a potential problem inherent in any tribute. Not everyone sees imitation as flattery. Fortunately for Sheer Heart Attack, the surviving Queen members do. Sheer Heart Attack is listed in the liner notes of the official Hollywood Records release, *Queen At The BBC*.

It's good to at least make an effort to contact the band you want to tribute. It shows good faith.

Then again, you may not need to contact the other band. They may find you. Grand Illusion never contacted the original band for direct approval, but have had relatives of Styx band members see their show, and they have since become fans.

"Our position is we are not going to distribute Grand Illusion recordings of Styx songs, which would be a copyright problem," says Ron Henderson. "We are doing nothing but making a couple of dollars performing the Styx material on a local club level, and, if anything, promoting the original band's product. We don't perceive that Styx is concerned about a little fish like us."

Legally, tribute bands can perform anywhere that is licensed to have cover music. This is the case with Sheer Heart Attack, a band that, like every other contacted, wants to ensure fans know them as a tribute rather than a replacement.

"We are certainly not making much money from this, and actually are helping to promote and sell Queen albums," says Zukowsky. "We also raise money through annual benefit shows, auctions and raffles for the AIDS charity that was set up in Freddie Mercury's memory by the other members of Queen. We don't claim to have written the music; it is very clearly a tribute, and we're not misrepresenting what we do. It very much does matter to us that people see the intent behind what we do and that they don't think we are trying to be Queen, or replace them."

Current Tributes

On today's tribute circuit, at least in Southern California, most of the tributes are to Seventies rock bands, and a few Eighties acts, but that doesn't mean tributes to bands



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from other eras wouldn't work.

"Aren't there Sinatra impersonators in Vegas?" asks Sheer Heart Attack's Zukowsky. He has a point. There are tributes to Tina Turner, James Brown and Michael Jackson throughout Las Vegas, Tahoe and Reno. There was also a band covering Santana a couple of years back, and Bob Marley has been tributed many a time.

The tribute experience in rock clubs is not essentially different from the same ex-

perience in Vegas. It's really a similar thing, just geared toward a different age group. This tends to put both the audience and the performers in a unique and refreshing position.

"I think the cool thing about these bands is that both the band members and the audience tend to be on the same side of the fan fence," says St. Nick founder Robbie Rist. "So the joy of seeing it is the same joy as playing it." MC

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Cheap Trick

Robin Zander, the lead singer of this influential band, talks about Cheap Trick's roller coaster career, their less-than-amicable parting of the ways with Warner Bros., and their upcoming debut album on Red Ant, the new label headed by former MCA chieftain Al Teller.

By Steven Rosen



Cheap Trick in 1997: Tom Petersson, Bun E. Carlos, Robin Zander and Rick Nielsen.

There is an indispensible quality about the music of Cheap Trick, a permanence founded on hearty and arty songs, remarkably consistent performances, and a character facade which has carried them through a career spanning the better part of three decades.

The norm, nowadays, is a throwaway ethic, where a band produces one album, often times a mere single, and then disappears, only to be replaced by the next group of khaki-clad pseudo-rockers spewing their own inane gumball gospel. Certainly not all contemporary rock is bad, and, by the same token, neither was all of what this Rockford, Illinois-based quartet produced, good.

But of the sixteen or seventeen albums (this is a number even the band members fudge about) recorded by Rick Nielsen, Robin Zander and Bun E. Carlos (bassist Tom Petersson was absent for much of the Eighties), most of it was above average melodious rock, and much of it has settled into the grooves and tissues of our consciousness as representing something truly classic.

This is one band that has existed within and outside the day's musical margins. In 1977, Cheap Trick released its debut self-titled album amidst the screams of electric guitars, big amps and big hair. Twenty years later, the foursome has put out another eponomously-named record, a musical collection stamped with Nielsen's masterful blend of the bizarre and the ballsy to represent one of their best albums since the late Seventies releases of *Heaven Tonight*, *Live In Budokan* and *Dream Police*.

The seeds of their latest project, *Cheap Trick* (the band's first on Red Ant Entertainment, the new label led by former MCA head honcho Al Teller) were actually planted in March of 1994, with *Woke Up With A Monster*, their then-debut album for Warner Bros.

They had left their mothership, Epic Records, to create *Monster*, a somewhat uneven venture produced by Van Halen mentor Ted Templeman. Unbeknownst to them, Mo Ostin, the label's longtime chief, bailed ship soon after signing the group, and Cheap Trick was strangled by the merciless business tentacles of the industry. They had no one in their corner and the record floundered, went to life support, and died.

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Lead singer Robin Zander, recently in town for a few days to shoot a video and spread the word, talked about those dark days. "We made a decent record. It was a good record, but again, not all the songs on there were my choices. We released 'Woke Up With A Monster' first, but it was unfortunate we didn't get a chance to release any other singles off that.

"We were signed by Mo Ostin," he continues, "and right after the record was finished, even before its release date, he left the company. And when the guy who's running the show leaves the company, it can kind of leave you in the lurch. And the people who replaced him weren't that interested in our product."

The album, completed in 1995, was followed by a brief tour through 1996, then a month-and-a-half hiatus for writing new material. By the time the group was ready to actually enter the studio for their latest album, they had written upwards of 40 songs.

The eleven songs that ended up on *Cheap Trick* are delightfully crafted pieces, minimally orchestrated (one of the main objectives was to reproduce the material live without bringing in outside singers and keyboardists), lyrically insightful and humorous, and sung with a passion and intensity which has long been Zander's trademark.

"In the early days," recalls the blond vocalist, "Rick used to come in with songs finished, but that hasn't happened in recent years. Just lately we have more fun working together on songs; I think we get the best of all worlds that way. It usually just starts with one of us, a sketchy form of some kind, and gets passed on. We did a lot by telephone."

With Zander living in Florida, Nielsen residing in Chicago, and Petersson making his home in Nashville, a lot of the pre-production on the new album was done verbally. Ultimately, those 40 songs were whittled down to an A-team and then the band entered the studio. It was here, actually, where they truly learned the material, leaving the doors open for musical spontaneity.

The album, which is due out on April 15, was co-produced by Ian Taylor (The Cars, AC/DC, Psychedelic Furs). "We experimented in different styles and stuff," explains Zander, "but we never consciously made an effort to go the radio way. I think we basically feel that if it's gonna happen, radio has to come to us. That's the way it happened in the beginning—we didn't even know we were gonna get a record deal. We were just musicians in a band making a living. We played and toured for three or four years before we got signed. It was always, 'Let's please ourselves and see what happens.'

"In the Eighties, if the record company didn't think there was a single on the album, they would refuse your record. So you'd have to record somebody else's songs. That happened many times, believe me. There were some songs like 'Surrender' and 'I Want You To Want Me' that I knew would be big. 'Dream Police' and 'Voices' I knew. But I also had that feeling about 'I Can't Take It' [from 1983's *Next Position*

Please!, which never saw the light of day. There were quite a few songs that I thought would make it that didn't. I'm the worst judge of that anyway. I could never pick the right single."

Speaking of singles, the band recently released a version of the Move's "Brontosaurus" (along with "Baby Talk") on the Sub Pop label. In addition, the band's long-awaited four-CD box set, *Sex, America, Cheap Trick*, came out last year. And a tribute album, *Cheap Shots*, is due out this summer.

If you ask Zander what it all means, he merely says, "It's gratifying to know we've made a niche for ourselves in this business, because it's hard to do. And we have somehow managed it, but I don't know how. But, the song is king."

In fact, it's quite possible that other artists

could have cut Cheap Trick songs and had success on their own. Zander seems to agree, when he replies, "That's a very good compliment and an interesting thing to say. I agree totally.

"There are songs I wish we hadn't done and had given to other people. 'Can't Stop Falling Into Love' (from the 1990 *Busted* album) is a good example of one which should have gone to Rod Stewart. It actually did go to Rod Stewart. He demoed it, and wanted the song on his record, but our record company said, 'Well, why give it to him if it's such a great song? Why don't you guys put it on your record and we'll have a hit with it.' But it didn't work out that way. If [Rod] had the song it probably would have been Top Ten, but there you go." Such is life in the music business. MC

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Kelly Burgos

Contact: Artist Hot Line
412-341-1431
Seeking: Label Deal
Type of music: Triple A

Production.....	6
Lyrics.....	7
Music.....	7
Vocals.....	7
Musicianship.....	6
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: Soulful and passionate were terms that came to mind during the opener on this demo. From low-key textured numbers to boiling blues, Burgos takes you on a ride. This is an artist that is truly chasing her own muse. Luckily for this Pennsylvania resident, Triple A formats would swallow her up. A&R reps should make the call.



Nikki Smith

Contact: Artist Hot Line
310-657-6099
Seeking: Label/Mgmt./Pub. Deal
Type of music: Triple A

Production.....	6
Lyrics.....	6
Music.....	6
Vocals.....	6
Musicianship.....	6
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: In all candor, upon listening to this voice and seeing the photo, we thought we were judging a female. Actually, Nikki is a guy (whose influences happen to be "Pat Benatar, Blondie, the Pretenders and Linda Ronstadt"). Beyond the gender confusion, Smith is ready for a publishing deal, if not an artist deal.



Serious Jones

Contact: Artist Hot Line
310-915-2710
Seeking: Label/Mgmt. Deal
Type of music: Adult Alt.

Production.....	5
Lyrics.....	6
Music.....	6
Vocals.....	5
Musicianship.....	6
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: This former General Public associate shows a clear focus, and his proven songwriting ability shines through, as well. The only question comes in the vocal arena, and the only possible home for his reggae-tinged tunes is the Triple A format. He does demonstrate some commercially oriented melodies. Interesting.



Hummer

Contact: Artist Hot Line
617-924-1166
Seeking: Label Deal
Type of music: Rock

Production.....	6
Lyrics.....	5
Music.....	5
Vocals.....	5
Musicianship.....	6
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: These guys have a cool rock sound and no fear of picking up an acoustic guitar or two. The production might be overdone in places, but there is potential. They need to stay focused on their originality (instead of taking too much from the Beatles' *White Album*). Stick to what you guys do best, and *they* might come.



Nimbus Luna

Contact: Artist Hot Line
562-429-2903
Seeking: Label Deal
Type of music: Alt. Rock

Production.....	4
Lyrics.....	5
Music.....	4
Vocals.....	4
Musicianship.....	5
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: On the plus side, this group has a clear musical style, and they do what they do fairly well, with some often engaging songs. On the negative side, after you've heard it, you've forgotten it. The material is not quite there yet, and they could record a better sounding demo without spending too much more money. Keep working at it.



Shellie Cook

Contact: Artist Hot Line
702-452-6889
Seeking: Label Deal
Type of music: Country

Production.....	4
Lyrics.....	4
Music.....	4
Vocals.....	4
Musicianship.....	5
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: Cook doesn't write her own songs (at least not any on this demo). Unfortunately, her voice is only average, and doesn't possess the power or original phrasing that separates the women from the girls in Nashville. Cook may find herself some club gigs in her home of Las Vegas, but we don't see much beyond that.



Fag Rabbit

Contact: Artist Hot Line
714-894-1859
Seeking: Label Deal
Type of music: Punk

Production.....	3
Lyrics.....	3
Music.....	3
Vocals.....	2
Musicianship.....	3
Average	
1 2 3 4 5 6 7 8 9 10	★

Comments: Fag Rabbit plays punk straight out of the late Seventies heyday. This is mic swallowing vocals, relentless drumming and minor chord changes, but it really doesn't come across on tape. The intensity is absent, probably due to the poor recording, and overall there's nothing really here to make you sit up and listen.

SUBMISSION GUIDELINES

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

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

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Widespread Panic
Bombs & Butterflies
Capricorn

1 2 3 4 5 6 7 8 9 10

Producer: John Keane
Top Cuts: "Hope In A Hopeless World," "Happy," "Aunt Avis."
Summary: More than a decade old as of this writing, this groove band (ala the Allman Bros. or the Dead) has hit their stride with this powerhouse album that is filled with extended musical explorations that blend flawlessly with soulful perfection, especially on the future classic "Hope In A Hopeless World." This intricately talented sextet may have built their reputation on the road, but they have put all of their chops, experience and cohesiveness into the best album of their career, and one of the best releases of the year.

