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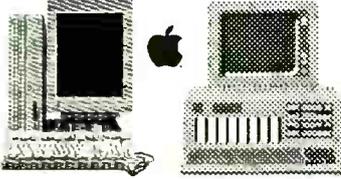
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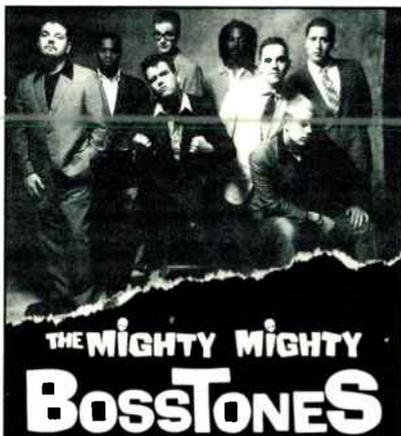
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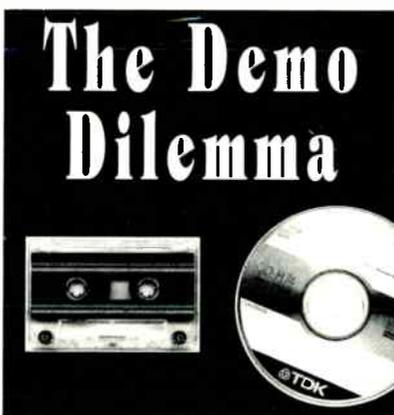


DANNY CLINCH

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Okay, so just another ska-infused band that's making it big, right? Just another bunch of musicians grabbing some horn players and jumping on the exploding ska bandwagon, right? Not quite. This eight-man band from Boston has been doing their thing for more than a decade. It just took the rest of the world to catch up to them. Read about these pioneers of today's ska-punk scene.

By Jonathan Widran



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To CD or not to CD...that is the question that artists and bands have been asking since the advent of the technology in the Eighties. But with the more affordable cost of replicating CDs today, more and more unsigned artists are spending bigger money when it comes to duplicating their latest demos. MC spoke with veteran duplicators, as well as artists and A&R reps, to try to solve the demo dilemma. The answers just might surprise you.

By Scott Lenz

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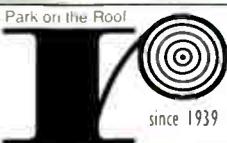
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Pres Pak Public Relations presents "Do The Right Thing," a series of concerts and events to benefit the L.A. Free Clinic HIV Day Program. The series begins Saturday, May 10 at 3 p.m., at Checca Restaurant & Nightclub (7323 Santa Monica Blvd. in West Hollywood). The first concert features an evening of three punk-pop bands, Thrill My Wife, Don't Ask and Vicious Fuel. The entire \$5 cover will benefit the program, which has been devastated by a 62 percent reduction in its major source of funding. Future concerts will include swing/rockabilly, cabaret, pop and country theme benefits. For more information on tickets or how to get involved, contact Tom Kidd at Pres Pak Public Relations (310-532-9448).

On Wednesday, May 21, hit songwriter Glen Ballard will be honored with the 1997 Songwriter Of The Year Award by the National Academy of Songwriters (NAS), which will be presented at a concert featuring performances by hit songwriters at the Palace in Hollywood. Ballard, who co-wrote and produced Alanis Morissette's album, *Jagged Little Pill*, has also worked with such top artists as Aretha Franklin, Natalie Cole, Michael Jackson, Quincy Jones, George Strait, Barbra Streisand and Van Halen. The evening will benefit the 23-year-old non-profit songwriter organization, which continues to support the needs of the creative community, while also nurturing new talent. For tickets, table reservations or advertising information,

you can contact 213-463-7178.

There is still time to enroll if you're interested in attending the one-night Performance Workshop instructed by Jodi Sellards. Vocal and mic techniques, as well as handling stage fright, are just a few of the topics included in this workshop, which covers many aspects of performing, taught in a fun and learning environment. The workshop will be held on Wednesday, May 14, from 7 to 11 p.m. The price is \$30 in advance, \$40 at the door. You can call for reservations now, at 818-786-4234. Seats are limited.

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. This year, the conference will be held May 8-11th. Music West '97 features a variety of discussions, workshops and seminars conducted by today's top music industry professionals. *Music Connection* Publisher J. Michael Dolan will lead a seminar entitled "Mastering Showbiz," which is designed for musicians, songwriters, producers, managers, attorneys, and anyone else currently working in 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. Contact Natacha Dobrovolsky at 604-684-9338 or check out their web site at <http://www.musicwest.com>. 

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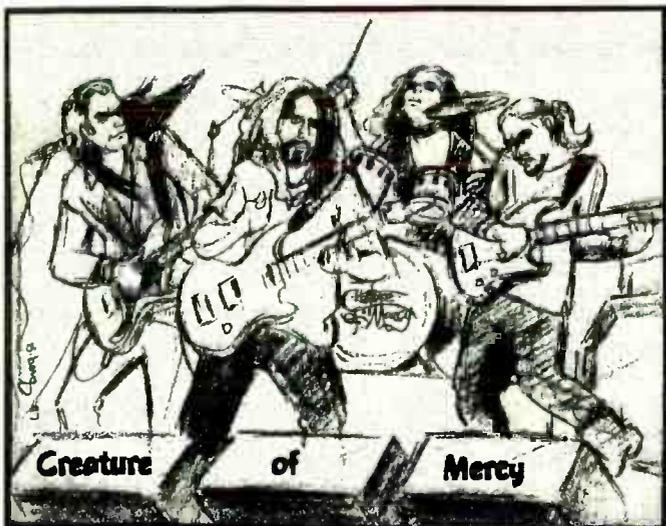
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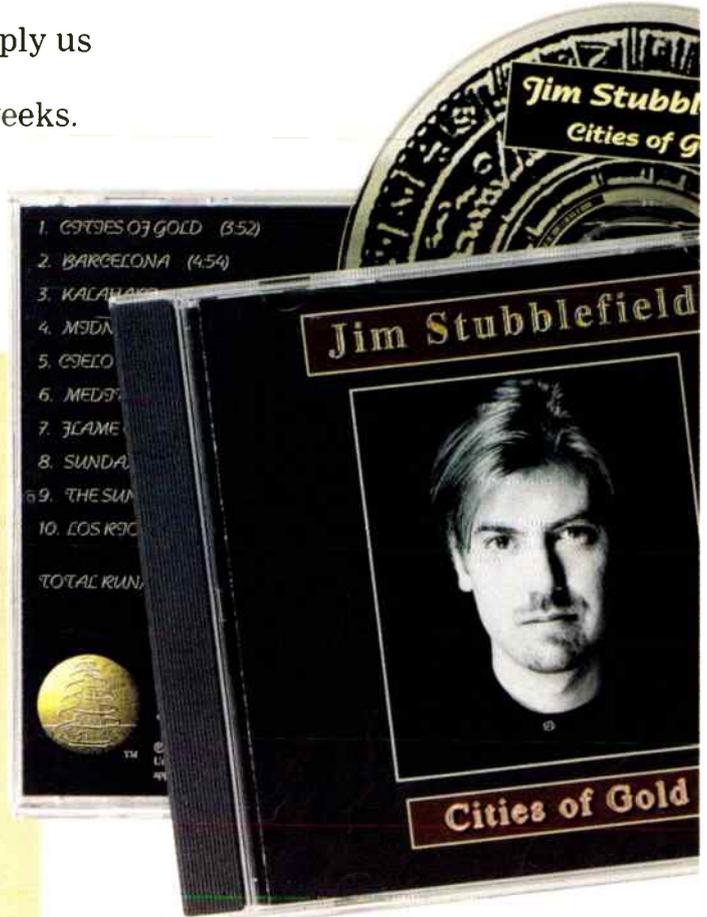
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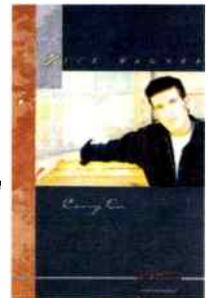


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Poptown Records has released a new CD titled *Splitting Hares*; a hard rock album to benefit PETA (People for the Ethical Treatment of Animals). All of the profits from sales will go to this cause. Artists contributing to the record include Characters, Enuff Z'nuff, Junebug, Roxx Gang, Laughing Sam's Breakdown, Pin*Ups, Ritchie Scarlet, Sun Kings, Trash Brats, Widomaker (featuring Dee Snider, formerly of Twisted Sister), Young & Fabulous and The Zeros. To order your copy, send a check or money order for \$12 (payable to Poptown Records) to: Splitting Hares, P.O. Box 51, Lincolnale, NY, 10540. For more information on PETA, or to become a member, write to: PETA, 501 Front Street, Norfolk, VA, 23510, or call 757-622-PETA.

Top international stars from three different genres—pop, classical and world music—come together to perform songs from all four corners of the world on *Carnival!*, an RCA/Victor recording that will aid the Rainforest Foundation International. Produced by Trudie Styler, *Carnival!* is the first recording ever released to support the Rainforest Foundation International, which was founded in 1989 by Styler and former "Policeman" Sting.

Some of the artists featured on the album are Elton John, Annie Lennox, Madonna, Bette Midler, Luciano Pavarotti, Paul Simon, Sting and Jimmy Nail. James Taylor, Zucchero, Johnny Clegg and Tina Turner, among others. The songs, which were personally selected by each artist, are traditional songs which have special significance to them. For example, Elton John's "Abide with Me" is an anthem he recalls from watching football games as a child. Annie Lennox sings the Scottish lullaby "Dream Angus," a song she claims, "belongs in my bones," and Bette Midler's "Sweet and Low" evokes fond memories from her childhood. These musicians have returned to their roots to find expression for their message, and in doing so, have made a recording that crosses not only geographical borders, but musical borders as well. High-

lights of the recording have been filmed for a 30-minute VH1 special, slated for broadcast throughout the month of May. Respect for different ways of life is central to the work of the Foundation, which advocates defense of human rights, land rights and the environment. The Foundation currently supports rainforests and their inhabitants in Brazil, Madagascar, Thailand and Paupa New Guinea. It is monitoring Africa and Mexico to see what assistance can be provided there. The CD and cassette will be in stores on April 29, the day before the Foundation's eighth annual benefit concert at Carnegie Hall.

C.R.A.F.T. (Children's Rights Abuse, Funds & Trades) is an organization designed to benefit children at risk from abuse, neglect and lack of education.

RCA Records' Ericka Yancey and Down-Sound rapper Dappa are just a few of the recording artists who have visited with the kids. Through its important and diverse programs, C.R.A.F.T. is trying to help children obtain solid education, a positive family environment and a decent lifestyle. Campfest is one program which gathers children together for a week-long camp, in the local hills of Altadena. During Campfest, children explore possible careers and trades, work on hobbies and art projects, play sports, and make new friends. The focus is on the importance of education, self-esteem and organizational skills.

Another program, Out & About, is designed to bring children together to learn about themselves, morals, and how to associate with, and respect others. In order to be eligible for Out & About, children must show that they can be well-mannered and behaved, and time is spent on "home ground" to help harder cases achieve eligibility. The Out & About program takes children on tours of museums, parks, libraries, college campuses, zoos and other educational facilities.

C.R.A.F.T. is also striving to upgrade existing shelters for abused families, and to rebuild community centers and educational facilities. Contact C.R.A.F.T. by phone at 818-398-1689. 



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By her own admission, singer and vocal instructor Edie Layland doesn't have "a heck of a lot of education in music," but what she does have is a heck of a lot of heart, empathy...and experience.

From 1968 to 1981, while Layland was living in Minneapolis, she did session work, recorded a couple of records for children, and sang on a couple of jingles for the local company Spa Petite and the more nationally known restaurant chain, Dairy Queen.

"But my meat and potatoes," says the 48-year-old Layland, proudly, "is that I worked as a club singer five to seven nights a week, four hours a night, for fifteen years."

"That's a rare experience compared to what goes on out here," continues Layland, who has been living in Los Angeles since 1984. "It's all one-nighters and moving vans. But I worked steadily in Minneapolis—it would be a big deal if I got a week off in an entire year."

For Layland, life has been full of rare experiences and big deals—some good, others tragic. In 1984, her husband, a pyrotechnician, was tragically killed in an accident while he was assembling a fireworks display.