—Steven P. Wheeler



Alan Parsons
On Air
River North Records

1 2 3 4 5 6 7 8 9 10

Producer: Alan Parsons
Top Cuts: "Fall Free," "Blue Blue Sky," "Apollo."
Summary: While the man who gave us such Seventies classics as "I Wouldn't Want To Be Like You" and Eighties hits like "Eye In The Sky" and "Prime Time," has not had a gold record in more than a decade, his fans could care less. The engineer of Pink Floyd's immortal *Dark Side Of The Moon* has not been the same since his longtime partner, Eric Woolfson, left some years ago, but, as always, there is plenty for fans to enjoy and converts to discover. The topic on this album is the history of aviation, and there's a free bonus CD-ROM included.

—Charlie Ray

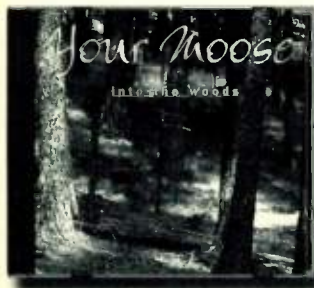


Veruca Salt
Eight Arms To Hold You
Outpost Recordings

1 2 3 4 5 6 7 8 9 10

Producer: Bob Rock
Top Cuts: "Volcano Girls," "Sound Of The Bell," "Straight."
Summary: Pompous critics may trash them, but with their Cheap Trick-meets-L7 irresistibility, who cares? This is hooky, metal-pop-driven riff rock with "na-na-na" chick harmonies that makes for some of the best female-led hard rock ear candy since the leather days of Joan Jett. Sure, it's predictable, but does it really matter? These guys and girls rock—pure and simple. That's what's really important, isn't it? The rest is just mental masturbation. Forget what you're supposed to like, pop this album in, and crank this sucker WAY UP!

—Paul Stevens



Your Moose
Into The Woods
Ascension

1 2 3 4 5 6 7 8 9 10

Producer: Mark Volman
Top Cuts: "Last Time," "Everything Right," "Reminisce."
Summary: A throwback to the simpler, folksy times of early Seventies pop, this acoustic guitar/vocal duo's melodies ring like light harmonic breezes with a twist of rock aggression. These clean-cut suburban twentysomethings' wistful lyrics mourn the loss of innocence while reflecting intelligently on the coming of age. A little more variety would help, but their beautiful vocal blend shines through. Volman (of Turtles fame) enlists some top session help in presenting an irresistible sound that's both retro, and hip by today's standards.

—Jonathan Widran



Nerf Herder
Nerf Herder
Arista Records

1 2 3 4 5 6 7 8 9 10

Producers: Joey Cape & Ryan Greene
Top Cuts: "Golfshirt," "Down On Haley," "Sorry," "Van Halen."
Summary: Arista is hoping that this punk-pop trio from Santa Barbara, California is going to be the one to end the label's humiliating rock slump. And with the popularity of their first single, "Van Halen," the band showed signs of being able to accomplish the previously mentioned deed. With this album filled with equally engaging and humorous odes, that success just might continue. They may only be popular for as long as Green Day was, but something's better than nothing for Arista's ailing Rock A&R Department.

—Charlie Ray



Venice
Born And Raised
Vanguard

1 2 3 4 5 6 7 8 9 10

Producer: Michael Lennon
Top Cuts: "Bad Timing Song," "Bring On The Next One," "Oh Yeah, Oh Well," "Circus In Town."
Summary: The Lennon family (Kipp, Michael, Mark and Pat) developed quite a devoted following with their engaging rock shows over the past ten years, that culminated in their one major label release in the early part of the decade. Unfortunately, the Seventies-styled rock album failed to catch on—through no fault of their own—and now they've focused on a softer acoustic sound, highlighting their unparalleled vocal harmonies. Fans will love it, although there are those of us who miss their electric power.

—Ernie Dean



Van Morrison
The Healing Game
Polydor

1 2 3 4 5 6 7 8 9 10

Producer: Van Morrison
Top Cuts: "Burning Ground," "The Healing Game," "Rough God Goes Riding," "If You Love Me."
Summary: The forefather of today's Triple A radio, in terms of the arrangement capabilities of the rock genre, has long forsaken his Seventies rock sound in favor of a much more traditional blues and jazz approach, but his pop licks are still very much in evidence throughout this subdued but upbeat affair. His vocal work is still beyond compare, and his musical shadings remain unbeatable. Van The Man is still in search of his muse, and on *The Healing Game*, he makes the journey a beautiful one, indeed.

—Ernie Dean



Kip Winger
This Conversation Seems Like A Dream
Domo

1 2 3 4 5 6 7 8 9 10

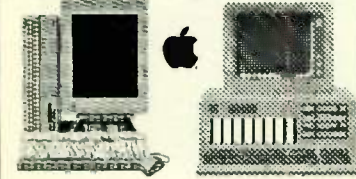
Producer: Kip Winger
Top Cuts: "Daniel," "Monster," "I'll Be Down."
Summary: The namesake of Winger (who released three metal albums between 1988 and 1993), makes his solo debut with this non-metal collection. While the results aren't exactly tailor-made for commercial acceptance in the Nineties, at least the former poster boy for Eighties pop-metal has grown away from the trendy sound he first made his name on. Actually, there's more Peter Gabriel and David Bowie here than Warrant or Poison. This is a moody adventure that is as surprising in its depth as his previous career was in its simplicity.

—Ernie Dean

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ROCK



Reset Records' Dennis Dragon and Ian Stewart

I caught a couple of interesting shows recently. The first was a stunning set by Lil' Elmo and The Cosmos at B.B. King's. This band, which plays mainly covers, still manages to make those covers their own, and they can really work a crowd into a frenzy—the dance floor was packed. Cover bands should take a good look at groups like this, and use them as a blueprint for success.

Discovery recording artist Corey Stevens recently played at the Troubadour, in anticipation of his upcoming album, *Road To Zen*. Based on some rough mixes that I've heard from the new record, it's even stronger than Stevens' debut album, *Blue Drops Of Rain*. While he has not totally cast aside his Stevie Ray Vaughn influences, which dominated his first album, Stevens' new material definitely has a more distinct sound.

I recently received three interesting CDs from Reset Records, titled *Locals Only Volumes I-III*. The compilations feature some of the cream of the crop of bands from Ventura, Santa Barbara and San Luis Obispo, and were produced by the genius team of Dennis Dragon and Ian Stewart. All of the cuts were recorded live in area clubs, and were also recorded on

video tape for a television show to help market the CDs. The program is currently being aired on cable stations throughout the three counties. Dragon and Stewart hope to expand this idea to different markets in the coming year.

Speaking of television shows, I caught a taping of the only blues cooking show around, *Cooking With Lenny*, which is aired over many public access cable stations (check your local listings for show times in your area). Lenny presents the best in local blues, along with some dynamite recipes for all kinds of food. The taping I took in included local outfit Blues Train, seared Ahi tuna, seafood pasta in a cream sauce, and a pear torte.

A great new independent album on the blues front is Brenda Burns' *A Song Away From You*, on Big Boss Records (P.O. Box 481153, Los Angeles, CA 90048). Burns is a singer with a massive voice and great songwriting talent.

Also out, in time for spring and summer, is Macola Records' *The Frogs Of Summer*, a collection of music with actual frog sounds used as a part of the mix. This collection includes "Y.M.C.A.," "Take Me Out To The Ball Game," and "Surfin' U.S.A." Something to tickle your funny bone. —Jon Pepper



Lil' Elmo

COUNTRY

Chris Gaffney seems to be everywhere these days. His recent four night stand at the Swallows, in San Juan Capistrano, was a major success. With quite a following behind him and his top notch band, the Cold Hard Facts, there is virtually nothing Chris can't do. It also looks like he may very well start doing a once-a-month gig at Jacks Sugar Shack. Bookers should contact Gaffney at 714-546-8774. And be sure to get his HighTone release, *Loser's Paradise*—great stuff.

With a major move back to traditional C&W music, there is a demand for expert steel players. While producers Marty Rifkin and David Pearl are always out there working, there are several other cats who rate right up there with Ralph Mooney. Mickey Wells, who is a permanent fixture in Larry Dean's band, the Shooters, is also available for session work and other gigs. He is an outstanding presence and an experienced player. Artistic to the core, contact Mr. Wells at 818-504-2646.

Also, Doug Livingston, whose regular duties with Gaffney's outfit keep him busy, is right up there with Wells. Doug can be reached at 213-650-7361. Another player with a lifetime of know-how behind him, this man of pedal steel does lots of side work, and recently recorded with Bakersfield royalty Bonnie Owens.

Looking for a qualified washboard man? The only player for that job is R.J. Simensen. Call 714-680-9967. You can see R.J. and his rubboard with the Cold Hard Facts. He's also played with Dave Alvin.

Former Hummingbird lead singer Jonny Kaplan has finally returned to L.A. He's completed his first solo CD and has a management team backing him in his efforts to attain a major label deal. Also, the illusive Mississippi Slim recently added his guitar expertise to the new Gary Rex Tanner project, *Feel the Heat*, which he helped produce.

Another outfit making waves sturdy and stable enough to surf a guitar on, is the Bakersfield band Billy Tulsa & the Psycho Crawdads. With interest from the big guns, you



Cisco

can expect to hear a lot from this pack of honky tonkers. And a local scene stealer, producer and talent is serious enough about them to consider producing them himself...stay tuned. Contact the Psycho hotline at 818-784-4947.

By the way, drummer Larry Mitchell is back in L.A., after a stint in Nash Vegas. Playing with Larry Dean, Mitchell cut his teeth working with Jann Browne and Heather Miles. Call Larry at 909-358-0545. He's very cool, and he's on Damion Gray's debut CD, which is stirring things up.

Trailer Park Casanova Paul Morris announced that Tony Redhorse is taking over standup bass duties for the TPCs. Neil Mooney also has a new lineup that includes another hot bass man, Richard Redmond, as well as Silm Evans on drums and Petey Peterson leading the way with his guitar. Both new lineups got a workout at a recent gig at Small's K.O., and both passed with flying colors.

Finally, look for the man and the band, Cisco, to come shooting out of our scene with a very loud bang. Joining Fresno native Cisco, who follows in the footsteps of Bakersfield great Roy Nichols—out of Fresno, and into the limelight—are Chris Lawrence, Jeff Roberts and most recently, Dwight Payne. Cisco is a great addition to the Bakersfield Revolution and, a man of outstanding character. Look for him to start popping up everywhere, sometime very soon.

—Jana Pendragon



Chris Gaffney and the Cold Hard Facts

JAZZ

Two great piano legends were featured at the **Jazz Bakery**, recently. **Fredddie Redd**, famous for writing the music for the notable early Sixties play **The Connection**, is a classic bebop pianist, who has not recorded often enough throughout his career. Teamed up with bassist **Tony Dumas** and drummer **Roy McCurdy**, Redd played with fire and creativity in his own voice, within the Bud Powell piano tradition. He really stretched himself during his lengthy solos on such numbers as "I'll Remember April," a dramatic "Round Midnight," a medium-tempo blues piece and a couple of originals. Exciting music from an underrated master.

Although not entirely overlooked, pianist-vocalist **Charles Brown** never became the commercial superstar that his talents deserved. However, after only a half-century of performing, Brown's mixture of blues swing, early R&B and blues-based ballads still makes for a very appealing blend, and his piano playing continues to improve through the years. Playing with his regular quintet (which featured consistently colorful solos from guitarist **Danny Caron** and tenor saxophonist **Clifford Solomon**), Brown's smooth yet emotional vocals and his exuberant piano were quite memorable. Highlights included two of his biggest hits ("Driftin' Blues" and "Merry Christmas Baby"), plus such vintage songs as "Is You Or Is You Ain't My Baby," "All My Life" and "Bad Bad Whiskey." Charles Brown is well worth catching any and every time that he plays in or around town.