Since then, Layland, who has two children (her son, 21, is a computer science student, and her 27-year-old daughter is a hair-

Edie Layland

Vocal Instructor

By Scott Lenz

dresser), has been getting by on her vocal instruction, as well as various other odd jobs here and there. It is this constant sense of struggle and perspective that gives her an emotional edge.

"I have been there and done that," proclaims Layland, with a bit of fatigue in her voice, "with all of the mistakes and hassles: having my voice go out on me, trying to sing with my chest, pushing up into my upper range and it doesn't work. But I love to work with people. I love to see them make progress."

Layland's claim of being educationally limited is a bit modest. She studied theory and sight-singing at the University of Minnesota, as well as jazz dance at the Chimera Theatre in St. Paul. She is a Seth Riggs associate, having studied his speech level singing for two years.



While she admits that her work with Riggs looks pretty good on her resume, she does point out one common problem among many high level instructors.

"A couple of the teachers that Seth sent me to, had been, well, somewhat distracted," Layland says candidly, when she points out her teaching approach as compared to some that she has studied under.

"I pay attention to my students. I'd do anything for a student. If a student wants to do something or wants to know something and I can make it happen, I'll get on the phone and try to make a connection and see what I can do to make it happen."

Although she worked steadily in Minneapolis and St. Paul, which she calls a "nice compact town," Layland says she plans to stay in L.A., even though she has not experienced the same steady success. She knows there is a tremendous market for her business, and she is optimistic that she will soon be able to tap it. She also says, "my kids and my grandchild are here, and I wouldn't want to leave them."

In the meantime, she continues to work at her various jobs from 6:15 in the morning until 8 p.m., three days a week. She saves Mondays and Fridays for her vocal teaching, which she says is no work at all. "It's the easiest thing in the world," she says, cheerfully.

Edie Layland can be reached at 310-855-8667. 

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SIGNINGS & ASSIGNMENTS



David Ellner

David Ellner has been named Chief Financial Officer of **Universal Records**, where he will be responsible for overseeing all financial operations of the label. Contact 212-373-0684.

MCA Records has appointed **Albert Lomeli** to the post of Controller, where he will be directly involved in all aspects of finance and accounting. In addition, **Benny Pough** has been named to the post of Senior National Director, Promotion, Black Music, where he will coordinate all radio promotion activities for the Black Music division. You can contact MCA Records at 818-777-4000.



Bruce Kirkland

Bruce Kirkland has been appointed to head **EMI-Capitol Entertainment Properties**, a new company under the **EMI-Capitol Music Group North America** umbrella, which will develop music-based properties and market the extensive catalog of the parent company. In related EMI-Capitol news, **Karen Coe** has been appointed Vice President, Human Resources. Contact EMI-Capitol at 213-871-5375.

Electronic music product manufacturer **Sabine** has expanded its sales and marketing department with the addition of **Bob McPeek** as Export Manager and **Chris Gilmartin** as Sales and Customer Service Representative. Both long-time musicians, McPeek is the 20-year owner and operator of **Mirror Image Recording Studios**, while Gilmartin's background is in technical sales, most recently for **Thera-Test Laboratories**, a Chicago-based biomedical firm. Contact

Sabine's Alachua, Florida headquarters at 904-418-2000.

Warner Brothers Records has announced the retirement of **Lee Herschberg**, who has been Director of Engineering at the label for more than 30 years. Among the projects which Herschberg engineered for the company are albums by Frank Sinatra, Count Basie, George Harrison, Rickie Lee Jones and Royal Crown Revue. The Grammy-winning engineer also mixed and mastered over 50 gold and platinum albums for the label. In additional news, **Marie Hess** has been promoted to the post of Director of International Tours. Contact Warner Brothers at 818-953-3223.



Gary LeMel

Gary LeMel has signed a long-term deal with Warner Bros. that extends his tenure as President of **Warner Bros. Music** and as a Senior Production Executive on music-oriented feature films at the company. In addition, LeMel has been named to run the newly created **Warner Sunset Records**, which produces soundtracks from Warner Bros. films. Also at Warner Bros., **Doug Frank** was named Executive VP of Warner Bros. Music, and **Ellen Schwartz** has been appointed Director of Development. Contact 818-954-6290.



Angelia Bibbs-Sanders

Angelia Bibbs-Sanders is the new Executive Director of the Los Angeles Chapter of the **National Academy of Recording Arts and Sciences (NARAS)**. Bibbs-Sanders began her career at **Motown Records**, and has also worked at

the growth of **Jive Records**. Contact NARAS at 310-392-3777.



Chris Hensley

Chris Hensley has been appointed Senior Vice President, Marketing & Promotion for **N2K Encoded Music**, the interactive record label headed by Grammy-winning producer Phil Ramone. Hensley was most recently Vice President, Marketing & Promotion at **Guardian/EMI Records**. The label has also named **Carl Griffin** Vice President, A&R. Griffin has previously served at **Motown Records**, **RCA Records** and **GRP Records**. Contact N2K Encoded Music at 212-378-5555.



Cheryl Brown-Marks

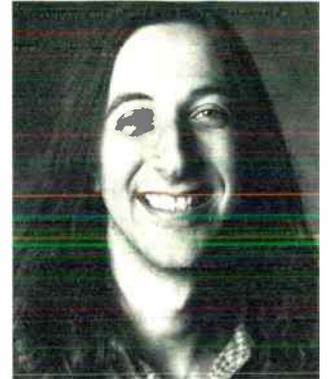
Cheryl Brown-Marks has been promoted to the position of Director of Marketing for **Jive Records**, and **David Goldfarb** has been promoted to the post of Director of Product Development. Also at Jive, **Janet Kleinbaum** has been promoted to Vice President of Artist Marketing. You can contact the label at 212-727-0016.

Lisa Otto has been promoted to Vice President of Production at **Virgin Records**, where she will oversee the creation and production of all of Virgin's music-related products. Contact Virgin's West Coast offices at 310-278-1181.

EMI Latin has announced the appointment of **Claribel Cuevas** as A&R Director. In her new Los Angeles-based position, Cuevas will oversee A&R functions, video production and artist development for the label. She was A&R Manager for **EMI Latin**. For more information, contact EMI-Capitol Music Group at 212-492-1700.

Minneapolis-based multimedia company **Simitar Entertainment** has named **Peter Kline** to the position of Manager-A&R, in which he will oversee the Pickwick Communications catalog, for which Simitar is the exclusive distributor. Contact Simitar at 612-559-6000.

RCA Records has appointed **Vince Degiorgio** to the position of Director, International A&R. Based in New York (212-930-4340), Degiorgio will specialize in dance-oriented product from international A&R/production sources. In related RCA news, **Eric Murphy** has been promoted to the post of National Director of Top 40 Promotion. He is also based out of the label's New York offices.



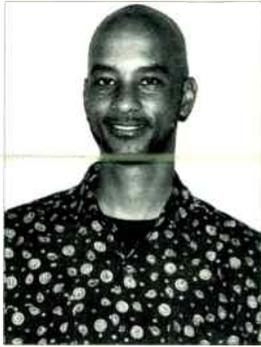
Mike Rittberg

Mike Rittberg has been promoted to Vice President of Rock Promotion at **A&M Records**, where he was Senior Director of Rock Radio Promotion. Rittberg came to A&M in 1994 as Rock Radio Director, after serving as Vice President of Promotion/Marketing at indie **Metal Blade Records**. The label has also upped **Mark Tindle** to the post of Vice President, Alternative Promotion. Tindle, who joined A&M in 1987, was most recently the company's Senior Director of Promotion in Atlanta. Contact A&M's Hollywood headquarters by calling 213-469-2411.

John Ruscin has been named to the new position of President/COO at **Ticketmaster Direct**, and Senior Executive VP at **Ticketmaster Corporation**. Ticketmaster Direct is responsible for the creation, development, implementation and management of Ticketmaster's marketing initiatives. For further information, contact **Scoop Marketing** at 310-360-6060.

MTV Networks Latin America has promoted **Rita Herring** to Senior Director of Affiliate Sales, where she will supervise the Miami-based company's regional sales force. Call 305-535-3776.

Fairlight USA, a subsidiary of audio manufacturer Fairlight ESP, has appointed **Tim Cuthbertson** to the post of VP of Sales, Western Region, where he will be responsible for implementing sales programs for customers west of the Mississippi River. For more info, contact 310-287-1400. 



**Tracy Williams
&
Derek Hamilton**

Titles: A&R/Promotions & President/CEO
Duties: Full service
Years With Company: 1
Company: HMBC Records Group & Publishing
Mailing Address: 6269 Selma Ave., #21, Los Angeles, CA 90028
Phone: 213-962-7708
FAX: 213-962-9594
E-mail: chartmaker@kspace.com

Background: "I want the people of America to know that just because we're two black guys, and a lot of the people in our company are black, doesn't mean we're a black company," says HMBC President/CEO Derek Hamilton.

The camera-shy Hamilton, and his A&R/Promotions man, Tracy Williams (pictured above), also pride themselves on being a record company where each artist is treated with respect, regardless of their genre.

The genre of music that HMBC is involved with now is alternative modern rock, such as the band Clockwork Robin. Among the other rock groups on the label are the Fugitives and Mary Jane's Creation. The other genres handled by HMBC are rap and urban hip-hop. The Hollywood-based label recently joined with Baltimore-based Epa City Records in a venture that gives both labels their first urban release, Roxi's *Do U N*.

HMBC oversees Epa City's domestic marketing, manufacturing and distribution of CDs, cassettes and vinyl, while HMBC is distributed through Great Bay Distribution.

We spoke with Hamilton and Williams, who both emphasized that they will listen to every tape that comes through their doors.

A&R Duties:

Williams: "I'm more than just A&R. I'm also doing promotion for the company, right now. On the A&R side, I'm acquiring different groups and helping get into their development. Basically, I do every-

thing. I'm acquiring groups, I'm dealing with club promoters and the rest of our staff around the county as far as getting them prepared for upcoming acts that we have, and making sure everyone is working as a team to push all our artists. I'm also working with the promotions people to make sure they do their jobs. I work with all the different labels and the record stores as far as getting a relationship with them and letting them know who we are.

"I'm here every morning pretty much at 9:30 a.m., and we really don't leave most nights until 7:00. Then I go home, and I go out to clubs starting at 10 p.m. So, I'm talking to promoters, I'm talking to people, I'm passing out flyers and setting up shows."

Label Philosophy:

Williams: "We are basically a teaching label. We teach the artist how to be an artist in every aspect. After he's become an artist and has done something with it, we teach them how to become a company and how to keep everything they've done for themselves alive. There are a lot of artists who make it, but they don't know what to do after that.

"One of the main questions I ask my artists is where they see themselves in five years. After you sell a million copies of your first album and three million on your second, in five years do you still see yourself as an artist? Do you see yourself moving up to another position? Most of them say they're ready to move into the actual business itself. So, in that respect, if they show that interest, Derek and I teach them the business as we go along. That way, they're not lost as so many artists are."

The Role of The Independent:

Hamilton: "Independents have done well, but a lot of artists need to focus on their future. They have the potential to make a lot of money in this business. But as fast as you make it, you can lose it.

"If a rock artist or a rap artist or a country artist comes up and they're fortunate enough to make \$250,000 in an eighteen-month period, that's a lot of money. You've got to figure out what you're going to do. We teach them about finances. We teach them about the banking laws. We teach them about taxes. If you have \$250,000, it's only \$75,000 to obtain a Subway franchise, and that is going to continue to make money.

"We want our artists to make their music and get that music out there, but also to be financially stable. We may not have Social Security in a few years, so it's very important that they not lose what they have obtained."

Finances:

Hamilton: "When the company gets paid, the artist gets paid.

Instead of saying the artist will get paid every nine months or every eighteen months, if we get paid every 90 days, they get paid every 90 days.

"Plus, we tell them all the various ways that they get paid: publishing, songwriting, artist royalties, merchandising. It's their money. There are a lot of payment plans that are available in the music industry."



Future Signings:

Williams: "We're also trying to get into the reggae side. There's a group that we're looking at that's still on the table right now. We want to cover all genres. Myself, I love jazz, but my forte is urban music—R&B, rap and reggae. But I really love jazz and I'm interested in that. And dance music. We have an artist that we're dealing with now named Sierra. She sold three million singles around the world but never hit in the States."

Promoting The Label:

Hamilton: "Everything my people get, they deserve it because they work tirelessly across the country from San Francisco to Florida to Baltimore. We're working really hard to get the word out. Just like late 1990-1991 with Giant and Death Row Records or 1986 Priority Records. We're doing the same thing. We're getting down, getting to the streets, finding out what the public wants, and developing it. There are options for us to go to the majors later, but we want

to have a solid foundation. We want to be our own company, first."

Epa City Records:

Hamilton: "One of the great coups for us is that we did acquire Epa City Records, which is owned by Will Roc Griffin. He received a gold album for the production of the *Judgment Night* soundtrack, and for two Herbie Hancock albums he produced. Will is a great producer and songwriter. He'll be the next Jimmy Jam & Terry Lewis or Babyface.

"The great thing for us is that he didn't know the business. He had the talent, we had the business skills. We decided to go with his first artist, Roxi. It's the same situation as Interscope and Trauma. No Doubt was on Interscope Records but they say Trauma is doing the street. He needed our brains and our hard work."

Label Future:

Hamilton: "We keep up with the majors. We know what it is to work with a partner, but we want to have our own functions, just like Interscope did. When we go into the system, we'll have our own creative control, because we were the ones that broke it. We want to be in this business for the next 40-50 years. I can't say we'll be the next Motown, because they mostly did urban music. We can be the next Chrysalis, the next Island, or A&M."
—Interview By
MC Staff Writer Tom Kidd

ROCKETING WITH A&M



The newly united Rocket Records and A&M Associated Labels agree—Ryan Downe, who is Rocket co-founder Elton John's first signing, is deserving of more attention. Downe's Rocket debut *The Hypocrite*, which was originally released in June of 1996, is set to be re-released on Rocket/A&M Associated Labels in May. "Where Am I Gonna Run To" is the first single. Pictured (L-R) are: John Cannelli, President, Rocket Records; Brad Pollak, VP, Marketing, A&M Associated Labels; Ryan Downe; Nadine Condon, Downe's manager; and John Barbis, President, A&M Associated Labels.

DRESSING FOR SUCCESS



New Revolution act Agnes Gooch recently finished recording their debut, *Blind*, with the help of producers and Bong Load Records owners Rob Schnapf and Tom Rothrock. In a supposed ritual that brings "success for dress," Schnapf and Rothrock talked the band into wearing the outfits you see here. Pictured (L-R) are: Scott Bushkin, drums; Tom Rothrock, producer; Nathan Ehrenfeld, guitar; Mat Baker, vocals, guitar; Johnny Lonely, bass; and Rob Schnaf, producer.

11 Years On

It's only rock & roll, right? Not if you ask former **Creedence Clearwater Revival** chieftain **John Fogerty**, who is set to release *Blue Moon Swamp* on Warner Bros. on May 20th. A quarter of a century after CCR disbanded, this is only the third album from the noted perfectionist. Fogerty, who will turn 52 eight days after the album's release date, is either one of the least prolific songwriters in rock music (clearly not the case, when you consider that he churned out seven albums filled with classic rock standards in a four-year period with Creedence) or he truly believes what he's saying when he steadfastly maintains his belief that his fans only want to hear what he has to offer when he's personally happy with his recordings. Think again, John—it's probably safe to assume that your fans want more of what's in your soul, not your mind.

Marching On

The proverbial dust has finally settled around the **Van Halen** camp, now that former **Extreme** vocalist **Gary Cherone** is firmly behind the microphone, and the man he replaced, **Sammy Hagar**, has signed on with **Track Factory** (a joint-venture with **MCA**) to release his first solo album, *Marching To Mars*, since the demise of his eleven-year tenure with VH.

Set to arrive on the streets on May 20th, the album, which was produced by noted studio wizard **Mike Clink**, shows a more melodic Sammy—in essence, more like his previous solo work in the Seventies and early Eighties—than most of the often bombastic

vocal work associated with his Van Halen days. Sammy and Eddie may not be speaking, but Hagar still has plenty of friends, many of whom lent a helping hand on his new album, including **Bootsy Collins**, **Huey Lewis**, **Grateful Dead** drummer **Mickey Hart**, and most notable of all, the original **Montrose** lineup (how about that for a reunion album/tour concept?) of guitar great **Ronnie Montrose**, drummer **Denny Carmassi** and bassist **Bill Church**, who join Hagar on the bluesy metal rocker "Leaving The Warmth Of The Womb."

Slowhand Jazz

Jazz fans might want to make some plans for a European vacation in July, because that's the only place where you'll be able to catch **Legends**—an all-star jazz lineup featuring **David Sanborn**, **Steve Gadd**, **Joe Sample**, **Marcus Miller** and...**Eric Clapton**. Yes, that Eric Clapton. While he's been known as one of the greatest rock and blues guitarists for some 30 years, perhaps it's time that the jazz world caught on. The group will debut at the legendary **Montreux Jazz Festival** in Switzerland, on July 4th. In all, there will be ten performances on the brief tour, including shows in France, Turkey, Austria, Luxembourg, Holland, Italy, Norway, Sardinia and Spain. For further information on these special dates, contact the Lippin Group at 213-965-1990.

Buzzing

Yet another Southern California ska-based band is making some noise. This time it's **Reel Big Fish**, whose Mojo Records debut, *Turn*

The Radio Off, is reeling in some big airplay, courtesy of the humorous single "Sell Out." There's some really cool stuff throughout this horn-driven CD, especially "She Has A Girlfriend Now."

In our year-end issue last year (Vol. XX, Issue #25), we included a Close-Up feature on the **Southern Rap Commission**, a country/rap hybrid project featuring **M.C. Wild Turkey**. Well, apparently, the project's demo tape has been garnering quite a response at SoCal alternative rock giant **KROQ**, where weekday evening DJ **Carson Daly** has been playing cuts from the demo, and recently had M.C. Wild Turkey, himself, in the studio. If you'd like further information, you can contact **Bruce Wilson Music** at 213-463-4046.

It may sound sacrilegious to be talking about the **Brand New Heavies**, now that lead singer **N'Dea Davenport** has left the band, but the veteran group's latest **Delicious Vinyl** album, *Shelter*, features the towering diva (and **Quincy Jones** protégé) **Siedah Garrett**, who has brought a forceful new focus to the band. This is a delicious chunk of funk that's due out May 13, and will go a long way in breaking the group out of their "acid jazz" pigeonhole.

Apparently, **Capitol** has a winner with **Meredith Brooks**, whose debut single, "Bitch," has had quite an impact on alternative rock stations around the country. While Brooks will no doubt be slammed by critics for her Alanis-like slant, Capitol may have found the shot in the arm their rock department has needed for a while. And **550 Music** is making some noise with **K's Choice**, who are stirring things up

with the hypnotic single "Not An Addict." This is one of the stronger collection of songs that these ears have heard in a while.

Deals Ventures

Hollywood Records has announced the creation of **Malt Records**, a low-budget label that will be run by Seattle musician **Scott McCaughey** of **Young Fresh Fellows**. McCaughey also played guitar, keyboards and bass on the last **R.E.M.** tour, and, along with producer **Conrad Uno**, ran the Seattle-based indie label **PopLlama Products** (best known for artists like the **Posies** and **Presidents Of The United States Of America**). The plans are for Malt to release two or three projects a year, with distribution through **Hollywood/PGD**. Contact Hollywood Records at 818-560-6197.

Red Ant Entertainment, the indie music company fronted by former **MCA** head honcho **Al Teller**, has acquired 50 percent of **Delicious Vinyl** in a joint venture deal that will combine Red Ant's promotion, marketing, sales and distribution with one of the leading indie labels. Contact 212-685-6303.

A Scoop

Veteran PR firm **Scoop Marketing** has moved. They are now located at 8800 Sunset Blvd., 2nd Floor, in West Hollywood. You can reach **Larry Solters** at 310-360-6069, **Susan Reynolds** at 310-360-6065, **Lisa Vega** at 310-360-6062, and **Bonnie Poindexter** at 310-360-6063.

—Compiled By MC Senior Editor Steven P. Wheeler

WHO WAS THAT?



If you've ever suffered through constant commercials and blocks of music to find out who was playing a song on the radio, only to be disappointed when the DJ forgot to tell you, then you should applaud those in the above photo. Those honored by the **National Academy of Recording Arts & Sciences (NARAS)** for consistently practicing "the front and back identification of artists and song titles" are (L-R): **Tim Daugherty** and **Mark Bibiano (WONE-FM, Akron)**, **Fleetwood Gruver (WMMO-FM, Orlando)**, **NARAS President/CEO Michael Greene**, **Robin Roth** and **Malcom Ryker (XTRA-FM, San Diego)**, and **Nancy Stein (WMJX-FM, Boston)**.



JOHNETTE GETS WINDSWEPT AWAY



Windswept Pacific recently inked a long-term publishing deal with former Concrete Blonde singer Johnette Napolitano. Napolitano most recently guested as a singer for The Heads and is currently recording her debut solo album. Pictured finalizing the deal at Windswept's headquarters, in Beverly Hills, are (L-R, front row): John Anderson, Senior Director, Creative Services, Windswept Pacific; Johnette Napolitano; (L-R, back row): Jeff Sacharow, VP, Business/Legal Affairs, Windswept Pacific; Jonathan Stone, Sr. VP/GM, Windswept Pacific; Kristin Forbes, Napolitano's manager; and Evan Medow, President, Windswept Pacific.

NAS Award

NAS—the National Academy of Songwriters—has announced that Glen Ballard will be the recipient of its 1997 Songwriter Of The Year award. He will be honored in a May 21 ceremony at the Palace in Hollywood, with the awards show featuring many guest performances. Ballard is best known for co-writing and producing Alanis Morissette's smash debut album, Jagged Little Pill. Among the other artists Ballard has collaborated with are Michael Jackson, Quincy Jones, Van Halen and Barbra Streisand. For tickets to the awards show, or for more information, call NAS at 213-463-7178.

Publisher News

PolyGram Music Publishing has inked an exclusive worldwide deal with hit songwriter-producer Desmond Child. Under the terms of the agreement, PolyGram will co-own and administer the worldwide copyrights of all of Child's future material. The deal is part of PolyGram's continuing relationship with Child, as PolyGram also recently acquired the songwriter's extensive catalog. Child has co-written hits with numerous artists, including Bon Jovi, Michael Bolton and Aerosmith, and has also recorded material as a solo artist.

In other PolyGram Publishing news, the company has also acquired the catalog of writer Jerry Lynn Williams. Williams has penned hits which have been per-

effect, PolyGram will co-own and co-administer Williams' catalog with Hamstein Publishing Company.

BMG Music Publishing has acquired Primetime Productions Ltd. (also known as Match Music) and its affiliates. Primetime Productions/Match Music is regarded as the Number One music production library in Sweden. The company represents nineteen other music libraries in Scandinavia, including BMG's Killer Tracks, Koka Media, Joseph Weinberger, AV Music and Atmosphere Music.

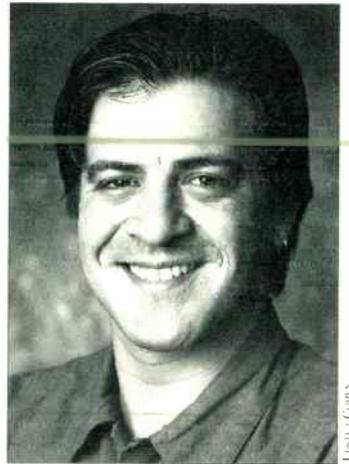
Industry Grapevine

The Harry Fox Agency has appointed Robert Shaw to the position of COO/Executive VP. Prior to joining HFA, Shaw was an independent consultant. You can reach Shaw at HFA's headquarters in New York (212-370-5330).

Warner/Chappell has promoted Allan Tepper to VP, Creative Services/Special Projects. Tepper was previously Senior Director of that department, and is based out of Warner/Chappell's offices in New York (212-399-6910). In other Warner/Chappell news, the company has named J.B. Brenner as an in-house marketing and promotion consultant. Prior to his appointment, Brenner was with A&M Records for 22 years. He can now be reached at Warner/Chappell's L.A. headquarters (310-441-8600).