Allan Holdsworth has long been a guitar hero. A brilliant player, whose roots are in rock but whose adventurous spirit makes



Allan Holdsworth

him an unheralded pacesetter in fusion, Holdsworth's recent—and rare—L.A. engagement filled **Catalina's** with prospective guitarists, all eager to learn. Using a guitar synthesizer in a trio with the electric bass of **Dave Carpenter** and drummer **Gary Novak**, Holdsworth's guitar sounded very much like a keyboard. His cool tone contrasted with his fiery ideas, though one might have wished that the material (mostly Holdsworth originals) was as strong as the improvisations. Still, it was great to see him play up close.

Many jazz fans seem to have forgotten just how brilliant a bop-oriented player altoist **Herb Geller** remains (probably because he has spent many years living in Germany). At **Chadney's** with pianist **Jan Lundgren**, bassist **Dave Carpenter** and drummer **Joe LaBarbera**, Geller's passionate ideas cut through the cigarette smoke and the enjoyable results were quite swinging.

Upcoming: **Catalina's** (213-466-2210) features the **Ray Brown Trio** with pianist **Geoff Keezer** and drummer **Greg Hutchinson** (through March 30), **Benny Green's Quintet** (April 1-6) and **Jerry Gonzales' Fort Apache Band** (April 6-13). The **Club Brasserie** (310-854-1111) hosts **Harold Land** (March 28-29) and **Red Holloway** (April 4-5). Finally, **Pedri's** legendary series of free Saturday afternoon concerts continues to popular acclaim. For more information on these ongoing events, you can contact Pedri's directly, by calling them at 818-289-0241.

—**Scott Yanow**



Freddie Redd

URBAN

The urban music community is still in a state of shock over the recent gang style "hit" on **Arista Records/Bad Boy Entertainment** artist **Notorious B.I.G.** Murdered at a party following the recent **Soul Train Music Awards**, the rapper's career reached superstar status after the release of his 1994 recording **Ready To Die**, which has sold over 1.5 million copies. As of press time, no arrests have been made in connection with the shooting, and many in the industry don't expect any to be forthcoming. A new two-disc collection from the rapper, entitled **Life After Death**, is in stores now.

Multi-talented producer and songwriter **Babyface** continued his current musical reign at the **Soul Train Music Awards**, where he collected the prestigious **Sammy Davis, Jr. Award**. However, **Columbia Records** artist **Maxwell** was the night's big winner, with three trophies for "Best R&B/Soul Single, Male," "Best R&B/Soul Album, Male" and "Best R&B/Soul or Rap New Artist." **LaFace Records** diva **Toni Braxton** was next, with two wins for "Best R&B/Soul Single, Female" and "Best R&B/Soul Album, Female." **Teddy Riely's** hip-hop group, **Blackstreet**, and Cincinnati-based rappers **Bone, Thuggs N' Harmony** each picked up one award, while legendary performer **Curtis Mayfield** received the **First Annual Quincy Jones Award**.

A superstar lineup of urban talent recently converged on the **Hit Factory** in New York, to record "Every Nation," the first single from the forthcoming **Arista** album **Red Hot R&B**. Slated for spring release, funds from the project will be donated to organizations in communities of color which lend support to children and families living with HIV and AIDS. Produced by **R. Kelly**, "Every Nation" features **Mary J. Blige, Lauryn Hill, Monica**



Notorious B.I.G.

and **Tony Rich**.

Delicious Vinyl recording group **Born Jamericans** have hooked up with **FM Productions**, joining a growing number of hip-hop artists who are encouraging America's youth to stay in school. The "Stay in School" program gives kids the opportunity to meet artists and entrepreneurs who magnify the importance of formal education. Artists involved with the program share their experiences and work to dispel the myths that surround being in "the biz." Born Jamericans (whose new album, **Yardcore**, is due in stores on April 29) join the ranks of such artists as **Nonchalant, Immature** and **Da Brat**, all of whom are expected to participate in the nationwide program.

You can add actress/singer **Cree Summer** to the list of emerging artists who are about to hit the music place with "alternative soul" styling. Possessing soothing but strong vocals mixed with a high energy presentation that is wild and passionate, Summer is the best kept secret on the local urban music scene. Do yourself a favor, and check her out.

—**Gil Robertson**



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CLUB REVIEWS



Michael Denvir: Philosophical and introspective.

Michael Denvir

The Crooked Bar
West Hollywood

Contact: Artist Hot Line: 213-876-0871

The Player: Michael Denvir, vocals, guitar.

Material: Philosophical and introspective in many ways, Denvir manages to get to the core of his feelings without too much fanfare. Almost country at times, many of his songs deal with the well worn themes of a broken heart, infidelity and love lost, but not forgotten. "Baby, Bye Bye" was very effective and assertive in a mellow way. Other songs, though, dealt with junkie-folk themes, that Denvir has either experienced or observed. He mentioned that his idol is Bob Dylan, and Denvir does have a way with words and a smart song-writing approach. But sometimes his heroes are very nearly mimicked instead of emulated—he hasn't quite gotten his own style down pat just yet.

Musicianship: If you'd closed your eyes, you'd have thought James Taylor was in the room. Denvir's vocals are not only reminiscent of Taylor's, but almost identical, except when he sounds like Dylan. He was most effective when he broke out of the idol mode and came across with a rougher, more guttural vocal than he generally displayed. But whatever method he chose, his vocals never detracted from the song, even when they sounded like somebody else's. His guitar chops had no surprises, but no disappointments, either, as he plays direct and straightforward, just like his influences. There really is nothing to fault his musicianship about—it's solid and tight, though one might have wished that he'd break loose once in a while. He did show brief glimpses of what he could do, but then fell right back into the tried and true routine.

Performance: The Crooked Bar was the perfect venue for Denvir—small, intimate and filled with friends. He's a poised and confident performer, who's a good fit in a small room or coffeehouse. He doesn't move around at all. He did talk between his songs, telling a little bit about them, and a little about himself. For this gig, though, he was way too obsessed with his new haircut, and kept mentioning it over and over—even though it was obvious that he had recently shaved his head. It didn't seem to bother the crowd, who knew his songs and let him know it.

Summary: This is an artist who's an extremely talented songwriter. However, his delivery needs some work if he wants to make his own mark. He relies too much on the styles of Dylan and Taylor to make the songs his own. The songs are Denvir's, but if you didn't know it, you might think they were covers. He should consider listening to somebody else, because he is a very good writer and an easy-going performer. He has no reason to fear exposing himself anymore than his songs already do. When he finds his own voice with his material, he'll be on his way.

—Bernard Baur

Insomnia

The Roxy
West Hollywood

Contact: Meredith Day: 619-944-1101

The Players: Micah Rabwin, vocals, guitar; Willie Chambers, guitar, bass, vocals; Sean Oglivie, guitar, bass, vocals; Peter Vilotti, drums.

Material: Insomnia is one of those bands that is still finding its own voice. At times, the material this band plays sounds fresh and original and suits them just right. Then the very next number will sound de-

rivative and like a hundred other groups. In particular, there was one number that sounded like it had been written in the No Doubt/sublime school of songwriting, and it did not fit the set. However, there were several songs, particularly the last song of the set, that really used all of the group's advantages to their best effect.

Musicianship: There were some technical difficulties the night of this show, but the band handled them like pros, just plugging along as best they could. Rabwin handles most of the lead vocals, and while not a sterling vocalist, most of the good songs used his harsh voice at its best, in a raw and angry way. Oglivie handled the vocals on the last song, and showed that he is also a capable vocalist, as well as a surprisingly talented guitar and bass player. His stinging leads on the guitar kept the notice of the technical problems to a minimum. Chambers is also a good guitarist and a solid backup vocalist, while Vilotti is a very good drummer, holding down the rhythm end of the music with a steadfast hand, and even playing an impromptu drum solo in one of the equipment-related breaks.

Performance: While equipment problems are always frustrating, Insomnia handled theirs with a pretty good sense of professionalism, just making the best of it and going on. One hint, though: sometimes if you don't mention the problem, the majority of the audience will never notice. Other than that, these guys have good stage presence. There were even outbreaks of dancing in the crowd, always a good sign.

Summary: This is a good group, heading down the right road, establishing themselves both as musicians and as songwriters. It will be interesting to see where their path takes them. —Jon Pepper



Insomnia: Still finding their own voice.



BOB GARDNER

Brave Ulysses: Triple A that still sounds fresh.

Brave Ulysses

Galaxy Theater
Santa Ana

Contact: Artist Hotline: 818-504-6731

The Players: Jeanne Ciampa, vocals, guitar; Griff Peters, guitar, vocals; Wes Weswehmiller, bass; Joe Travers, drums.

Material: Brave Ulysses is a Triple A band with a sound that has a lot of influences, but still manages to sound fresh. Most of the songs are written by Jeanne Ciampa, and, like a lot of Triple A music, they are lyrically driven. That is not to say that they are not interesting musically, because they are, but the lyrics are the part of the music that you'll remember later. These are songs about nights together, nights apart, and what happens after it's all over. These are songs about the jobs we all work to stay alive and end up hating. These are songs that could represent any number of people's lives, and probably do.

Musicianship: Ciampa is a good vocalist. The only problem is that, at times, she strains her voice in ways that are not the most appealing. Sometimes those notes are just not worth going after. Ciampa also plays a steady acoustic guitar, which was acting up technically the evening of this show. Griff Peters is a very good guitar player, with solid solos, and he is rooted very firmly in this music. Wes Weswehmiller on bass and Joe Travers on drums lay down a good rhythm and keep the set moving along at a steady pace. While all of these musicians are very good, there are no real virtuosos here, but with this

kind of music, there don't have to be.

Performance: Ciampa has very strong stage presence, and made the best of a slight problem with her guitar and the amps. She is very open, as if she is sharing a piece of herself with the audience. This is what made the set really special, as it identifies the music as hers. This is music that Ciampa owns and is allowing the audience to take a good look at. That kind of sharing can be very endearing. The rest of the band seems happy to follow Ciampa's lead and just sort of let her take the band where it is going to go. And for this kind of act, that's good.

Summary: Any problems aside, this was a very solid set by a well-rounded group of musicians. The songwriting was strong and the performance was engaging. This is a band with a good sense of themselves and the music they play. Hopefully their CD, which they are currently in the studio recording, will capture these elements.

—Jon Pepper

Corday And The Curious

Jack's Sugar Shack
Hollywood

Contact: Envy Records: 714-998-3783

The Players: Jennifer Corday, vocals, guitar; Rick Weller, guitar; Robby Trujillo, bass; Kyle Zeiler, drums.

Material: Most of Corday and the Curious' material is written by Jennifer Corday, a fine songwriter with

a strong lyrical sense. She has crafted some very good songs about a number of different problems that plague all of our lives. The nice point about these songs is that they inform and emote without sounding preachy or overbearing. These are songs to identify with, not to be lectured by. The music is a very good example of some of the good music which falls under the Triple A banner. It is interesting, with many different elements. At times, it sounds folksy and sweet, while at others it is rocking with a pounding beat.

Musicianship: Corday handles all of the vocals, and her voice is very good. Since she writes her own material, she doesn't stray outside her range that much, and she uses her strong voice with great results. She is also a good acoustic guitar player, but the acoustic guitar is sometimes lost in the mix. Weller is a very good lead guitar player, who can play solos that sting or soothe depending on the mood of the music. The rhythm section of Trujillo on bass and Zeiler on drums is very solid, allowing the vocals and the lead guitar to carry the melodies, and not overriding them. They also lay down a solid beat that doesn't waver.

Performance: Watching Corday and the Curious is a very close experience. Corday, herself, took several cordless trips out into the audience, and allowed the crowd a chance to get a good look at her playing. Also, the band talked quite a bit to the audience members, who were not afraid to answer back. This was a fun show with lots of hip and humorous references in it. This is definitely a good, entertaining band, that knows its way around the stage.

Summary: Corday and the Curious have a large following in the Orange County and Long Beach areas. It will be a test for them to re-establish themselves in the Los Angeles club scene, but this is a band that seems up to the challenge. They have strong material, good playing and a good stage sense—all of the elements needed for success.

—Jon Pepper



BOB GARDNER

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CLUB REVIEWS



The Missioniriez: Pop-oriented reggae with sing-along books.