SESAC has appointed Dennis Lord to the newly created position of VP, Business Affairs, Writer/

CHRYSALIS APPOINTMENT



Steve Collins, Director, Film/TV, Chrysalis Music.

Publisher Relations. Prior to his appointment, Lord headed his own management firm, Lord Entertainment. Contact SESAC's Nashville headquarters (615-320-0055).

BMI (310-659-9109) has named Tracie Verlinde to the position of Associate Director, Writer/Publisher Relations, and Delia Orozco to the post of Regional Manager, Latin Music. Verlinde was previously with concert promoters Avalon Attractions, and Orozco was previously West Coast Publicity Director for RMM Records.

PolyGram Music Publishing has promoted Robert Allen to Director of Legal Affairs. He will continue to work out of the company's L.A. headquarters (213-856-2776).

Chrysalis Music has appointed Steve Collins to the position of Director, Film/TV. Collins, who was previously with EMI Music Publishing, can now be reached at Chrysalis' headquarters in Los Angeles (310-652-0066).

EMI Music Publishing in L.A. has named D. Hutson Miller to the position of A&R Coordinator, Film & TV Soundtracks, Urban Music. Prior to joining EMI, Miller was a manager of artists and producers. Contact 310-652-8078.

SESAC News

SESAC has made two major changes in its licensing services. First, the performing rights organization has signed its first agreement with the Roller Skating Association, an organization that represents roller skating rinks across the United States. The SESAC deal will give RSA a special rate from 1997 through the year 2001. In addition, SESAC has changed its rate schedule with the concert industry. Instead of basing its schedule on a venue's total capacity and an event's ticket price, SESAC will now base the schedule on the number of tickets distributed to the public for each concert. The change was made in re-

EMI SIGNS ON A "RENTER"



Idina Menzel, one of the stars of the award-winning Broadway musical Rent, has concluded a deal with EMI Music Publishing. Menzel is currently working on a debut album for Hollywood Records. Pictured celebrating the EMI deal at the company's New York headquarters are (L-R, front row): Andy Tavel, attorney; Abe Hoch, manager; Idina Menzel; and Evan Lamberg, Sr. VP, Creative, EMI Music Publishing East Coast; (L-R, back row): Burt Goldstein, business manager; Robert H. Flax, Executive VP, EMI Music Publishing; and Martin Bandier, Chairman/CEO, EMI Music Publishing.

DON'T STEP ON MY BLACK FELT TIP PEN



Country/rockabilly legend Carl Perkins (left) recently took part in an autograph session, and Greg Sowders, Warner/Chappell's Director of Creative Services, was on hand to greet him. Perkins, who is signed to Warner/Chappell, is best known for penning the classic song "Blue Suede Shoes" and is a member of the Rock & Roll Hall of Fame. His latest album, *Go Cat Go*, has been released by Dinosaur Entertainment/BMG.

sponse to the concert industry's requests to not be charged licensing fees for unoccupied seats. For more information, contact SESAC at 615-320-0055.

Kerrville Festival

If you're a folk songwriter or performer, you might want to attend the annual **Kerrville Folk Festival**, in Kerrville, Texas. The festival, which takes place from May 22 to June 8, will feature a variety of showcase performances, as well

as various songwriting workshops and panel discussions with industry professionals.

To purchase tickets for the festival, you can call 800-435-8429 or send e-mail to tickets@kerrville-music.com. For general information on the festival, you can call 210-257-3600 or send e-mail to info@kerrville-music.com. If you have access to the Internet, you might also want to visit the festival's web site, by simply pointing your web browser to <http://www.kerrville-music.com>. 

BMI APPOINTMENTS



BMI's Tracie Verlinde, Associate Director, Writer/Publisher Relations, and Delia Orozco, Regional Manager, Latin Music.



MARK HUDSON

This former Hudson Brother has penned tunes with such hard rock icons as Aerosmith and Ozzy Osbourne



Devoting his life to music seemed inevitable for L.A. songwriter Mark Hudson, considering how he describes his early childhood years: "I grew up in this big Italian household where there was always singing, dancing and yelling...everything rock & roll is based on," he says with a laugh.

Like many people influenced by music from the Sixties, Hudson says the Beatles "changed my life forever," and it wasn't long before he formed his own pop group with his brothers Bill and Brett, appropriately named the Hudson Brothers. In the mid-Seventies, the family group had a couple of Top 40 hits and their own Saturday morning variety show. After the group split up, Hudson continued to write songs and he struck up a friendship with noted producer Phil Ramone, best known for his work with Billy Joel, Paul McCartney and Barbra Streisand. "Phil Ramone really became a mentor of mine," Hudson says. "He taught me all the ins and outs of production, and a lot about songwriting, like how to make the chorus big and how to get a song placed, as opposed to just writing a regular song."

Hudson says he doesn't miss being in the spotlight, and is quite happy being a songwriting collaborator who works behind the scenes. He observes, "There's a different mindset in writing for yourself, as opposed to writing a song with someone else, and that song's supposed to be a hit. When you write for someone else, you can't be so personal, because the song's not about you, it's about them. Your job is to act as a stimulant to the art that's already there."

Perhaps Hudson's most notable collaborations have been with veteran rockers Aerosmith, whose *Get A Grip* and *Nine Lives* albums feature songs co-written with Hudson. "In 1992, [veteran A&R man and longtime Aerosmith colleague] John Kalodner called me and told me Aerosmith was going to be co-writing with other songwriters on their next album. He asked me if I wanted to go to Boston to write with Aerosmith, and I jumped at the chance because I've always been a fan. I think they're the best American rock band ever."

He continues, "At the time I met Aerosmith, the L.A. riots had recently happened and Steven [Tyler, Aerosmith's lead singer] had been really affected by all of that, and he said he wanted to do a song that wasn't about girls or someone going down on someone in an elevator. He wanted something different from what people would normally expect from Aerosmith. Steven, Joe [Perry, Aerosmith's lead guitarist] and I were jamming one day and I started singing, 'There's something wrong with the world today, I don't know what it is.' They stopped and said, 'Whoa! Do that again!' And we started jamming some more and that song turned out to be 'Livin' On The Edge.' I think it really put the world on its ass for a minute, because when that song came out, everyone was surprised that Aerosmith could do a song like that."

"The making of *Nine Lives* was very tough, because of all the horror stories surrounding it. The rumor about the band relapsing back into using drugs was total bullshit. Aerosmith was responsible for helping me get sober, and if those rumors about them relapsing were true, I'd do everything in my power to help them. You take any band that's been together for 25 years, and it's more like a dysfunctional family, so there's bound to be some turmoil. They got through it, and put out a hell of a record."

In addition to Aerosmith, Hudson has also written songs with Bon Jovi and Ozzy Osbourne, and he says, "I get satisfaction from writing a good song, regardless of how famous or not the people I'm writing with are. I recently worked with a trio of brothers called Hanson, and that was a real déjà vu experience, because they're kind of like a Nineties version of the Hudson Brothers. I also worked with Brendan Lynch, who's sort of a protégé of Glen Ballard."

He adds with a chuckle, "You have to understand, I came from a pop background, and when I got a call to work with the Scorpions, I didn't know who they were. I thought it had something to do with an astrological sign," he laughs. "But I have this theory about songwriting: If you love writing music, you can write just about anything. The genius of songwriting comes not from writing a hit song, but it comes from writing something that touches people in some way."

Contact MCA Music Publishing at 310-235-4700.



LIZZY'S BACK IN TOWN: Rhino Home Video has released *Thin Lizzy: The Boys Are Back In Town*, a new live video of the Seventies hard rock stalwarts during a vintage 1978 concert in Sydney, Australia. Carrying a \$19.98 price tag, the 45-minute performance features the quintessential Lizzy lineup of Phil Lynott, Gary Moore, Scott Gorham and Brian Downey playing all of the band's greatest hits, including "Jailbreak," "Waiting For An Alibi," "The Cowboy Song," and, of course, the title track. The group's legacy continues to find new audiences, and Polygram/Mercury have a box set scheduled for release later this year. For more information on the video, check out Rhino's web site (<http://www.rhino.com>).

HUM EXPANDS & MOVES: Jeff Koz, composer and owner of HUM (formerly known as Who Did That Music), has announced that the studio is expanding and relocating to 9th Street in Santa Monica, California. The new facility will house two recording studios, production offices, a lounge and support functions. HUM is best known for creating music and sound design for such advertisers as Nike, Coke, Ford, McDonald's, Burger King and Toyota. Koz is better known for composing themes for television shows

such as NBC's *Later With Greg Kinnear* and ABC's *General Hospital*.

STUDIO ACTION: A&M's Blues Traveler have returned to the studio to record the follow-up to their breakthrough album *four*. The A&M band, along with *four* co-producers Steve Thompson and Mike Barbiero, are busy at Bearsville Studios in Woodstock, New York, working on the as-yet-untitled album...Capitol act Everclear were in at Ocean Studios/Burbank putting the finishing touches on their upcoming album; band leader Art Alexakis produced with engineer Neil Avron... Virgin Records/Canada act Blue Meanies were at Mama Jo's/North Hollywood with producer Howard Benson; Mark Dearnley engineered and Tom Fiore assisted.

VIDEO DIRECTOR NEWS: Johns+Gorman Films/Music Video, the music video production division of Johns+Gorman Films, has signed video directors Ralph Ziman (Vanessa Williams, Toni Braxton, Elton John, Rod Stewart, 3T), George Dougherty (Black Crowes, Southern Culture On The Skids, White Zombie) and Todd Levin (Chalk Farm). These signings give the company four music directors, joining Ramaa Mosley. Contact Michael Kunkes, Ink. at 213-466-1668. **MCA**

A PETA NIGHTMARE



SWV took a quick break during the shooting of their new video "Can We" (off the Jive Records soundtrack to *Boozy Call*) for a "roll" call. Pictured in their animalistic clothing are Lee Lee, Coko, Taj, and video director Jesse Vaughan.

PLAY THIS SUCKER!



A&M band Del Amitri were caught by the cameras at Precision Mastering in Hollywood, finishing up their latest opus, *Some Other Sucker's Parade*. Due out in June, the fourteen tracks spotlight more of the Dels' melodic brilliance. Pictured (L-R) are Stephen Marcussen, engineer, Precision Mastering; Iain Harvie, guitarist, Del Amitri; Justin Currie, singer/bassist, chief songwriter, Del Amitri; and David Bianco, producer.

REVISITING THE EXPERIENCE

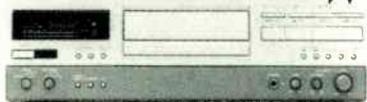
George Marino (left) and Eddie Kramer (right) are shown at Sterling Sound, where they painstakingly remastered the entire Jimi Hendrix catalog from the original two-track masters. The resulting sonically superior recordings of *Are You Experienced*, *Axis: Bold As Love*, *Electric Ladyland*, and, for the first time, the album *Hendrix* was recording at the time of his death in 1970, *First Rays Of The New Rising Sun*, are in stores now, courtesy of MCA Records.



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Robert Vosgien

This top mastering tech has put the finishing touches on hit projects by No Doubt and Bush

By Jonathan Widran

Robert Vosgien believes his background as a guitarist gives him a distinct advantage over the city's other top mastering gurus. Hanging his hat at the CMS Digital Mastering facility for the past nine years, the Berklee-educated engineer has brought both his keen musical sensibilities and a sharp sonic edge to albums as diverse as No Doubt's mega-platinum *Tragic Kingdom*, Bush's *Razorblade Suitcase* and the three gold-selling discs by contemporary jazz superstars Fourplay.

"My early aspirations as a rock & roller allow me to talk to musicians on a more technical, musical level," says Vosgien, whose recent recordings include John Hiatt's upcoming Capitol disc, Green Day's live EP, Shaquille O'Neal's latest rap endeavor, and singles for Alanis Morissette and Van Halen. "I can talk about dynamics, amplification and compression from both an engineer's standpoint as well as a performer's."

Vosgien, who shifted gears at Berklee to engineering when he realized he was more interested in how records sounded than actually making music, moved out to L.A. in 1985 and began his career at Capitol Records Studios under the guidance of well-known masterer Wally Traugott.