The Missioniriez

The Whisky
 West Hollywood

Contact: Anna Taumoepeau: 310-312-9900

The Players: Osi Afu, lead vocals; Ven Kefu, bass, vocals; John Malimali, percussion, vocals; Tevita Netane, drums; Selupe Sekona, guitar; Kauhea Taumoepeau, keyboards.

Material: Over the years, the real roots of reggae music have diminished and become more mainstream, combining reggae rhythms with hip-hop, dance, rock and pop. Within those mixes, that trademark reggae groove has become smaller and smaller, to the point that it's almost been lost completely. As if to emphasize this point, the Missioniriez began their set with a medley of reggae favorites, including Bob Marley's "I Shot The Sheriff." They then proceeded to play their version of the genre, which is more pop-oriented with sing-along hooks. In fact, it would be fair to say that The Missioniriez are to reggae what the Boston Pops are to classical music. They make it very accessible for all, but it's not the real thing. Bob Marley they aren't; Maxi Priest, maybe. But if you like your reggae sugar-coated and easy to swallow, then this is the group to see. The original material they did play, when they weren't doing cover after cover, was easy enough for any audience to accept. However the "poppieness" of it may turn off the purist.

Musicianship: The band's basic musical abilities are competent, but they didn't do anything challenging to test themselves. And, notably, they were a notch below the other groups that played "Reggae Night" at The Whisky. Their

frontman, Osi Afu, does have a formidable voice, though, and kept the music flowing and interesting with his stage presence. The other members covered him well enough, but didn't seem as if they were into this gig. Although they all played fine, no one was outstanding except for what they didn't do. The drummer really needs to kick it up a few notches to give a stronger back to the music. Taumoepeau, on keyboards, did have several good moments, but not nearly enough. For some reason, the whole group seemed tentative, and obviously needed a jumpstart. It was only when they fell back into the comfort of covers and played a few Bob Marley tunes that their music came to life.

Performance: This is one area in which they showed some promise. But most of the credit has to go to Afu, who roamed the stage like a lion king, encouraging the crowd to get into the songs. He gestured and talked a lot, intensely pacing back and forth like a caged animal, and that projected very well into the audience, who responded well to him. Good thing too, because no one else onstage did anything to engage the crowd at all! It was solely left to Afu, who did an effective job, though he shouldn't have had to do the job alone.

Summary: Now, I saw the gig and I still don't know if this is essentially a cover group or not. They profess to be originals in the true spirit of reggae, but they did at least as many—if not more—covers as originals. It's confusing. They really should decide who they are—a pop-reggae band or a cover band. Either way, they do offer a good introduction to the music, if you need Reggae 101. But if you're looking for something heavier, you certainly won't find it here.

—Bernard Baur

The RedHot Blues

House Of Blues
 West Hollywood

Contact: Artist Hot Line: 818-773-3731

The Players: Dave Shafran, vocals, guitar; Junior Lee Klegseth, guitar, vocals; Louie Allen, bass; Reid de Fever, drums.

Material: The RedHot Blues are very aptly named. This contemporary blues band has joined the blues explosion that's been taking place throughout Southern California. They blazed out of the gate with the rocker "Walkin' Shoes," and when they say "If you ask me to choose between you and my guitar/you know you're gonna lose," you'd better know that they mean it. They did some nice covers, including Robben Ford's "Start It Up!" but where they really came into their own was on their originals—these were definite crowd favorites. The title track of their first CD, "Since You Moved Out," really managed to capture that empty feeling of a breakup's aftermath. The slow burn of "One Bottle" is as good a remedy for heartbreak as the whiskey in the song, and when Klegseth scaled the frets from high to low, your emotions couldn't help but go with him.

Musicianship: The core of the band is comprised of Shafran on vocals and Klegseth on guitar, and these partners are well suited to each other. Shafran's vocals were packed with so much emotion, it sounded like his chords were going to shatter at any moment. Klegseth's guitar work was not only technically outstanding, but he really connected emotionally with the audience through his guitar. The rhythm section of Allen on bass and de Fever on drums gave the two frontmen an interesting and solid backdrop.

Performance: This band has been paying their dues by playing clubs every chance they get, and the payback is a quality live show. There is a tangible intensity in the performance style of both Shafran and Klegseth. Each man is able to say volumes with their own particular instrument. The excitement of the audience tended to peak during Klegseth's solos, judging by the yelps and howls from the medium-size crowd. The boys were able to keep the energy level high through the set.

Summary: The RedHot Blues is the kind of band that is able to bring blues to the masses, not just to hard core blues fanatics. Their music rocks hard enough, and incorporates enough other musical elements to give it a potentially widespread commercial appeal. With blues clubs sprouting up all around town, there should be plenty of opportunities to catch this band live, which is the best way to hear the blues.

—Amy DeZellar



The Dragons

Spaceland
Silverlake

Contact: Mario Escovedo: 619-682-3085

The Players: Mario Escovedo, lead vocals, guitar; Steve Rodriguez, bass, vocals; Ken Horne, lead guitar, vocals; Jerrod Lucas, drums.

Material: There are two ways to look at this band: either they are hopelessly retro or they are bringing back timeless elements of a sound. The Dragons sounded a lot like those Seventies glam-punk bands, The New York Dolls and Hanoi Rocks or even the Ramones or the Rolling Stones. Yet, through fresh songwriting and roaring thick guitars, they managed to belong right here, right now. The big riffs and the drum kick got me right away, and vocal phrases like "I'd rather trip than slow down," "I'll buy you drinks, I'll drive you far/I'll take you there, I'll get you high," or "Adios Mexico/got a lover that ya never know/it's adios Mexico," have a universal party appeal.

Musicianship: The group's musicianship is extremely solid, though this should be no surprise considering frontman Mario Escovedo's background. His dad, Pedro, is a legendary drummer, brothers Alejandro and Javier were in the True Believers, and his sister is Sheila E. Also, lead guitarist Ken Horne was Johnny Thunders without heroin. He's a master of the simple but raging punk lines and solo. He constantly threw out huge riffs and shook his head madly to the beat. Drummer Lucas and bassist Rodriguez stood up right alongside the wave of guitars. The song "Fade" really brought these elements together—starting off slow but strong, the drum beat rose and then boom—guitars laid solo upon solo with Escovedo, Rodriguez and Horne singing together in an anthemic fashion, "Fade away, fade away with me."

Performance: The Dragons looked like a rock band, with tight pants, bowl haircuts and tattoos. The look of the band is an obvious indicator that these guys belong playing rock & roll. Rodriguez and Horne are good looking guys, who have the skinny man, rock swagger thing going. Horne, especially, was the perfect slouching axeman. As a group, they had a few priceless moments onstage. Escovedo, Horne and Rodriguez did perfectly choreographed Chuck Berry skipping backward steps during "Adios Mexico." Rodriguez also sang a campy version of Joan Jett's "Bad Reputation." The problem with the Dragons was a lack of confidence. In between songs, Escovedo seemed a little nervous about playing in Los Angeles, (The Dragons are from San Diego), and in general their performance lacked the as-

sured quality of the music. They need a bit more of: "Dammit, we're good and we know it!"

Summary: These guys are close to creating something real special. The songs were there, the music was there and the feeling was there. Although one of the most appealing qualities of the Dragons was the unpretentious nature of the band, I think they need to add a touch of arrogance to the mix. So what if they're doing something that's been done before? The Dragons are doing it now, their way. Perhaps they could learn a little from a retro band with attitude galore like Oasis. It's a competitive business, and a little ego backed up with a lot of talent can go a long way. —*Jamie Tierney*

John "Juke" Logan & The Chill Aces

The Derby
Los Feliz

Contact: Artist Hot Line: 818-980-8788

The Players: John "Juke" Logan, vocals, harmonica, piano; Brenda Burns, vocals, guitar; Rick "L.A. Holmes" Holmstrom, guitar; Gregory Boaz, stand-up bass; Dennis Kenmore, drums.

Material: Whether you want to call it blues, swing, boogie woogie, jazz fusion, or just plain old rock & roll, Logan's music is always cool, classy and very catchy. The material has a traditional Fifties roots style that's powerhouse delivered into the Nineties. The lyrics may be country simple, but the music played by this group is complex and sophisticated. The feel of the material is probably more important than any message or story in a song—at least when Logan is fronting the vocals. When Burns takes over, the feel and message combine into a warm blue silk. Fun songs, sad songs, light songs, work songs—they explore the gamut of themes. It's impossible to spotlight any one song which stood out

from the rest. This group has the highest consistency in their selection of material as any you're likely to see. But does it move you? Well, if the dance floor got any more crowded than it was, they'd have been violating the fire codes.

Musicianship: There were some genuine standouts here. The group members, both as individuals and as a whole, are pros with loads of experience. There is not a dud in the bunch, but three of them rose above and beyond the occasion. Holmstrom, on guitar, was drop-jaw phenomenal. His old time Les Paul playing style—with his hands almost touching—and his casually cool demeanor, produced sounds that could take you to heaven, though he was only standing in for the night, as he does now and then. Burns was reminiscent of Bonnie Raitt at her best. When she takes front-stage, it's soul touching, and a nice change of pace. But it's Logan who runs the show. He looks a little like Jerry Lee Lewis, and his intensity easily matches him. He can do it all, but it's his harmonica playing that can stop the show and throw the crowd into a frenzy. This man can play. Hunched over, hands to his face and sweat pouring down, you would have thought he was possessed. Intense, moving and talented—this is how music should be played.

Performance: This band not only moves you, it grabs you and shakes you to the core. There's no escaping it and you can't sit still. In fact, if the Derby had feet, it would have been dancing. The players are obviously all friends, and their camaraderie extends to the audience. They play off each other perfectly, and they know each other's moves, taking their solos and falling back into the groove. It's oldtime rock & roll, and Logan is certainly a throwback.

Summary: If you're in the mood to see some real pros play, or if you just want to see something different from the usual club-fare, then trek on down to the Derby, where "Juke" Logan & The Chill Aces have a regular gig, every Tuesday night. You won't be disappointed.

—*Bernard Baur*



John "Juke" Logan & The Chill Aces: A throwback to Fifties rock & roll.

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- 1) State the category # where you want your ad to appear.
- 2) State your ad in 25 words or less. (Please remember to spell equipment & band names)
- 3) 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.

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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



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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.

DISPLAY ADS

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Disclaimer: Always be vigilant of people attempting to make a "last hand" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, as all year are conducted by a dishonest or "shady" operation, give us a note informing us of the details. No please calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right not to publish ads that we declare are in poor taste, or do not fit our guidelines.



EQUIPMENT

2. PAs & AMPS

- 2 Carvin 4x12 slant cabinets. \$250 ea. obo. Xlnt cond. 818-843-2121.
- Acous bass amp 125 RMS pwr, cabnt w/15" JBL spkr. Used w/Frank Sinatra. \$400. 818-990-2328.
- Grate 125 D acoustic guitar amp. Brand new, \$600. 310-470-4058.
- EVB115 bass cab in mint cond. New model w/xtntd low freq repons. \$295. 818-563-2787.
- Fender Supr 60 combo amp. Chnl swtichng w/reverb. Xlnt cond. \$400. 213-920-7645.
- Fender Vibrolux reverb amp. 1969 silvrface model w/colawtch & cover. JBL spkrs. \$600 obo. Gary 213-525-1996.

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- Lee Jackson 100 wr, all tube head, as used by Paul Gilbert & Zach Wild. \$400 obo. 818-985-8601.
- Marshall 30th anniversary 3 chnl amp. Inclds Marshall ft switch. \$1100. 310-397-7111.
- Marshall 100 wr head w/Bogner modifctn, Bogner Tubes, fx loop. \$450. 818-796-1647.
- Peavy Classic 50 - 4x10. Like new \$600. 213-934-3041.
- Roland Jazz Chorus 120. Xlnt cond. \$550. 310-546-6360.
- Roland JC120. \$450. 213-957-9404.
- Vox AC 30 w/ft case. \$1200. 213-957-9404.

3 RECORDING EQUIPMENT

- Akai MPC-60 rffecctfve snds, 1009 of snds to choose frm the lste. loops. \$1200. Timothy 818-219-2668.
- Complt home 8 trk stud. Evrything you rd to make killer demos. \$2200. takes all. Hal 818-787-7944.
- Fostex B-16 16 trk recrd. grt cond. A steal @ \$1375! 818-769-1525.
- Fostex B-16 16 trk recrd. Low miles, xnt cond, incl service & owners manuals. \$1495. 818-709-6068.
- Line mxr w/14 inputs in only 1 rack space, plus full MIDI automatin. Met sell ASAP. \$175. Also, DAT recdr, Sony DTC-690. \$425. 818-753-5635.
- New Ampex 499 2" tape. Sessions cancelled. Buy 7 tapes @ \$100 ea., get 8th tape free. 310-204-4055.
- Sound Craftsman 3rd octave, graphic equalizr. Grt for final mastering. Also Valley People limtr, comprsr, DSr. 818-382-7931.
- Tascam 38 8 trk 1/2" reel to reel. \$725 obo. Studio Master 16x8x2 mxr \$1125 obo. 714-895-1996.
- Tascam TSR-8 w/M-1508 mxng brd. Less than 8 hrs use, xnt cond. \$1500 obo. Rick 213-461-9592.

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EQUIPMENT

4. MUSIC ACCESSORIES

- 1980 Yamaha D-50 bass amp. 50 wts. Snds grt. 1 owner. \$250. 213-857-7420.
- 2 ABS light cases. 1 purple, 1 green. \$150. Johnny 213-656-5115.
- 2 Hill Sound Mix 24, 24x4x2, 4 aux. Xlnt cond. \$1800 obo. 818-843-2121.
- 60s Fender jazz bass case. Fits Precision bass as well. Case only. Blk Tolex w/Fender logo underhd. \$100 firm. 818-902-1084.
- MC Hammers wardrobe. Evry outfit he wore at music awds, concerts. Sequenced, razzle dazzle. \$13,000 15 wardrobe fit cases incld. Steve 818-771-1003.
- Mesa Boogie 16 spce shock mount rack on wheel incld drawer. \$350. 310-397-7111.
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- Pick-ups 2 Les Paul humbuckers. \$30 ea. 1 PAF DiMarzio humbucker. \$25. Nancy 310-396-6966.
- Samsung gult wireless system. In great cond. \$125. 310-674-7694.
- Shure L series Mark 8 diversity wirelss mic system. Nvr used. \$450. David 213-462-8740.
- Tour bus for sale. Brand new engine & trans. Set up for 8 pssngers, sleeper, & cargo area. 1987 Ford. \$9950. Mike 818-562-6660.
- Wanted 20 - 24 spce carpeted rack. Pref casters & doors. Also wntd, 6 spce carpet rack w/doors. Ken 818-352-9728.

5. GUITARS

- 1950s Magnatone lap steel gult. Gd shape. Asking \$125 obo. Phil 310-798-5461.
- 1968 Fender Telecaster. Blond fnsh. Maple fngbrd. 98% orig. Xlnt cond. \$1800. 818-761-0456.
- 2 Funky mongrel Fender guits. Telecaster \$275. Stratocaster \$325. Both are vry heavy & not orig parts. No cases. Gary 213-525-1996.
- Carvin elec gult lks like Les Paul. \$300 w/case. Fender 12 strng acous. \$200. 310-396-6966.
- Fender Strat \$250. 213-957-9404.
- Fender Stratocaster made in USA. Cream w/rosewood fngbrd. Showrm perfect. \$450 obo. 310-372-7455.
- Gibson Les Paul II gult. Xlnt cond. Blk fnsh. Asking \$500. 213-920-7645.
- Gullid white bodied acous/elec. \$850. 213-957-9404.
- Hagstrom bass. black Les Paul, gd shape. All org w/gig bag. \$375 obo. Phil 310-798-5461.
- Ovation elec/acous apple body, brand new w/case \$600. 818-966-3733.
- Rickenbacher John Kay Stephenwolf ltd edition w/cert, showrm cond, w/case. Incredible action & active electronics. \$2900 obo. trd for digit equip. 310-372-7455.

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10. DRUMS/PERCUSSION

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12. TRADES/FREEBIES/ETC.

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•Guit wrtd for alt band. Inft: Beatles, Jane's, Todd 213-436-0906.
•Guit, GIT grad & formr GIT tutor sks FT wrking top 40 or cover band. Mike 213-876-2076.
•Guit, over 15 yrs exp sks wrking sits. Casuals, clisc rock band, etc. John 818-382-7944.
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*Bass plyr id voc avail. Pro attitude, gd equip. Willing to tour, have passport. R&B, blues, rock, reggae. 714-740-1584. Pgr 714-444-6781.
*Bass skng hvy, aggrsv, demanding band. All infl. Srs only! Silvrk area. 213-662-1852.

MUSICIANS AVAILABLE

*Bass sks truly happening band or sit. Funky to chunky Brian 818-762-0524.

*Basscellist/voc avail for pro sit. Cool snd & vibe. Pop, rock, folk, progrsv. Peter 818-906-2926 or cellpete@aol.
*Bass/voc/sngwrtr avail for showcases, sessns, casuals & orig pop rock proj w/radio potential. Have asstd baas, xint gear & vox. Phil 310-796-5461.

*I play bass like JP Jones, P McCartney, J Jamerson. If you have a grt band call 213-980-7891.

*Pro bass 12 yrs intrnat'l tour & recording exp. Artist endorsements. Sight reads, string image, quick study. Signd band, paid sits only. Steve 310-543-5099.
*Pro bass 20 yrs exp. lknng for studio & CD proj. 818-344-8306.
*Pro bass avail for signed acts only. Lv msg. 213-208-1337.

*Pro bass string bkng vocs, grt gear, sks signed band, paid sits. Killer groove, vry creatv, responsible team plyr, extvns credits. 310-826-2093.

*Pro rock bass avail for sessn & showcng work. Maj recording credits & tall, yng image image. Srs pros only pls. 818-382-2805.

*Yng versil elec bass avail for paid gigs. Rock, pop, alt. 310-446-6854.

15 STRING PLAYERS AVAIL

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*Keybrdst, sngr sngwrtr w/2 albums avail for band w/maj label deal. 818-342-3100.

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*Pianist sks prof, Bach to rock reader, Norstrom reference, SGI member, Renais. Moon 818-766-0816.
*Pianst wntd to form acous duo w/sngtr/guit. Orig mater. Sincere & open mindd pls. Infl REM, T Amos, Chopin, Maya Angelou. Dennis 213-735-6363.

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Drmr avail for pro band. Hard hitting, straight fwd style. Studio & stage exp. Dark & hvy snd & image pref. 714-563-8433
Drmr avail. All styles. Vry gd chops. Gd recrdng & touring exp. 27 yrs old. Lkng for proj w/deal or future. 818-907-6434
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Drmr perc avail is pro, expncrd, w/maj label touring, recrdng, lrg shows. Sks estab band or artist w/mgmt, legal &/or label instrt. 818-759-6696
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Drmr w/stage & studio exp in all styles. Strng groove & chops. Top of line equip. Pro sit only. Ron 818-999-2945
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Veteran drmr lkg for band w/outstndng horn sect & bass for ultimt grve band. Total pros only. Pete 213-464-6257
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70s fanatic lkg for band w/talent & image. Zep, Humble Pie, Stones, etc. 213-980-7891
Attrctv fem voc avail w/strng R&B, pop, & hiphop infl sks work, tours, sessns, recrdng deals, sits. Also avail for gigs. Pro voc. Robbie Lynn 909-242-0185
Attrctv fem voc lkg for work. Demos, recrdngs, album pros. No travel. Styles pop, R&B, top 40, & gospel. Tara 213-624-3841 ext 1010

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Fem sngr swgwr w/p hat voc & lots of material sks vry muscians to showcase alt music for record compny. Lisa 310-206-9823.

Fem voc w/fresh country snd sks country band. Sng id & bckgrnd. Grt stage pres. Infl P Loveless to P Montana. Tina 818-788-3935.

MUSICIANS WANTED

Fem voc w/soufl pwrfl blues vox skng pro band. Infl SFVaughn, Etta James, KWShepard 818-685-6546. Frntman w/commitmt, image, style, & trand voc technique. Wnts to auditn wall/rock band. Srs only. Bowie, TheThe, LiveRocks. Michael 310-550-6128. Honky-tonk harlot sks real McCoy's that pick, spit, twing, & sang Tear-jerkin, tall-waggin, knee-slappin origs & standards. Druks & divorcees welcome. 213-871-8687.

Korn, Tool. James 818-563-2966. Ld sngr gutt avail to join full fledged 90s rock band. Strong vox, strng gutt, 90s image, 90s writer, srs only. Tyler 213-651-1954.

Ld voc avail fem w/male style vox, exp in touring, recrdng, & swgwrng. lknng for proj w/labl intrst only. Tyler 213-651-1954.

Male id voc. World class talent. Vry pwrfl sks blues, or blues rock band. Infl Greg Allman, Jack Bruce, Paul Rogers. Also avail for demos. Nathan 818-243-2696.

Male pop sngr avail for demos & sessn work. Have talent, exp, & range. Pop, R&B, country, foreign lang. G Michael snd alike. Steven 213-876-3703.

Male pwr vox avail for band sit. Not much pro exp, but image, desire & fresh attitude. Dance, pop, rock, alt, retro, spiritual. 213-660-4727.

Male voc avail for demos, showcss, & sessns. Both classic rock, traditl R&B, & blues. No disco. 213-463-8963.

Male voc sks compit cover band only. Wrking or soon to be Paid gigs only. HR & alt. Have tape, exp, & pro equip. 213-526-2979.

Male voc. I possess a beauty of snd & falsetto range. acquirng immediate notice. Avail for swgwrns, demos, sessns. Anthony 909-886-0207.

Male/fem voc avail to join/frm dark moody proj/band. Wake 310-399-4649.

Mr Voice sks band, or pieces of Infl S'Garden, AIC, Nirvana, too many to list. 818-385-1291.

Pro fem sessn sngr. Evrything from entry to funk. Paid prjs only. 7 yrs exp, no sight reading. Last minute calls OK. 310-667-8840.

Pro voc swgwr lyriscist lknng for estab orig commercial rock band. Perfmg & recrdng exp. Infl. Paul McCartney, Collins, Perry, Anderson, Mercury. Robert 714-937-5424.

MUSICIANS WANTED

Pwrfl male tenor, baritone avail for recrdng sessns. Paid prjs only. Lv msg. 818-382-1988.

Sngr sks grt lknng muscians male/fem for orig pop super group. Infl Duran, Heart, GoGos. Call to hear a song 24 hrs. 818-754-4296.

Sngr/frntman lknng for gutt or band in the 310 Straight lwd R&R. Determination to be the biggest. Not frm LA. 310-577-0244.

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Top fem voc avail for demos, tours, spec proj's. All styles. Id & bkup. Call for credntls & pics. Srs only. Stacey 310-282-1601.

Total pro fem sessn sngr for jngle, demos, etc. Frm classic to entry to rock. My vox will sell it. Paid sits only. Deb 310-281-8113.

Voc avail for sessns, demos. Wide rnge, many proj, much expncr. Most styles. 310-289-4734.

Voc swgwr vry srs about lyrics & music. Lknng for band or gutt plyr to collabw. Hve own material. Now recrdng. Jeff 213-969-9680.

Vry exp in studio avail to recrd. Meeting music people is how I get paid. All accus & rock styles. Pgr 818-329-7959.

Voc, gutt, swgwr sks other muscians to collab on Beatles style material. To ply sm gigs in clubs. 714-899-1355.

Vox like Bonni Scott, Steven Tyler, skng band, age 20-25. Snd tape. Pete 1305 Ocean Front Walk, Apt 206, Venice. 90291.

21 VOCALISTS WANTED

70s Kiss 80s Crue 90s vry boring. Vrstle flxible showmnd ndd for big snd, big songs, big image, big show 25+. No drugs. 213-883-9578.

A sngr or band. Infl Tool, HR Giger, Nietzsche. Have own rehrl & recrdng studio. 213-599-4870.