Taking anywhere from six to ten hours, based on the complexity of the tracks (i.e. Tracy Chapman would take much less time than the multi-faceted textures of No Doubt), Vosgien explains that mastering involves his receiving a two-track mix—from a mix of the original 24 or however many—of an album's songs, and taking the steps required for completion. First is getting them in the correct running order, and creating a spread between the tracks, which is the amount of silent time, or in some cases, deciding how to fade one song into another.

Then comes the task of equalization, making sure that the sound levels throughout the tracks are consistent. Finally, there is compression, which involves decreasing the dynamic range. "With equalization, what I am looking for is a certain ballpark range in which to create that perfect level of consistency. I've gotten to the point where I can hear the subtle differences in frequencies, so that I can hear when something is out of balance."

Vosgien adds that while the process is pretty similar with every project that comes his way, there are different textures which must be emphasized depending on the genre of music. "Let's make a comparison between doing rap/R&B stuff like Shaq and the crunchy guitar-oriented sound of Bush. For those alternative bands, the focus should be on a loud presentation with vocals and guitars in front, while with rap, I have to make the bass stand out. The bottom needs to be a lot more punchy and big sounding. No Doubt was a particular challenge, because they did everything from ska to reggae and pop ballads. I treat each track differently.

"On the other hand," he adds, "on discs where I am aiming for an overall vibe, I will ask the artist to pick one track where they feel they have nailed exactly what they want as an overall effect. I will use that as a guide, a prototype, then lift everything else up to that standard."

Whether he's doing edits, compressions, or equalization, Vosgien's goal is to bring every recording up to that next level, working hard to suit every client's needs. "Sometimes a producer will bring in a collection of songs, all recorded and mixed at different locations by different engineers, as happened recently with the Shaq album," he says. "Our first goal then is to make sure that the final master sounds like it all came from the same studio.

"The most rewarding part is seeing how some of these projects take off after I've worked on them," he concludes. "I think back to the session with No Doubt, and I am amazed at how something that I worked on in my little studio became one of the world's biggest hits. That's always exciting, but the focus on even the smaller projects is always simple...a good sound."

Contact Debra Harner (818-716-8479).



Fostex D-160 Removable Hard Disk System

Fostex has introduced its 16-track hard disk recording-editing system with prices starting under \$4,000. The Model D-160, one of four models available, comes with a 2.55 GB removable hard drive for 30 minutes of 16-track audio or 60 minutes of eight-track. In addition to the 16 tracks, there are eight "virtual tracks," so that additional tracks can be grouped for sweetening. A selectable stereo S/PDIF port and an ADAT digital interface uses two optical I/O's capable of 16 tracks of ADAT digital audio. You can now transfer 16 tracks of ADAT audio all at the same time in perfect sync for editing or re-recording.

Other features include: a better file management system for more "virtual reels" and automatic back-up functions; vari-speed for + or - six percent pitch variations; 44.1 or 48Khz. sample rate;



MMC record ready track function key; synchronization updates that include MTC-chase only mode that allows for non-word clock syncing as well as virtually any other professional timecode and syncing options.

For more info about all the D-160's available you should contact Fostex at 15431 Blackburn Ave., Norwalk, CA 90650. Phone them at 310-921-1112 or FAX 310-802-1964.



Schecter's Tempest Guitar

Made from a solid slab of Honduran mahogany, the new Tempest guitar also has two special design Seymour Duncan P-90 pickups. The neck is made of maple with a rosewood fingerboard and is 25 1/2-inch scale. The Schecter new, "three per side" headstock uses Sperzel locking tuners. There is a five-ply black pickguard and a choice of "trapeze" or stop tailpieces. You can get the guitar in Transparent Cherry, TV Yellow, Vintage Sunburst and Gloss Black. For a lot more about these guitars, you can contact Schecter Guitar Research at 1538 North Highland Avenue, L.A., CA 90028. Call them at 213-469-8900, or FAX at 213-469-8901. Web site: <http://www.schecterguitars.com>.

25th Anniversary DW Collector Series



DW, Drum Workshop, continues their 25th Anniversary celebration with a limited edition of DW Collector Series bass drums, snare drums and tom-toms. There is a choice of three "book-matched" Fiddleback maple lacquer finishes: Anniversary Amber, Anniversary Clear Maple and a lighter tobacco shade. The deluxe, commemorative wood inlay band sets off your choice of either brass-plated or chromed hardware.

All drums feature DW's Timbre-

Matched, all maple shells with graduated reinforcing hoops, precise bearing edges and "proportionate-ply" construction. DW Anniversary drums are available in any DW component drum size, so that you can create your own custom drumset. For much more information, you can contact Drum Workshop at 101 Bernoulli Circle, CA 93030. Phone them at 805-485-6999 or FAX 805-485-1334. You can also reach them by e-mail at: DW@dwdrums.com.





DEMO DERBY: Recently-formed label Callner Music (<http://www.demoderby.com/callner>) has partnered with Ticketmaster Online (<http://www.ticketmaster.com>), Billboard Live (<http://billboardlive.com>) and The Metaverse (<http://www.metaverse.com>) to present the first annual Demo Derby (<http://www.demoderby.com>), an online "battle of the bands"-style competition for up-and-coming acts.



Entrants will first be screened by a panel of music industry professionals, and then will have their music presented online through a series of radio-style broadcasts at the Metaverse site. Two rounds of voting by web surfers will determine the final four for the competition, who will then face-off in a live performance at L.A.'s Billboard Live nightclub—which will also be broadcast live on the Internet—later this year. A range of prizes will be awarded to the finalists, including the offer of a recording deal with Callner Music. Random prizes will also be awarded to those who cast their vote.

Submitting to the Derby is free of charge. Just send a single-song cassette, or a CD, with a key track identified, to: The Demo Derby, c/o Callner Music, 959 N. Cole Ave., Hollywood, CA 90038. Artists who include a bio and photo will have them posted on the Demo Derby site, and artists with web pages will have links to those pages posted on the Derby site, as well. In addition, artists with music videos may submit them for Billboard Live's 24-hour video feed. Submission deadline is May 23rd.



VIRTUALLY LIVE: When Gazzari's still stood on Sunset Blvd, the Internet was little more than a science fiction fantasy. But, behold, the Internet is here and Gazzari's is gone.

On the lot where the famed club once stood now stands Billboard Live, which is also now standing on the web at <http://billboardlive.com>. If you've yet to visit the venue in person, you can check it out in cyberspace—everything from the club's restaurant menu and exotic bar menu, to the schedule of upcoming shows, and, eventually, the other Billboard Live clubs worldwide. You can even pick up live feed directly from the venue, via a StreamWorks pipeline.

GETTING A-HEADSPACE: HeadSpace (<http://www.headspace.com>), the interactive media company founded by artist-turned-multimedia guru Thomas Dolby, has a solution to the problem of getting high fidelity sound on the web with Beatnik, a new audio plug-in for web browsers.

The commercial debut of the technology is slated for mid-April, when the official 7Up web site (<http://7up.com>) will roll out eight different versions of the soft drink's "It's An Up Thing" theme song in Beatnik format. The highlight of the site will be Dolby's creation of a U.S. map on which the roll of a mouse will release four remixes of the jingle. Rolling to Chicago will deliver the "deep house mix" while rolling to Miami will morph the jingle into its "Latin mix," with Seattle triggering a "grunge mix" and New York



engaging a "jungle mix."

The Beatnik plug-in is available free of charge by visiting the HeadSpace site, where Dolby keeps blinding us with science.

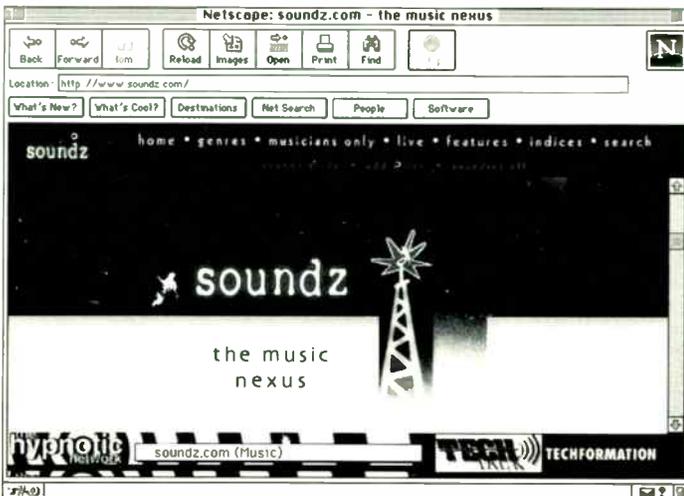
CYBER SOUNDZ: Soundz.com (<http://www.soundz.com>) is a great place to visit if you're into tunes, whether you're a player, fan or cyber geek. Broken down into various areas, soundz.com covers a range of territory, from genre-specific music areas to info about the biz to resources for musicians.

If playing an instrument is your forte, visit the site's "Bass World," "Brass World," "Drum World," "Keyboard World" or, of course, "Guitar World," where you'll find information links and resources pertaining to each of these families of instruments. And if you have more of a business-oriented mind, don't worry—you can visit "The Biz," a section of information on everything from publishing and copyrighting songs to promoting music and booking shows.

I WANT MY MTV: When they first ventured into cyberspace, MTV made a pledge that they would continue to exist on the cutting edge of the web, and they're continuing to live up to that statement, having launched another redesign to their site, making extensive use of frame technology and QuickTime video.

The new design is easy to navigate and continues to feature the eye-catching graphics for which MTV Online has come to be known. New features include enhanced live feeds from MTV News, a searchable archive of past news items, and a bank of information on the network and its programming. If you haven't yet visited MTV's site, it's worth checking out. And if you have seen it, you'd better revisit it, because you ain't seen nothin' yet.

MORE MTV: MTV has entered into a new joint venture with the Intel Corporation to incorporate the latter's InterCast technology into their programming, which will allow HTML documents, images and





Information—the building blocks of web pages—to be embedded in television transmissions and fed directly from your TV screen into your home computer.

If you're a PC user (the system is not yet available for Mac) you can purchase—for about \$150—an InterCast PCI card, which includes Microsoft Internet Explorer software and a special software interface, which will allow your computer to read and interpret these hidden signals in the TV broadcast.

Since April 11, MTV's M2 network has been broadcasting entirely in InterCast, with two hours of InterCast programming daily running on the original MTV network. InterCast hardware and software packages are available through most major PC hardware/software retailers. For more info, visit Intel online at <http://www.intel.com>.

BOARD ON THE WEB: Summer is almost upon us, but for those who are already beginning to miss the snow, you can hold on to the winter a bit longer by reliving this year's Board Aid snow boarding and music festival by visiting the official Board Aid web site at <http://www.boardaid.com>.

This year's Board Aid 4, which raised funds for LIFEbeat (the music industry organization dedicated to fighting HIV and AIDS), featured

events on the slopes and music from the likes of A Tribe Called Quest, the Pharcyde, blink-182, Voodoo Glow Skulls and Hepcat, and many of those moments are captured on the web site.

There's also info on Board Aid 1, 2 and 3, and the organization and its efforts. This will also be the place to go for next year's events, so be sure to bookmark the homepage.

GET HYPNOTIC: The Hypnotic Network (<http://www.hypnoticnet.com>) is billed as an "alternative" cyber community, bringing together creative media with a format that's on the edge. There's no limit to what you might find at hypnoticnet—everything from alternative music to photos from the alien crash at Roswell to extreme sports news. Although it's relatively new—the site was just launched on April 1—there's already a lot of content here, and it's just going to keep on growing. Get "hypnoticized." **MC**

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Beck appears with Coolio in an MTV special.

GameWorks Seattle celebrated the grand opening of its premier location in downtown Seattle on March 14, with a live taping of an MTV special starring Grammy Award winners Beck and Coolio. The special, which may or may not repeat, was hosted by MTV VJs Simon Rex, Carmen Electra and Peter King. Celebrities on hand for the opening of this high-tech playland and industrial nightclub included Gillian Anderson, Patrick Muldoon, Arsenio Hall, Courteney Thorne-Smith, Vince Vaughn and Weird "Al" Yankovich. Less recognizable, but certainly no less important, entertainment forces attending included Steven Spielberg, Jeffrey Katzenberg, David Geffen and Bill Gates.