Al pwrfl, emotl male for melodic diverse blues/late 60s Eng infld rock band. Gd w/melody & range. Infl Zep, Floyd. 310-453-8628.

Al voc wntd for prgrss metal band. Must have pwr & convicn. B Dickenson, Tate, RJ Dio. Only the best nd call. We are wrking, estab 310-298-6369.

Abnormal snngng phenomenon nadd Floyd, Drm Theatr, mts Manson, partys w/Enya. Slave to melody, treadng water in progrs obscurty. Curt 818-996-1881.

Acous gutt lknng for fem sngr famlr w/d Taylor sngs & entry ballads for happy hour gigs. John 818-845-8432.

Acous proj sks fem bckng voc for smaller gigs. Must hve strng vox w/gd harmony. No pay to start, just sing from the heart. Lenny 818-767-1415.

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Amatu fem voc 21-25 yrs wntd for pm groups. Maj recrd labl R&B ballad & reggae hiphop. Artist devlpmt avail. Owen 818-240-4670.

Amazing voc w/precise, feel & pro attitude for song on-entd, light & hvy groovin 90s rock band. 213-656-3627.

Angry voc wntd to frnt aggrsv. Dynamics & melody a must. Infl Tool, Deftones, & Rage. Jason 213-466-4759.

Attrctv blk fem wntd as bkup sngrs to perf demo proj. Kisha 800-211-3243.

Balisy HR voc wntd for total HR sit. Seasoned plyrs only. Infl J Caroli, S Bach, AIC, STP, Scorpions, etc. 213-650-5589.

Band w/groovin material & recrdng studio sks tenor voc. Music is vry diverse Funk, Rap to rock. Rager. JBrown, STP, Peppers. 709-6998.

Band, HOT WATER MUSIC, sks sngr who can sing. Infl REM, Tool. Ages 22-31. 818-789-8547.

Dark hvy band lknng for aggrsv, melodic sngr who's willing to be team plyr. Sabbath, Panera, all in between. Dave, Steve 818-980-4826. Toby 818-753-3973.

Drmr & gutt plyr, male, sk lem frnt voc/rthm gutt plyr for orig rock band. Also skng lennimate bass plyr. Lknng for image. 909-597-3973.

Exper orig male sngr/lyricist ight by gutt/swgwr w/digital recrdng studio, maj connectns & sngs for immed collab. Hvy alt rock. Mike 310-652-8504.

Fem id voc wntd for orig rock accus proj. Pref someone who plys instrmt, but not a must. 818-341-8423.

Fem sngr wntd for all/instrband band w/longs, gigs, & mgmt. Infl Blondie mts M Manson, Garbage mts Tool. Hvy dark image. Srs only. 213-368-6169.

Fem voc avail for sessns & band wrk. Styles include country, rock, blues, & top 40. Ala B Raitt & Wynona. Kellie 714-551-2754.

Fem voc for live demo recrdng proj in San Diego. Lv msg LACA Music 619-230-9347.

Fem voc ndd for 50s-60s band. You must know this type of music & enjoy singing it. If you don't, pls don't call. Ld & bkup. Wally 213-257-0549.

Fem voc wntd for srs proj. We have MIDI studio. Alt rock, electric, groove music. Strng vocs. Lyricist w/mage. Steven 310-453-2348.

Fem voc wntd for world music proj. Culver City area. Arlie 310-559-5052.

Fem voc/frntperson, rthm gutt plyr wntd for orig rock band, Pasadena area. Starting from scratch. 25-25 open attfd to write orig sngs. 909-597-3973.

Fem voc/lyricist sought by ASCAP wrtr w/studio to develop proj. Groovy, sexy, acid-jazz, like Amer, Syd, Enkash. Steve 310-559-1550.

Girl sngr ndd for pop band. Bubble gum, punk infl. Aryd 310-822-9325.

Kristine W. RCA recrdng artist nds fem bckgrnd sngr for Las Vegas show. Pop, dance, top 40. R&B type music. Ann-Riley 818-842-4175. e-mail KWfANS@aol.com

Lknng for voc, lem pref, betwn 20-28 for dance techno lrx. Greg 213-950-5633.

Male & fem voc ndd by kybrst, arrng for demo wrk on spec. L Vandross, W Houston style. Aaron 213-482-8443.

Male or fem sngr ndd for experimntl rock band. Sngng styles ala S'Youth M B Valentine, Pixies. 818-828-4086.

Male voc avail for gigs, sessns, demos. Infl trad R&B. R&R. Can do grt harmonies. 213-463-8963.

Male voc ndd for srs pop voc group w/mgmt. Early 20s, kint wide range, hvy harmonies. Special mfts Commisioned, UNV. Srs only. Rey 818-885-1423.

Male voc wntd by lem gutt to write lyrics & melody to already existing sngs, & form band. Infl Zappa, Mr. Bungle, Megadeth. Micki 818-772-1572.

Nd seriously dope voc for R&B demos. Gd trks & sngs, nd Brandy, Monica, SWV, Dru Hill, Rasaan, Az Yet nd skilist. Ask for Brandon 818-761-1353.

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•Radical ld gnt wntm frm voc/musician. I write, compose, & perfm live. orig. vry meaningfl snps since 1962. Richard 213-466-3778.
•Signed band on maj label neds experienced singer. So do we. Must be dynamic, intellgnt, emotl, informd, & humorou. No drugs or Republicans. Vic 714-708-DRUM.
•Sknng fem voc for group w/maj bckng Intellgnt pro/sks. Submit tape. C Reynolds, 18653 Ventura bl #221, Tarzana CA 91356.
•Sngr gnt plyr sngwrtr bass plyr sks same to form orig proj Infi Founnts/Wayne, Vln/Crsh. 818-789-8547.
•Sngr wntd to help form org band, do you like the Beatles, Tomrv Nvr Knows, Bowie's Heros, U2s Gloria, Elastica's Connect? Sngs 818-794-8143.
•Sngr/frntman wntd for HR band. Infi 70s, 80s, 90s. All orig. Hllywd lockout. For real only. No grandpas. 213-368-6537.
•Sngs/sngwrtr gothic, ethereal, infi The Cure & Suede. Peter 213-256-1506.
•Sngs/sngwrtr nbd by orig upbeat alt band. We have music, nd your lyrics & grt vox. Stage pres a must. Infi KIROC, Y107. Call 818-567-0707.
•Sngs/sngwrtr pro fem voc. 310-674-7694.
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•Voc wntd for a band w/fresh new snd. Hi enrgy, full of groove, 70s mt 90s, vry dirsr, aggrsv, laid back, & moody. 818-901-7102.
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•Voc wntd, able to sing & growl, intense persnality, harsh aggrsv frntman for upcoming CD & showcssng. Lv msg 213-587-0769.
•Voc wntd. Orig rock band. Srs voc only. Must know how to sing. No screamers. Not lost in 80s. Snds good? Reply, Tony 818-346-2621.
•Voc/gnt nbd w/dark image. Corabi, Taimie, Frehley. Wrking w/named prodr. Once more for the idiots: dark image; Corabi, Taimie, Frehley, Chris 818-763-7881.
•WIND OF CHANGE sks sngsr, sngwrtr that's open mindd, verst, prfl. Infi Halford, Mercury, Tate, Perry. 818-891-0141.

MUSICIANS WANTED

•Working 60s R&B, blues, oldies band sks lem fd/bck-grd w/other lem sngs. 9-pc band, minimal pay. 213-464-0777.
•Voc/bnd glam rocker to frnt hot top 40/orig band. Infi P Baneter, Madonna, C Lauper, & Blondie. Video & payng gigs in works. Ernie or Corey 805-964-3035.
22 GUITARISTS WANTED
•2nd gnt to complt the vibe. Must be tastfl creatv & good natured. Acou/elec. Blind Melon, Zep, Rstd Root, Ben Harper. Aaron 310-202-9231.
•70s Kiss 80s Crue 90s vry boring. Vrstle rtd nbd for big snd, big songs, big image, big show. 25+. Les Pauls, Marshall. 213-883-9578.
•90s classic rock 2nd gnt w/lots of exp ndd. Easy going, strong work ethic, clean, soufl, helpf tone, no distort. 213-526-2979.
•A1 gnt/sngwrtr nbd for pop/rock trio w/cellist & studio. Wallflowers. Oasis vbe. Peter 818-906-2926 or celplc@iol.com.
•Acous gnt 25-35 w/grt hamony vocs wntd by sngs/rqwrtr to write, recrd & perfm. Have digital studio. 818-281-7574.
•Acous gnt plyr w/60s Hendrix, Zep infl to collab w/lem Joplinque sngr w/8 trk studio & maj label intrt. Pro only. 818-971-4478.
•Adult alt band sks ld gnt. Must groove & collab well. Infi Weezer, CntgCrows, AIC. Have grt material, grt contacts. Jaysen 818-993-4295.
•Alt sngr, gnt, lyric wntd for Long Beach proj w/songs. Must be ambitious, confidnt, creatv, expercd. Infi STP, Nirvana. REM. 562-986-5761.
•Atmosphrc funk driven band w/melodic dynamic edge sks yng malvld enrgetic gnt. Nd pro attid, sense/style & open sched. No straddlers. 310-204-6225.
•Attrctv gnt wntd. Must hve: knowldg of undrgrnd music scene & comflrte playing these styles, own equip, some kybrds, live exp. MANTRA 818-769-3051.
•Bass & drmr team sks hvy grooving vnt melodic ld or rhythm gnt to form dark hvy band. No attitudes toleratd. 21 & over. Rob 213-726-7262.
•Fem or male gnt wntd to join my soufl pop band. Our vbe is Tori mis Vanessa mis Elton. Some pay per gig. Shanna 213-913-0107.
•Fem rhythm gnt wntd for alt band. No drugs pls. Lv msg. 310-534-7825.
•Fem sngr sngwrtr w/pat vox & lots of material sks vry musicians to showcase all music for recrd compny. Lisa 310-306-9823.
•Fem/sngwrtr w/grt vox, stage pres, & industry connects. sks gnt & bass. Infi Tina Turner & Amanda Marshall. 213-930-1990.
•Fem/CHANGE. 21-35. Pro-gear, attid, plyr. Avail to tour. Provide xnt skank rhythm & some ld solos. Band based in Ventura. Cat 818-567-0187.

MUSICIANS WANTED

•Grooving girl gnt formerly based in Scotland sks eclectic, soufl, quirky jam-monst gnt for playing in wee clubs, possbly recrdng. Effie 818-787-4964.
•Gnt nbd 50s-60s R&B band. You qualify if you ply lk Burton, Scotty, or Dwayne. Knowing who B Butler was is big + 213-257-0549.
•Gnt nbd w/dark image. Mars, Thunders, Frehley. Wrking w/named prodr. Once more for the idiots: dark image. Mars, Thunders, Frehley. Chris 818-763-7881.
•Gnt w/distinct vbe, grt snds nbd for estab rock band w/incredibly fem voc, home studio. Cnct Band, P.Jam. FINE RUM PUNCH 818-842-7707.
•Gnt wntd by lem sngs/sngwrtr/gnt to help complt songs & frd alt melodic rock band. Beginners OK, no images, just gd music. Maureen 310-836-0505.
•Gnt wntd by pop rock blues band w/label intrst bckgrnd voc a +. Decid pro. Showcss, video, gggng, etc. Michael 213-463-5305.
•Gnt wntd by sngr, sngwrtr to form band. Infi B Dylan, Vrv Undrgrnd, Patn Smith, N Young, & N Cave. 213-874-8719.
•Gnt/sng for estab band rock/alt rock w/edge. Have xnt rhtl space, future gigs, & a plan. No metal, punk, drugs. Michael 818-957-6117.
•Jerry Garcia where are you? Blues sngr sks to form Grt Dead jam band. Nd gnt, bass, drums. 213-460-2870.
•Ld gnt & pro bass nbd for band HEIDT. Dio, Sabatoge, Skid Row style. Image, dectn, no drugs. Release debtd recrd. Send bio. 805-520-0214.
•Ld gnt to complt rock band 23-26 only, have sngs, demo, & rhtsl space. Team plyr. Jack 310-649-5271.
•Ld gnt wntd. Tasty pr/mad solo plyr sought for dynamic, complt rock band. Acous to elec, hve lockout. Nd you. 213-965-1857.