This is a big year for The Renaissance Pleasure Faire. Open every weekend (and Memorial Day) from April 26-June 15, the Faire celebrates 35 years in Southern California. Those who have been will need no introduction to the merry-making, adventure and romance of the famous English Springtime celebration. New shows planned for the Royal Birthday Celebration include a new children's area with its own stage dedicated to young audiences, a down and dirty "Mudslinging Mayhem Show," an action-packed living chess game, and a new production of William Shakespeare's timeless comedy *A Midsummer Night's Dream*. First-

timers will find themselves kicking up their heels to a truly unforgettable event that always sells out at lovely Glen Helen Regional Park. For reservations and information, call 800-52-FAIRE, or visit their web site (<http://www.renfaire.com>).

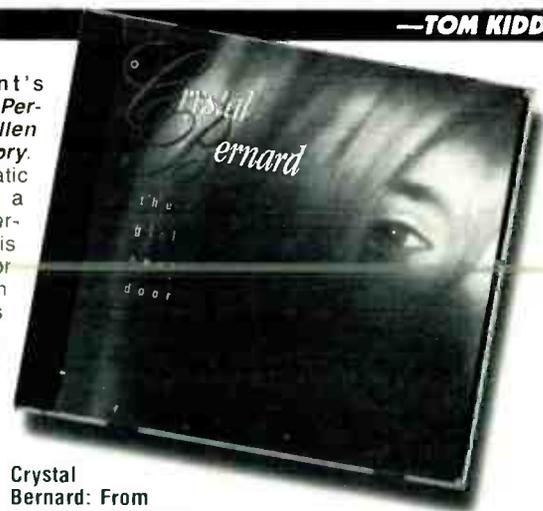
Smooth jazz artist Marilyn Scott is no newcomer to the music business. The woman, described as "The Diva Of Blue-Eyed Soul," has been singing professionally since the age of fifteen, developing a career that saw her touring during the late Seventies, as the only white female in the cast of *Selma*, a musical based on the messages of Dr. Martin Luther King, Jr., and enjoying a flourishing career as a session vocalist. *Take Me With You* is her solo recording debut, a CD designed to move Scott from the background to the foreground. Her subtle, smoky vocals could well do that, suited as they are to the martini and cigar crowd. This is a mature diva for those

who appreciate the finer things in life. For more info, contact Tom Estcy at Baker-Winokur-Ryder (212-582-0700).

Last year was a big one for Crystal Bernard. The accomplished singer, actress, songwriter and video producer released her debut, *The Girl Next Door*, on River North Records, and starred during November in ABC-TV's sweeps special presentation of *Citadel* En-

tertainment's *Dying To Be Perfect: The Ellen Hart Pena Story*. This dramatic role marked a switch for Bernard, who is best known for roles on such comedies as *Happy Days*, *It's A Living* and *Wings*. Though best known as an actress, singing is nothing new to Bernard. She sang with Bobbie "Ode To Billie Joe" Gentry in Las Vegas at the age of fourteen, and recently hit the charts with the single "Forever Tonight," a duet with Peter Cetera. Bernard's debut is a pretty little pop confection—sweet and light-weight. Her dedication to songwriting craft and Dolly Parton style delivery should help make this an easy sell. Wherever you buy CDs.

Two new releases have been announced from Turner Classic Movies Music and Rhino Movie Music. *You Are My Lucky Star: Romantic Duets From M-G-M Classics* reaches retail May 20,



Crystal Bernard: From *Wings* to the charts



Marilyn Scott: Smoky vocals and smooth jazz

and *Murder Is My Beat: Classic Film Noir Themes And Scenes* follows on June 24th. The former collects 21 duets by such stars as Lucille Ball & Desi Arnaz, Gene Kelly & Judy Garland, Howard Keel & Kathryn Grayson, Bing Crosby & Grace Kelly and Jeanette McDonald & Nelson Eddy. The latter has seventeen themes and music cues, plus hard-boiled dialog cues from such suspense films as *The Maltese Falcon*, *The Big Sleep*, *The Postman Always Rings Twice* and *Laura*. Both should be available wherever you buy good stuff.

There was recently a record release party at the House Of Blues for *Plastic Fruit & Popcorn*, a new recording by The Hutchinsons. This disc from brothers Joe and Jimmy Hutchinson and bassist Glenn Hays comes amidst a blur of activity where the band played at the Monterey AIDS Benefit and the annual Poptopia Festival. Their upcoming spring/summer tour will include appearances at the Monterey Art And Rock Festival and the 30th Anniversary of the fabled Monterey Pop Festival. This is a fine pop col-



Come join the fun at The Renaissance Pleasure Faire every weekend from April 26-June 15.



The Hutchinsons

lection, that sounds more like the Beatles than Oasis ever did. You can contact their publicist, **Teresa Conboy**, at 213-660-7748, or send e-mail to: tcpr@earthlink.net.

Touchstone Pictures' *The 6th Man* opens just as college basketball star **Antoine Tyler (Ka-deem Hardison)** is about to realize his dream of making it to the NCAA Championships, but, unfortunately he dies. (I hate it when that happens.) It's then up to younger brother **Kenny (Marlon Wayans)** to lead the last-place **Washington Huskies** to victory. Kenny loses his drive, but gains a ghost when Antoine reappears, determined to take his team to the top. *The 6th Man* is a spirited, if not particularly original, comedy about the importance of playing fair. **Marcus Miller (Above The Rim, Bebe's Kids, Max Headroom)** has the music and **Hollywood Records** has the soundtrack. Film and music are in general release.

Beginning May 30, *Is It Just Me,*



Marlon Wayans, Kadeem Hardison and Michael Michele star in *The 6th Man*.

Or Is It Hot In Here?, an original musical about menopause, opens at the **CBS Studio Center** in the San Fernando Valley. The production consists of 30 numbers—fifteen original songs by **Barbara Schill** and **Dave Mackay**, and fifteen parodies. The CBS Studio Center is located at 4024 Radford Avenue (at Ventura Boulevard). For ticket info, call THEATIX at 213-466-1767 or 818-953-9993. See it with someone you usually love.

The popular musical *Show Boat* may have ended its run at the **Ahmanson Theatre** this month, but it will be back. The show starring **Ned Beatty** and **Cloris Leachman** is scheduled to replace the canceled tour of *Sunset Boulevard* at the **Orange County Performing Arts Center** in Costa Mesa. Performances begin August 23 and continue through September 23rd. For information, call 213-365-3500.

Lakeshore Entertainment has reportedly agreed to pay up to \$1.1 million for rights to the **Janis Joplin**

breakthrough hit "Piece Of My Heart" for use in its upcoming bio-pic of the late singer. Songwriters **Jerry Ragavoy** and **Bert Berns** originally wrote the song for **Irma Franklin**, sister of **Aretha**. Ragavoy will share the money with the estate of Berns, who died before Joplin recorded the song. A competing bio-pic by **TriStar** is also in the works. This one didn't get "Piece Of My Heart," but does have the blessing of **Laura Joplin**, the singer's sister. Ironically, both films should be in production about the same time. **Lili Taylor** stars in the TriStar version. No star—not even **Melissa Etheridge**—has been confirmed by Lakeshore. What about **Joan Osborne**?

The whistle has been blown on *Whistle Down The Wind*, as **Andrew Lloyd Webber** has canceled the New York opening of the Broadway-bound \$10 million musical based on the 1961 movie. While he denied that the show is doomed, he admitted it needs work.

It seems that everybody who is anybody in country music has been dropping by the **Westwood One** studios lately. Recent guests at the national radio syndicate, many of whom designed to perform for the microphones, included: **Mary Chapin Carpenter**, promoting her latest album *A Place In The World*; **Steve Azar (Heartbreak Town)**; **Travis Tritt (The Restless Kind)**; **Vince Gill (High Lonesome Sound)**; **Kenny Chesney (Me & You)**; and also **Clint Black**. Westwood One's programming blocks can be heard wherever people in the United States own radios.

A special Show Biz birthday greeting goes out to **A&E's** excellent *Biography* series. Helping the program celebrate this milestone, Grammy Award-winning artist **Natalie Cole** taped a special performance in the **Blue Room** at the **Fairmont Hotel** in New Orleans. During the concert, Cole sang songs from her new album, *Stardust*, which includes numbers made famous by her late father **Nat "King" Cole** ("Where Can I Go Without You" and "Let's Face The Music And Dance") alongside classics originated by **Ella Fitzgerald**, **Sara Vaughn** and **Dina Washington** among others. *The Natalie Cole Concert* is part



Natalie Cole celebrates the ten-year anniversary of A&E's *Biography* series with a concert in New Orleans.

of a year-long celebration that began in April, with two weeks of specially scheduled *Biography*-themed programming called **10 Years, 10 Lives, 10 Nights**. *Biography* is telecast at 9 p.m. (PST) each night of the week. Check your guide for Cole's special or visit A&E's colorful web site (<http://www.biography.com>).

And last, but certainly not least, **Fleetwood Mac** fans have been teased with these "Rumours"



(Left) **Travis Tritt** with **Westwood One's Jeff Lawenda**, and (below) **Steve Azar** with **Westwood One's Ed Salamon**.



before, but they will be thrilled to learn that the group's most memorable lineup—**Stevie Nicks**, **Lindsey Buckingham**, **Mick Fleetwood** and **John and Christine McVie**—is reportedly in an L.A. studio, rehearsing for an **MTV Unplugged** concert that will possibly take place sometime in May. **MC**



CATCHY COMPILATIONS: Hip-O Records has a three-volume series entitled *Power Chords*, which features some of the best electric guitar anthems of the Sixties, Seventies and Eighties. All three have been digitally remastered, and when you're talking about such one-hit artists as the **Troggs** ("Wild Thing"), the **Standells** ("Dirty Water"), **Quiet Riot** ("Cum On Feel The Noize") and **Mountain** ("Mississippi Queen"), this is a great way to build up your CD collection without having to suffer through lesser material. Other artists include **Queen** (although "Killer Queen" seems an odd choice for the *Power Chords* series), **Golden Earring** ("Radar Love"), **Rick Derringer** ("Rock & Roll Hoochie Koo"), **Steppenwolf** ("The Pusher"), the **Kinks** ("You Really Got Me"), as well as **Billy Squire**, **Sammy Hagar**, **Whitesnake**, **Asia**, **Tesla**, **Dio** and **Foreigner**.

Razor & Tie has released *She Thinks I Still Care: The George Jones Collection*, a two-disc collection which features 40 songs from the country music legend. The label also has *The Last Rock 'N' Roll Tour* from **Graham Parker**, a live set from Parker's tour last year, in which he was backed by the **Figgs**, and performed such classics as "Local Girls," as well as selections from last year's top-notch studio release, *Acid Bubblegum*.

Reader's Digest Music, the world's longest running producer of musical box sets, has a magnificent new three-disc set called *Uptown Saturday Night*, which features 60 classic hits celebrating the Golden Age of Harlem, when such venues as the **Cotton Club**, the **Savoy** and the **Apollo** played host to artists like **Duke Ellington**, **Cab Calloway**, **Ella Fitzgerald**, **Billie Holiday**, **Louis Armstrong** and **Sarah Vaughan**. A slice of musical history that should be in every CD collection. Meanwhile, **Neil Diamond** fans can pick up the three-disc set *Neil Diamond Live In Concert*, featuring 63 live performances that span 20 years (1977-1996). All the hits are here, but this three-and-a-half hour set is for hardcore Diamond fans only. Others will be satisfied with the classic *Hot August Night* album from the early Seventies. Both *Uptown Saturday Night* and *Neil Diamond Live In Concert* are priced at \$44.96. To order, call Reader's Digest Music at 888-RD-MUSIC.

Finally, **Rhino Records** gets you back in the saddle with *Sing Cowboy Sing: The Gene Autry Collection*, a three-disc box set featuring the legendary singing cowboy on 84 tracks—from the Thirties to the Fifties. Nobody can beat Rhino when it comes to packaging and informative liner notes, and this set is no exception. To order direct, call 800-432-0020

ROLLING WITH THE STONES: Local band **Nicklebag**, which is fronted by **Rolling Stone** backing vocalist **Bernard Fowler** and veteran guitarist **Stevie Salas**, returned to the **City Of Angels** with a show at **Billboard Live**, where two members of the **Stones**, **John McEnroe** (whose band also performed that night), actor **Michael Wincott** and rap icon **Mele Mel** were seen in the audience. Pictured after the show are (L-R): **Rolling Stone Charlie Watts**, **Bernard Fowler**, **Rolling Stone Keith Richards**, actor **Michael Wincott**, and (in front) **Stevie Salas**.