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•Ld sngs/lyricst lking for gnt. To collab & form alt rock band. A la U2, REM, Pumpkins. 213-650-5060.
•Lking for a funk drmr, bass, & gnt w/rise desire & dedctn. Must be avail 3 nights/wk & wkends. Shannon 818-240-1128. Fm 818-840-8549.
•Lking for black fem gnt for alt R&B folk band. 818-788-0926.
•Lking for gnt to do bckgrnd music for my entry songs. Kim 818-347-5030.
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wlearty P Jam, Pumpkins vibe. Open to expermntg w/electronic. 310-827-4368
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•Bass nbd by 25 yr old sngvr/sngwrtr to start new band. Voc ability a must. Acous/elec melodic rock. LB. Orgng Cnty area. 310-205-2602
•Bass plyr w/voc wntd for orig open mindd band w/grt snos for album proj & everything after. Linda 818-990-4941
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•Bass w/bckng voccs wntd for versatile, dynamic rock band. You have style, maturity, imagntv. We have space, demo, contacts, CD coming. Scott 818-848-8853
•Bass w/grt groove & bckup voccs wntd for sit. Totally ready to go BMI swtch, gigs, rcrding. Call for demo Srs only. 213-656-3170
•Bass wntd by lem sngvr/sngwrtr/guit to help create songs & form alt melodic rock band. Beginners OK, no images, just gd music. Maureen 310-836-0505
•Bass wntd by pop rock blues band w/label intrst bckgrnd voc a +. Dectdtd proj. Showcvs, video, gigng, etc. Michael 213-463-5305
•Bass wntd by rock guit to form orig band. Many infl. Tom 818-244-4231
•Bass wntd for 3 fem, 2 male, new proj. Rock, blues, funk. Joanne 714-890-1440. Voice mail 714-217-0787
•Bass wntd for a band w/fresh new snd. Hi enrgy, full of groove, 70s mts 90s, vry dvrs, aggrsv, laid back, & moody 818-901-7102
•Bass wntd for band infl Beatles, Jane's. Todd 213-436-0906
•Bass wntd for diverse pop rock band. NoDoubt. 818-764-2527 or 818-501-5884

MUSICIANS WANTED

•Bass wntd for gigng orig group. Infl G'Bissms, JellyFish, Posies, Oasis. 213-654-6388
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•Fem or male bass wntd to join my soull pop band. Our vide is Tom mts Vanessa mts Elton. Some pay per gig. Shanna 213-913-0107
•Funk essentl bass ndd to monster type grve rockn band. Hve songs connectng, gigs, Commitmt, respnsbly, & deditn will result in getting paid. 213-936-0530
•Funky rockng bass plyr wntd for gigng all pop rock band. Infl Gabriel, Seal, U2, M King. Derek 213-389-6619
•Guit sngvr sngwrtr formng band. Sks creatv unusual team plyrs to famous & then complain about it. Mst be miserabile. 213-962-7753
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•Melodic bass ndd for gigng HR band w/plans to travl. Infl AIC & S'Gardin. 213-896-4292
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•Progrsv rock band sks bass. Hve demo & connectns. 818-342-4234
•Psychdic 90s Hendrix, Beatles, Zep, sks bass under 30 w/bkg voc. Redding, McCartney, JP Jones. 818-506-7130
•Psychdic melodic pop/rock band w/relatd from NYC w/mgmt & atty sks bass. We're into Swervedriver, Rize, Stone Roses, R'Head, Katherine Wheel, etc. 213-413-9664
•R&B/pop bass sought for industry gigs booked in April & beynd. Mid 20s sngvr/sngwrtr w/combo nds you. No covers, all orig. 818-843-3609
•Rockabilly uprht slap-style bass ndd for all orig trio

23. BASSISTS WANTED

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•A1 bass plyr/voc wntd to join pro keys & drms. Epic songs, infl Wakeman, Emerson, Palmer, Bruford. Lking for Lake, Squire. 213-662-9516
•A1 bass wntd for estab crazy alt rock band w/inst mgmt. Ministry, Morrisey, Oasis. Summer tour, rcrding. Grt gigs. Mike 818-753-0781
•A1 deditatd, finger plyng, movng around the chords bass for diverse melodic blues/late 60s Eng infl rock band. Hvy to acous. Infl Zep, Floyd. 310-453-8628
•AAA band sks bass plyr w/vocs. Infl Big Hd Todd, Wilco, Allmans, Cntg Grow. We have gigs, superior sngwrting vision. Scott 310-837-6206
•Alt modrn rock band sks bass immed. Catchy songs

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•Roots/cntry music: wnts bass. Material like N Young, T Petty, Wallfwrn. Vocals like EmmyLou, Rondstat, N Griffith. 310-546-6360.
•Sng chameleon like agrsvry laid back bass plyr w/stylishly cool street vibe to complt the puzzle. A sit of unlimtd potent. 818-906-7132.
•Srs bass wntd for orig. Infl Bach, to Pantera. Pro att'd a must. 818-345-5323.
•THE COTTON PICKIN' BLUES BAND sks talntd blues/rockabilly bass plyr btwn ages 28-38. Paid showa. Burbank rehrl. 818-586-8745.
•Uprght bass plyr / fretls bass plyr to complt rockabilly trio. 1 rehrl. gys to follow. 800-655-7664.
•Voc frmg melodic, progrsv rock band w/strngs & horns attached. Infl Parsons, Moody's, ELO. Sks bass, drmr. Hve songs & arrngmnts. Ed 213-933-3784.
•Wntd bass plyr for alt band. Snds like Pumpkins, Jane's. Label intrst. Randy 213-935-0566.
•Wrd class ld voc & gnt team ssk bass for pro callbr hvy blue rock band. Ailmans, Blackfoot, Free. Hve studio PA, everything. Nathan 818-243-2696.
•Yng bass plyr wntd 16 songs ready. Voc, guit, 16 trk stduo. Must sing. Pop, alt, mainstream, some hvy Gd att'de. Matt 818-988-4428, Kenny 818-294-0380.

24. STRING PLAYERS WANTED

•Guitar/bass/mandolin/strumtrnt strtd for quirky strna pop band. Snds like Involvement, VntUndgrnd, Beatles, That Dog, L Cohen, Liz Phair, Paises, Demovan. 310-246-9875.
•Cellist wntd for atmospheic rock band. Must dedctd, image conscious, & ready to perform. Pref w/prev band exp & gear. Kami 213-464-3675, Steve 213-871-0155.
•Stick of the rock scene? Jazz, jazz, jazz. Acous guit into McLaughlin, Dimiola lking for strng plyr to form dynamic duo. Sam 818-796-1647.
•Violin plyr & piano plyr wntd to complt sad, twstd, alt lounge act. Infl T Waits, Kirt Weil, PJ Harvey, Dirty 3. 818-994-9325.

25. KEYBOARDISTS WANTED

•strategy dist., marketing, business sng have We, band orig flavor jazz R&B soull commitment to wntd sampr progmm/kybrdst. Greg 213-536-1660.
•2nd kybrdst by pop rock blues band w/label intrst background voc a+. Dedctd pro. Showcws, video, gigng, etc. Michael 213-463-5305.
•80s style keys for Brit band N Rhodes, Depeche, No fatives. Now shwscng/gigng. 310-473-2566.
•A1 kybrd plyr wntd by hot Sade mts MGaye sexy girl. Louis 310-997-9641.
•Awsme alt orig urban R&B band w/maj payng gys sks world class pro mult kybrdst plyr age 20-30. Will 310-836-0803.
•Cheap Trick. Blondie, Duran. Do you love that 80s pop and that's mngk its way back? Sng sks muscians w/looks & talent. 818-754-4296.
•Fem kybrd plyr w/Vocs wntd for orig open mindd band w/grt sngs for album proj & everything after. Linda 818-990-4941.
•Fem or male kybrdst wntd to join my soull pop band. Our vibe is Tori mts Vanessa mts Elton. Some pay per gig. Shanna 213-913-0107.
•Fem sng/sngwrtr w/grt vox, stage pres, & industry conctcs. Sks kybrd. Infl Tina Turner & Amanda Marshall. 213-930-1990.
•Grooving modrn versl kybrds wntd for orig pop rock band w/label contact. Infl, Seal, Tear/Fear, Gabriel, Level42, Derek 213-389-6619.
•Intense sng orintd duo w/mgmt & much intrst sks

MUSICIANS WANTED

vntge piano, organ, analog keys plyr. PJ Harvey, VntUndgrnd, Billie Holiday 213-782-8572.
•Kybrd plyr ntd for paid gig. Must be able to rehearse days 818-753-1241.
•Kybrds wntd for pro experimnt alt rock proj. Infl Cure, Depeche, NIN 818-754-4751.
•Kybrdst wntd for orig rock band. Infl Queen, Extreme, Duran, Cory 213-874-1055.
•Kybrdst wntd. Gothic ethereal, infl The Cure & Soft Cell. Peter 213-256-1506.
•Ld sngtrfynst lking for kybrdst. To collab & form alt rock band. A la U2, REM, Pumpkins. 213-650-5060.
•Mele Mel/Scorpio sks hip-hop, R&B kybrdst/synth, equipmnt, sng. Snd tape/tes PO Box 11233, Marina Del Rey, CA 90295, 310-281-1981, fax 310-823-0510.
•MOGG/synth kybrdst wntd for estab alt crazy band. Infl Ministry, Morrisey, Oasis. Unique style. Poss summer tour. Lots recording & gigs. Mike 818-753-0781.
•Naked funky keys to fill in tight groove rock band. Infl Hancock, JBrown, Marley, Sly, Zep, Beatles. 213-936-0530.
•Near edge creatlv blues rock folk funk sng & guit lking for keys & bass to jam for spirit & brass mg. PRODUCT OF SOCIETY 213-212-3540.
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•Sngr sks grt lking muscians male/fem for orig pop super group. Infl Duran, Heart, GoGo's. Call to hear a song 2 hrs. 818-754-4296.
•WIND OF CHANGE sks kybrdst, sngwrtr. Open mindd, versatl, creative. Infl Journey, Floyd, D Theater. 818-891-0141.

26. DRUMMERS/PERCS. WANTED

•Drmr wntd for atmospheic rock band. Must dedctd, image conscious, & ready to perform. Pref w/prev band exp & gear. Kami 213-464-3675, Steve 213-871-0155.
•2 publishd sngwrts nd drmr to complt modrn pop rock band. Grt songs, passion, drive. Cnwditese, Todd Rudger, Midnight Oil, Beatles. 213-969-1910.
•3 piece rock band w/material sks drmr w/vison & maybe bking vocs. Toad mts STP. Rod 818-771-0538.
•A #1 drmr for orig, guit driven rock. Ala STP, Live, Whumpng gys. Hair & looks optional, but pro att'de a definite must. Bill 818-988-5644.
•A band w/recrd, studio, etc. & no time to waste nds grt drmr. 213-368-4924.
•A drmr or band w/prod deal and CD. Dark, hvy, alt style. Occasional odd meters. 213-599-4870.