HOEDOWN IN THE BIG APPLE: At a recent press conference in New York, it was announced that country superstar **Garth Brooks** will be performing a free concert in Central Park on Thursday, August 7 (the concert will also be broadcast live on HBO). The event follows in the great tradition of free Central Park concerts, which, over the years, have drawn millions to see such luminaries as **Elton John**, **Simon & Garfunkel** and **Barbra Streisand**. Pictured during the announcement are (L-R): **Henry Stern**, New York City Parks Commissioner; **Rudolph Giuliani**, New York City Mayor; **Garth Brooks**; **Jeffrey L. Bewkes**, Chairman/CEO, HBO; and **Terri Santisi**, Executive VP/GM, EMI-Capitol Music Group North America.



COUNTRY BLUES: Legendary vocalist **Etta James** has released her latest album for **Private Music**, *Love's Been Rough On Me*, a country-blues flavored R&B collection, which was produced by **Muscle Shoals** veteran **Barry Beckett**. James recently packed the **House Of Blues** in Los Angeles in support of the album. Pictured backstage after the show are (L-R): **Lupe De Leon**, James' manager; **Etta James**; and **Joni Mitchell**, who will be inducted by James into the **Rock & Roll Hall Of Fame** on May 6th.



EXTRAVAGANT PERFORMANCE: Local singer-songwriter, and **Anthony Avenue** recording artist, **Michael Kline** is pictured during his showcase performance in Nashville at the recent Extravaganza industry music conference. Kline's intimate set at **Henry's Coffee House**, which was sponsored by **ASCAP**, brought enthusiastic Nashvillians to the stage afterwards for autographs and copies of Kline's critically acclaimed debut, *Seeing The Circle*. Ya see, good things do happen to good people! Contact **Anthony Avenue** at 818-759-1461.



A UNIVERSAL FAMILY: During the recent **National Association of Recording Merchandisers (NARM)** Convention in Orlando, Florida, **Universal Music & Video Distribution** hosted a party for attendees. Among those pictured outside "Club Universal" are (L-R): **Joel Hoffner**, VP, Sales/Marketing, **Rising Tide**; **Sheila Shipley Biddy**, Senior VP/GM, **Decca**; **Delbert McClinton**, **Riding Tide** artist; **Mark Chesnutt**, **Decca** artist; **Henry Droz**, President, **Universal Music & Video Distribution**; **Erykah Badu**, **Universal Records** artist; **Marc Dffenbach**, VP, Sales, **Universal Records**; **Sammy Hagar**, **Track Factory** artist; **Chris Rock**, **DreamWorks** artist; **Mary J. Blige**, **MCA Records** artist; **Jay Boberg**, President, **MCA Records**; **Henry Rollins**, **DreamWorks** artist; **Jim Urie**, Executive VP/GM, **Universal Music & Video Distribution**; and **Tim Sexton**, President, **Track Factory**.

IT MAKES THEM HAPPY: Following her recent sold-out show at the Wiltern Theater, A&M recording star Sheryl Crow celebrated at L.A.'s Indochine, with such notables as Emmylou Harris (who performed with Crow during her encores) and Dwight Yoakam. Pictured (L-R) at the party are Sheryl Crow, A&M's Chairman/CED Al Cafaro, actor Peter Berg (*Chicago Hope*) and actress Elizabeth Shue (*The Saint, Leaving Las Vegas*).

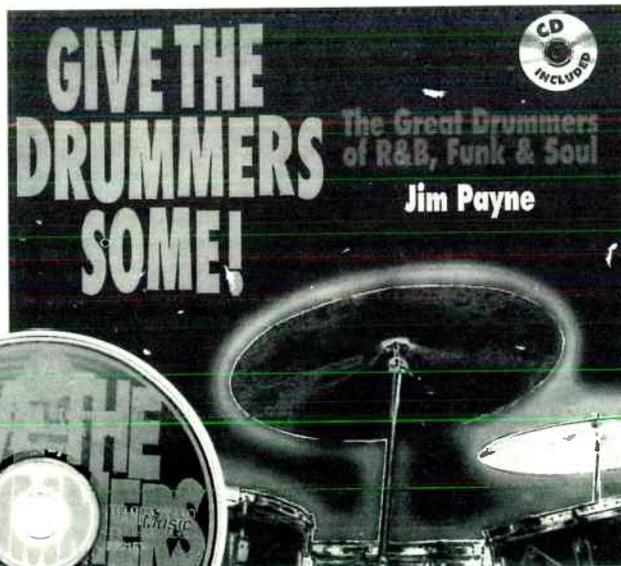


LEATHER UNDERGROUND: Rock icon Lou Reed is pictured donating a leather jacket to New York's Hard Rock Cafe. Reed was in town taping for *Hard Rock Live*, VH1's new weekly live performance television series. Pictured receiving the leather donation is the Hard Rock's VP of Marketing, Steve Routhier.

GIVE THE DRUMMERS SOME: Jim Payne's new 286-page book, *Give The Drummers Some!*, is an oral and visual history that effectively tells the story of the great drummers of R&B, funk and soul music history—these are the rhythm masters, who are, in essence, the originators of the current hip-hop beat. By interchanging the use of interviews, biographies, photos and discographies, 26 drummers are spotlighted, including Al Jackson, Jr., Roger Hawkins and Maurice White. As a special bonus, included in the \$29.95 price tag is a CD featuring Payne playing 90 of the



'SORRY'...NO MORE FOOD: Just prior to Arista recording group Nerf Herder's recent performance at the Roxy in Hollywood, Arista A&R Rep Jason Markey was seen begging for just one more bite of food from actor Miguel Ferrer (who starred in the band's video for the single "Sorry") at a pre-show party at the Rainbow Bar & Grill. Pictured (L-R) are: Arista's VP, A&R, West Coast Lonny Friend, band members Steve and Parry, actor Miguel Ferrer, band member Charlie, and (waiting for his next bite) Jason Markey.

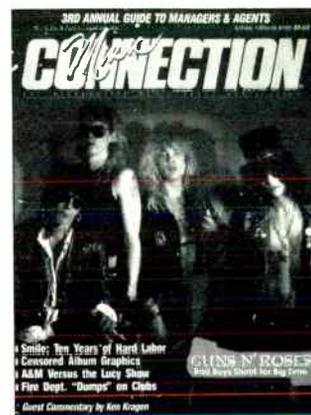


transcriptions included in the book. Distributed by Warner Bros. Publications, and published by Face The Music Productions, veterans of the skins, as well as newcomers to

the kits, will find *Give The Drummers Some!* entertaining and informative. If you're having problems finding it in your local bookstore or music retailer, don't fret, you can always order it (and get more complete information) at Payne's personal web site (<http://www.funkydrumme1.com>).

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.



1986—Roots Of Roses (Issue #8): Because of the buzz they had created in L.A., Guns N' Roses adorned this cover of *MC* prior to signing a record deal. Lead singer Axl Rose talked about the band's influences: "We listen to funk, disco, metal, classical...old blues things, Fifties stuff, Sixties music. We're influenced by all of it. We're not doing anything that I would call original—it's all been done before. We're trying to be as sincere as we can with our music, and just put it out the best way we can, without claiming that we're the originators of anything."



1986—Pretty Boys? (Issue #23): With the double-platinum sales of their album *Slippery When Wet*, Bon Jovi were kings of the rock world, but guitarist Richie Sambora told *MC* that the band had to fight against their pretty boy image: "[Polygram] begged us to put a picture of Jon on the cover [of the album], and Jon said, 'No—fuck you.' You know what that thing on the cover of the new album is? It's a fucking Hefty bag with water on it. We said, 'Here you go—you get nothing and like it!'"

THE MIGHTY MIGHTY BOSSTONES

Rather than change their style for more mainstream success, these veterans of the ska world waited for mainstream success to come to them. Now with the release of *Let's Face It* (Big Rig/Mercury Records), and the chart action of their hit single, "The Impression That I Get," living up to their name, the Boston-based Bosstones are mighty mighty, indeed.

By Jonathan Widran

The fact that the release of the Mighty Mighty Bosstones' *Let's Face It* comes at a time when their type of party-hardy fusion of punk, metal and ska is making a reemergence on the charts is hardly a coincidence. The 'tones, who emerged in the mid-Eighties, riding the wave of second generation revivalist ska, popularized by bands like the Beat and the Specials, simply

built their following, toured like mad and bided their time until everything old became hip again.

More into the music for the fun of it, than ever conscious of trying to assimilate to the latest trends, the eight-piece horn and guitar drenched ensemble let the retro movement catch back up to them.

"It would appear to have happened by

chance," says raspy-voiced Dicky Barrett, the Bosstones lead singer and chief lyricist, with a sarcastic bent. "But nothing could be further from the truth. I've masterminded the entire thing from day one, so that our becoming a great band would coincide with the commercial success of my punk/ska hybrid experiment. Any artist who has had success with the formula up to this

point has been an unwitting pawn in my ingenious scheme. Seriously, though, we've been the Bosstones for a long time," continues Barrett. "Trends have come and gone, and when this one comes and goes, we'll still be the Bosstones, on the other side of it."

The glory of artistic integrity and the sheer triumph of sticking to one's proverbial guns aside, however, the new wave of the movement—epitomized by the ska-based Number One success of No Doubt—has the Bosstones' label, Mercury Records, expecting the type of commercial breakout that has thus far eluded the boys in plaid.

While their previous release, *Question The Answers*, sold around 130,000 units in a niche market, numbers in that range might be seen as a disappointment in light of recent chart developments. Mercury, however, has not only been patient in cultivating whatever fan base the 'tones had failed to achieve with



Pictured (clockwise from top left): Kevin Lenear, sax; Dicky Barrett, lead vocals; Joe Gittleman, bass; Joe Siros, drums; Dennis Brockenborough, trombone; Nate Albert, guitar; Tim Burton, sax; Ben Carr, bosstone.

BT PAVAS

one of the most relentless live shows around, but they have allowed the band full creative freedom to experiment with whatever made them happy.

After an EP (*Ska Core, The Devil And More*) and two previous albums (including 1993's *Don't Know How To Party*), which somehow failed to capture the kinetic energy of their live show, their latest is their most ambitious, fully realized recording project to date.

"When [Mercury] first signed us in 1992, they had no preconceived notions as to where we would fit in," recalls Tim Burton, aka Johnny Vegas, one of the Bosstones' two saxmen, who was calling from Ziggy's, a popular tour stop for the band, in Winston-Salem, North Carolina. "They were just looking

beat down and put a greater emphasis on soul and R&B-infused vocals.

The notion of combining these island rhythms with the rebellious alternative rock we know and love as punk is generally credited to the Specials, those musical innovators from the late Seventies punk era, who combined that highly danceable ska beat with the right energy and attitude—taking the sort of focused and informed, political and social stance that the Mighty Mighty Bosstones perpetuate all these years later. Other bands riding this early wave included the Beat, General Public, Madness and Bad Manners.

**"Let's face it. Neither the band or the label has made gobs of money here. We like to joke that we all make the same as the guy working at 7-11, but we get to travel the world doing it. Our main concern has always just been putting on a good show over 200 dates a year, and making music that doesn't suck."
—Tim Burton**

for young, hungry bands that were fresh and new, and they were eager to let us do our own thing. One time, one of the A&R guys told us to do something specific on an album, but otherwise, the suits have been more than open-minded. Through all their ups and downs, they've been very fair to us.

"Let's face it," he adds. "Neither the band or the label has made gobs of money here. We like to joke that we all make the same as the guy working at 7-11, but we get to travel the world doing it. But [Mercury] stuck with us despite our lack of blockbusters, thus far. Our main concern has always just been putting on a good show over 200 dates a year, and making music that doesn't suck."

That philosophy has led to the band's first blockbuster, *Let's Face It*, which has been firmly lodged in *Billboard's* Top 100 for the past six weeks, and will no doubt climb past its recent peak of #45 on the strength of their current hit single, "The Impression That I Get."