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•A world class ld voc & ld guit team sks pro callbr drmr for hard edged blues rock band. Must be able to swing. Nathan 818-243-2696.
•Aggrsv drmr who likes challenges ntd. Progrsv, experimnt, offbeats, sycopatd rhythms. Drm Theater, Floyd, mts the 90s. Curt 818-996-1881.
•Alt pop band w/fem sngr nds drmr w/style. Band has maj label devlpmt deal & immediate recrdng commtmt. 213-851-1680.
•Atn drms. audition. Band is estab, have CD, deals pending, & currently recrdng. You must be comftrbl plyng w/click. Lv msg 24 hrs. 818-380-7102.
•Awsme alt orig urban R&B band w/maj payng gys sks world class pro drmr age 20-30. Will 310-836-0803.
•Band w/perc sngn in/ptckl drmr w/sense of space & dynamics, honesty & gd vibes. Blind Melon, Zep, Doors, Flsd Root. Aaron 310-202-8231.
•Blues rock & latin jazz orig group lking for dynamic drmr to join grp. Mostly hi-enrgy music. A grt oprtnty. 213-874-7771.
•Brush drmr/kitchen sink perc for dynamic, atmospheic proj. Emphasis on beautiful, slow grooves. Tnp 213-482-8869.
•Chic drmr for hire! Been there, done that: studio, tour, deal, MTV, dives, arenas, blah, blah, blah. All styles. 213-871-8587.
•Creat drmr ntd for estab rock band w/the best fem voc. homo studiu 4 Non-blondes, REM, PJam, Cnrt Blind. FINE RUM PUNCH 818-842-7707.
•Deep pcktl funky drmr wntd for big rockin old school R&B group. Meters, JB's, Stax. Groovy 213-461-5901.
•DISSN FRANCHISED is sngn perc plyr into old schl, funk, hip-hop. Mst hve gear & trans. Sam 310-692-2405 or pg Xaver. 213-356-8270.
•Drmr ntd by sngn modrn rock/dance proj w/European tour. Mst ply to a click. Elec drums a plus. Short hair image. Infl Garbage, Bowie. 213-960-1628.
•Drmr ntd for estab rock band w/gys, mgmt, touring plans & grt orig tunes. Hard works w/high goals only. THE UNION 310-984-8396.
•Drmr ntd for orig 3-pc HR band. Must be 25 yrs old & have demo. Infl VHalen, KingsX, Pretenders. 213-436-0789.
•Drmr ntd to compt pop rock band w/fem singer. Srs but fun. Jilly 213-874-1844.

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•Drmr wntd by band Infl Failure, Nirvana, MBValentine, RHead, Pavement, S'Youth, J&M Chain. Pgr, afr 4 pm. 800-759-8888, ext 1454279.
•Drmr wntd by fem sng/sngwrtr/guit to help compt sngs & form alt melodic rock band. Beginners OK, no images, just gd music. Maureen 310-836-0505.
•Drmr wntd by rock guit to form orig band. Mary infl. Tom 818-244-4231.
•Drmr wntd for alt band. Infl Beatles, Jane's Todd 213-436-0906.
•Drmr wntd for alt band. Ready, commtmt. Must ply on click. Lv msg 310-371-7308.
•Drmr wntd for diverse pop rock band. NoDuOut. Para 818-764-2527 or 818-501-5884.
•Drmr wntd for gigng orig group. Infl G'Bissms, JillyFsh, Posies, Oasis. 213-654-6388.
•Drmr wntd for hvy rock band. Many infl. 70s, 80s, & 90s. Small kit plyr pref. All orig. Hillywd lockout. No grandpas. 213-368-6537.
•Drmr wntd for intense modrn rock band w/demos upcmg shows, label intrst. Dynamic, hr hitting, srs pros only. Infl Pretender, Garbage, Cnrt Blind. 213-829-4676.
•Drmr wntd for new alt pop rock jazz band. Yng, gd lking, avail to play in different style. Dennis 213-699-2734. 818-881-3628.

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•Drmr wntd for orig alt band w/lunk, blues, & rock infl, but must be open to play all styles. Mike 818-499-1567.
•Drmr wntd for orig Brit snd group. Infl: Roger Taylor, Kings X, Beatles, Bowie, Floyd, Zep. Backup vocs pref. Srs only 714-846-5845.
•Drmr wntd for orig rock band. Infl: Queen, Extreme, Duran Corj 213-874-1055.
•Drmr wntd male/fem by dark punk pop band. Into Garbage, L&Rocks. 213-464-7007 or 818-342-1367.
•Drmr wntd plyr for creative alt band. Snds like Jane's, Beatles. Randy 213-935-0566.
•Drmr wntd to complt band w/own studio. Mgmt, lawyr, & maj label intrst. Snds like pop punk vibe. 213-655-5677.
•Drmr wntd to help form orig band, do you like the Beatles. Tomrrw Nvr Knows, Bowie's Heros, U2s Gloria, Eilatlica's Connectn? Sayne 818-794-8143.
•Drmr wntd touring estab band. Shawn 310-985-7120.
•Drmr wntd Plyng styles such as techno, gothic, all entirely new snd. Must hv electric stylid kit or triggerd sampld kit. MANTRA 818-769-3051.

MUSICIANS WANTED

•Fem sngr sngwrt w/phat vox & lots of material sks vry musicians to showcase alt music for record compny. Lisa 310-306-9823.
•Fem sngr/sngwrt w/grt vox, stage pres, & industry connectns, sks drmr. Infl Tina Turner & Amanda Marshall 213-930-1990.
•Fem/male 21-35. Pro-gear, attitude, plyr. Avail to tour. Able to commit, orig ska-reggae-lunk band Veturra based. Cat 818-567-0187.
•Gult sngr sngwrt forming band. Sks creativ unusual team plyrs to famous & then complain about it. Mst be miserable. 213-962-7753.
•Instrmnt trio BLIND IDIOT GOD sks drmr. Ref points: T. Williams, Zig Modeliste, Sly Dunbar. Must be into plyng lrg kit. No show-offs. Andy 310-452-0911.
•Intense sng orntd duo w/mgmt & much intrst sks sm to mid size lrt drmr/perc. PJ Harvey, VelvtUndgrd, Billie Holiday. 213-782-8572.
•Kristine W. R&A recrdng artist nds drmr for Las Vegas show. Gd groove plu hvly hnter. Pop, dance, top 40, R&B type music. Ann-Riley 818-842-4175.
•Lkng for a lunk drmr, bass, & guit w/true desire & dedictn. Must be avail 3 nights/wk & wkends. Shannon 818-240-1128. Ron 818-840-8549.

MUSICIANS WANTED

•LUDDLOW sks drmr. Into Stooges, S'Youth, & Kyuss. Well earncd 213-427-9557.
•MAD VISIONARIES in nd of strob bottom component CD. Label intrst, mgmt. Hvy lited fem welcome. 310-248-3780.
•Mele Mel/Scorpio sks hiphop, R&B drmr, equipmnt, sing. Snd lape/res PO Box 11233, Marina Del Rey, CA 90295. 310-281-1981, fax 310-823-0510.
•Moody, noisy to beautifl modrn rock band sks Christian drmr/perc. w/a lot of feel & no straight ahead rock tendencies. Non ministry Pasadena. 213-857-7420.
•MYGRAIN is lking for pro. Hvy, agrsvr, creative, dynamic & unique drmr. Srs mindd only Chain 818-379-9863.
•Perc 25-35 w/grt hamony vocs wntd by sngr/sngwrt to write, recrd & perfm. Have digital studio. 818-261-7574.
•Perc or drmr wntd for eclectic melio rock band. Upcmg gigs & recrdng. Ashley 310-289-5714.
•Psychedlc melode paprock band relocatd from NYC w/mgmt & atty sks drmr. We're into Swervedriver, Ride, Stone Roses, R'Head, Katherine Wheel, etc. 213-413-9664.
•Reggae drmr wntd. Paid gigs. Pros only. Brad 352-0561.
•Ringo where are you? Alt pop band sks drmr. Infl. Beatles, XTC, STP, Who, Crwd Hse. Tom 310-306-7531.
•Roots/cntry music wnts drmr. Material like N Young, T Petty, Wallflwrs. Vocs like EmmyLou, Rondstat, N Griffith. 310-546-6360.
•Sking chameleon like agrsvly laid back drmr w/stylisly cool street vibe to complt the puzzle. A sit of unlimtd potentl. 818-906-7132.
•Travng gypsies road show nds flute plyr, perc, &/or other acous inst plyng gypsies. Heart. For fun & prof. 310-313-3266.
•Voc lrrng melode, progrsv rock band w/strngs & horns attachd. Infl Parsons, Moody, ELO, Skll bass, drmr. Hve songs & arrngmnts. Ed 213-933-3784.
•Yng drmr wntd 16 songs ready. Voc, guit, 16 trk studio. Pop, all, mainstream, some hvy Gd attitude band comtmitmt. Matt 818-988-4428, Kenny 818-294-0380.

MUSICIANS WANTED

know who Lee Allen or King Curtis is, pls don't call. Wally 213-257-0549.
•Travng gypsies road show nds flute plyr, perc, &/or other acous inst plyng gypsies. Heart. For fun & prof. 310-313-3266.
•Trumpet fem/male 21-35. Pro-gear, attitude, plyr. Trans. Avail to tour. Auditn for orig ska-reggae-lunk band. Cat 818-567-0187.

28. SPECIALTIES WANTED

•Chamberlain genius wntd for dynamic, atmospnc projcs. Emphasis on beautifl, slow grooves. Trip 213-482-8859.
•Exprcd drmr skng band to play in SoBay area bars. Recent move frm Chicago. Like bass, guit, & keys also Covers & orngs OK. Ron 310-771-8702.
•Intense sng orntd duo w/mgmt & much intrst sks bass plyr. Stand up & plus. PJ Harvey, VelvtUndgrd, Billie Holiday 213-782-8572.
•Lena Davis pls call Ron Finn regarding our song 310-479-3474.
•Lkng toward the future? Look no further. Play R&R Call Jay/Doris 818-352-3398.
•Travng gypsies road show nds flute plyr, perc, &/or other acous inst plyng gypsies. Heart. For fun & prof. 310-313-3266.
•Voc & bass, shamenistic & dark, skng industrial psychdlc frmwrk, i.e. keybrdst, perc guit for theatrc experimtl noise endeavor. Aaron 310-455-8621.

29. SONGWRITING

•23 yr old male sngr skng pro artist to write for or collab Span nr Eng Styles pret. Madonna, Babyface, MJackson, DFoster, Shem 213-390-7780.
•A1 trax of orig sngs avail for your recrd, or demo. R&B new jack, alt, dance, rock, etc. Maurice 213-662-3642.
•ASCAP lyricist has lyrics avail for bands. Contact LACA Music. 619-230-9344.
•Estab LA band w/mgmt is regroupng. Skng guit/prod w/wntn to collab ideas. Infl Beck, Garbage, PJHarvey. 310-204-6225.
•Fem sngr skng grt "hit" songs, all styles. Jane 714-671-1578.
•Fem sngr/sngwrt/lyricst sks collab to do unique proj of cntry/pop alt music. 818-382-1949.
•Fem voc sks orig songs for gigs & demo. Alt folk, alt A. Amos, Jewel, Can have country sound. Srs only Laura 818-342-4649.
•Hiphop R&B trks avail for sngrs. Styles incl Babyface, Drew Harold, BJ Quick, for rappers also. Call for info 818-887-0397.
•Hit coverable song avail BONGOMATIC requests demo. Tom 213-954-0708.
•If you nd a pop R&B lyricist call 213-734-2217.
•Lena Davis pls call Ron Finn regarding our song 310-479-3474.
•Lyricist wntd by recrdng artist, keybrdst w/2 albums mst have xint connectns to have sngs placed. 818-342-3100.
•Male voc. I posess a beauty of snd & falsetto mge acquring immediate notice. Avai for sngwrtg, demo, sessns. Anthony 909-886-0207.
•Pro sngwrt has grt songs for sale. 310-674-7694.
•Radical id guit wnta fem voc/musim. I write, compose, & perfm lma. orig, vry meaningfl sngs since 1962. Richard 213-466-3778.
•Sngr sngwrt's guit from Michign sks group or membs to form group. Infl 70s rock, Zep to Aerosmith. Pros only. Scott 818-788-0974.

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•Intern P/T to Grammy nomnd sngwrtr/pubshtr. Strong phone, Mac, Word 5, skills, & tape dup. Professional but relaxed. 310-841-6085.
•Intern wrtd for mgmt co., opprtnty 1 wrk w/screen composrs, sndtrks, yng bands, merchandising. Responsibilities incld phone, filing, etc. Fax res. Jenn 310-247-9441.
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38 MUSIC PERSONALS

- Anyone knowing the whereabouts of Peri Traynor pls have her contact me ASAP, re: sngs we wrote in 1987. Larry 213-739-4824.
•Lena Davis pls call Ron Finn regarding our song. 310-479-3474.

39. MISC. BUSINESS

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