To fully appreciate the dynamics of the Boston-based octet, it helps to know a little history about ska, punk and some of the English bands whose popularity inspired this group of sharp-dressed young men to start jamming when they first got together back in 1985.

The music we know and love as Jamaican reggae developed out of ska and rock steady—its antecedents of the early Sixties. While ska was cranked-up, horn-laced, R&B-derived dance music with a heavy backbeat, it was rock steady that slowed the

"There was a cool hardcore punk scene in Boston, and some of us started hanging with those bands," Burton recalls, noting that even mainstream artists like the Police and Blondie combined the genres within a commercial framework, at times. "So much of rock & roll is contrived, but these guys were just playing for the hell of it, both entertaining and respecting the audience. When we got together, we were flying blind a bit, but the one thing we were was original. We didn't copy what was going on in ska at the time, as much as approaching the music from an irreverent, Clash-like perspective."

At that time, vocalist Dicky Barrett's resume included stints with local hardcore favorites Impact Unit and a pre-Bosstones ska outfit called the Cheapskates. Bassist Joe Gittleman, who was still in high school at the time, had logged time in the seminal hardcore band Gang Green. The story (at least according to the official Bosstones web site) goes that Burton was relaxing on his boat in sunny Florida when Barrett called and said he needed a sax to round out the sound.

Once he, guitarist Nate Albert and Ben Carr (credited with playing the actual Bosstone) joined, they narrowed the band name down to two possibilities—the Cashmeres or the Bosstones. Bosstones, from Boston, had a nice ring to it. But, later, when they found out that there was a Fifties band called the Bosstones, the new fliers indicated a Mighty Mighty change. But the sound, the attitude and the social consciousness never wavered.

Despite a growing local following, the 'tones weren't documented on disc until the independent release *Devil's Night Out*, on

Bosstones 35 ▶

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The Demo Dilemma: CD OR CASSETTE?

By Scott Lenz



Imagine that you have a big date with a gorgeous supermodel—male or female. You have one night to make an impression. You can go for the gusto up front, with less to offer on the back end, or you can play it conservative at the beginning, and make your big splash later on. Do you: (a) rent a Hyundai, which gives you more money to blow on sushi at Matsuhitsu, or (b) temporarily procure a Z3, leaving you to decide between fries and chicken tenders at the local Burger King drive-thru? Oh, and, lest we forget, this is a blind date.



There is a similar dilemma, as the one previously described, facing aspiring music artists and bands across America and around the world. When it comes to submitting a demo, should you stick your monetary neck out to produce compact discs, making it necessary to be a little more selective about who gets what, or do you produce a ream of cassettes, thereby enabling more people to hear your wares, albeit at a lower sonic standard?

Often, the decision is out of the band's hands. There is a wide—though ever fluctuating—gap between tape duplication and CD replication (the proper term, according to industry insiders) prices, and most up-and-coming bands usually choose the former by necessity. That is gradually changing, however, as are other aspects of the issue.

And don't assume that A&R execs natural-

ly prefer CDs, and also never assume that duplicators are phasing out cassettes due to rapidly evolving technology. In fact, don't assume anything.

MC talked to folks at every level of the musical food chain, and found that the more things change—in regard to the use of CD or cassette in the demo universe—the more they...um, well...still go either way.

First of all, let's look at the typical process: a band works really hard at trying to put their best three or four songs on a tape during a recording session. They then have two options: duplicate the tape themselves, or take it to a reputable duplicator. The duplicator will usually offer a wide range of services, from straightforward manufacturing to packaging to design and, sometimes, even distribution. But let's not get ahead of ourselves. The band or artist must still decide between the two choices outlined earlier.

More often than not, the band will choose going to a professional duplicator/manufacturer, but, according to Morris Ballen, Chairman of New Jersey-based Disc Makers, a pioneering duplication company founded in the mid-Forties, CD replication is not necessarily taking over the duplication industry.

"Obviously, there has been a slight drifting towards CDs," says Ballen, "but cassettes are still very, very viable—much longer than we thought they would be, and there are two reasons for this.

"One is that it's cheaper to get cassettes made than CDs, and that sort of makes the decision for a lot of bands. Two is that a lot of bands can do the cassettes themselves—be it 20 or 50. Our blank cassette business is up every year, and we think the majority of those are being used to produce demos."

Ballen points out that the role of the "demo" to attract the attention of an A&R rep at a record label has changed since the late Seventies. "The only people who went into studios were people who wanted to put out records," says Ballen, whose record-collecting father started Disc Makers after his attempt at a record company faltered.

"The advent of semi-pro gear ushered in the era of the demo studio and the project studio. There has since been a continuum of know-how, to the point where now people can buy a DAT machine for under a thousand dollars and bingo—they can create a demo.

"But the demo as a tool for these small

bands really came into being in the Eighties. Before that, it didn't really exist in a meaningful way. Now, as a mass market music delivery system, cassettes have been on a steady decline, but in the demo part of the market I would say it is holding its own."

(Standing outside of Tower Records on Sunset Boulevard in West Hollywood one bright and sunny Saturday afternoon, this writer discovered Ballen's mass market statement to be true. Out of the 100 customers, and a total of 225 items, who allowed their yellow and red bags to be searched, we discovered a whopping 187 CDs—that's 83 percent— and only 38 cassettes.)

Jack Brown, President of Santa Monica-based Rainbo Records, which has also been in existence for quite some time (58 years, to be exact), has seen many trends come and go. His take on the ups and downs of cassette and CD demos was more from the duplicator's—rather than the band's—perspective.

"From our standpoint, there's so much available replication and duplication at such very low prices, those [duplication companies] who haven't built up a clientele are having problems. They are closing down and equipment is being sold. This has to do with what we've seen as a constant decline in cassette and CD duplication.

"We've been fortunate, because we do a lot of spoken word and talking books, which



"[Demos on cassette or CD] both have songs on them, and the songs are the only things that are important to me. I think that bands should spend the least amount of money they can, since I'm obviously not going to be putting the record out in the form they sent in originally...The best advice for a band is to put their best song first—on CD or cassette."

—Lara Hill
Director of A&R
Elektra Records



lend themselves more inherently to the cassette format."

One thing that both Ballen and Brown agree on is the importance of not getting involved in a band's format decision.

"The market tells us what they want," says Ballen. "They look at the catalog—some find it a bit overwhelming—and call us, and we ask them what they want. Sometimes when we put out a cassette for someone, we'll make one to five CDs for radio play—that's not uncommon."

Jack Brown is downright philosophical on the subject: "The moment you begin assuming creative responsibility by offering advice, you're in big trouble. One of the cornerstones of a good replicator is his anonymity and his neutrality—take what the customer gives you and replicate it in the most professional way possible. We don't know why one band is doing a cassette and the other a CD."

Abby Schneider, a 29-year-old Silverlake-based composer, song writer and all-around multimedia whiz, is one of those do-it-yourselfers that Ballen spoke of previously. She recently completed work on her own home studio, where she not only records her own material, but voice-over clients as well.

"I bought a CD burner," says the extremely energetic composer, "so I always try to use CDs for demos, unless someone specifically requests some other type of media. Before I had the burner, I would have used a DAT or a cassette, because it would have cost a lot to have someone else burn a CD for me."

Schneider says that composers—as opposed to songwriters—tend to be more computer-oriented, and therefore are likely to have CD burners as well. However, not all bands are that technically—or financially—advanced. A few other artists and writers that were contacted, including a couple of locals and a New York-based trio, brought up the cost issue as the main vote swinger, and one band member brought up the point that the lower cost of the cassette allowed them to allocate more funds to other aspects of the package, such as the artwork and, most importantly, the recording quality of the original master.

However, Schneider says that sound quality is only one advantage that a CD demo has over a cassette. "It's easier to access a specific track. With a cassette, unless you have some kind of automated search function, you will obviously spend a lot of time rewinding and fast-forwarding. Also, the media simply lasts longer, and of course, with a CD you can remain digital. With a cassette, you have no choice but analog."

Schneider also thinks that a CD is more impressive than a cassette—both in general, and, more importantly, to an A&R executive. "Though the impress value may be lessening, since so many people now have their music on CD," she says, "I would have to think that since it is a better representation of the music—in that it is always at the correct speed—record labels should prefer CDs."



"There has been a slight drifting towards CDs, but cassettes are very, very viable—longer than we thought they would be, and there

are two reasons for this. One is that it's cheaper to get cassettes made than CDs, and that sort of makes the decisions for a lot of bands. Two is that a lot of bands can do the cassettes themselves. Our blank cassette business is up every year, and we think those are being used to produce demos." —Morris Ballen

Chairman, Disc Makers



Well, do they? Lara Hill, Director of A&R at Elektra Records—whose office wall is a cassette-laden monument to many an aspiring band—echoes many of her A&R colleagues when she says that she has no preference, in terms of CD or cassette demos.

"They both have songs on them, and the songs are the only things that are important to me," the veteran A&R executive says. "I think that bands should spend the least amount of money they can, since I'm obviously not going to be putting the record out in the form they sent in originally."

Hill, who played a significant role in signing Better Than Ezra, says she has seen no decline in cassette demos over the past year, though she is quick to point out that she gets "more CDs than I ever have."

While reiterating the point that both formats hold equal weight pre-listening, Hill does admit, "If I get a CD and the cover is really cool, I'll put that in before the tape, but if there's a cool cover on a tape, I'll put that in before a CD."

Hill says that even though a CD is easier to skim through than a cassette, she still won't listen to an entire CD if she doesn't like the first song, and the same goes for cassettes. "Sometimes I don't even get through the first song," Hill says with a sympathetic grimace. "The best advice for a band is to put their best song first—on CD or cassette."

If the most important person in the demo chain doesn't have a preference, why all the hubbub about the decline of the cassette as a musical resume? Morris Ballen invokes an American literary treasure when commenting on the format's demise. "It's like Mark Twain said," remarks Disc Makers' Ballen wryly, "reports of my death have been greatly exaggerated." MC

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Compiled by Carla Hay

▷ A&J RECORDING STUDIOS
225 W. 57th St.
New York, NY 10019
212-247-4860 FAX 212-247-4087
Services: Mastering, high-speed cassette duplication and related services.

▷ A&M POST PRODUCTION
1416 N. La Brea Ave.
Hollywood, CA 90028
213-856-2797 FAX 213-856-2622
Services: Real-time cassette duplication, CD duplication, digital and analog tape duplication (DAT, 1630/U-Matic 1/4" and 1/2" analog), 24-hour turnaround.

▷ A TO Z MUSIC SERVICES INC.
611 Broadway, Ste. 615
New York, NY 10012
212-260-0237 FAX 212-260-0631
Services: Cassette duplication, CD-ROM and audio CD duplication, design and print services.

▷ ABBEY TAPE DUPLICATORS
9525 Vassar Ave.
Chatsworth, CA 91311
800-257-BEST or 818-882-5210
FAX 818-407-5900
Services: Cassette duplication, real-time and high-speed; and CD duplication.

▷ ADVANCED RECORDING PRODUCTS
8859 Balboa Ave., Ste. E
San Diego, CA 92123
619-277-2540 FAX 619-277-7610
Web Site: <http://www.tapeweb.com>
E-mail: advrec@worldnet.att.net
Services: Cassette duplication, real-time and high-speed, mono and stereo; DAT and analog tape duplication.

▷ ALBERTI RECORD MANUFACTURING CO.
312 Monterey Pass Rd.
Monterey Park, CA 91754
818-282-5181 FAX 818-282-5182
Services: Full service. High-speed cassette duplication, vinyl manufacturing, typesetting, layout, design.

▷ ALLIED RECORD CO., INC.
6110 Peachtree St.
Los Angeles, CA 90040
213-725-6900 FAX 213-725-8763
Services: CD and CD-ROM manufacturing.

▷ ALSHIRE INTERNATIONAL, INC.
1015 W. Isabel St.
Burbank, CA 91506
800-423-2936 or 818-843-6792
FAX 818-569-3718
Services: Compact disc, replication, audio cassette duplication, record pressing, typesetting, layout design, separations.

▷ AMERICAN SOUND & VIDEO
1111 Chestnut St.
Burbank, CA 91506
800-368-3873 FAX 818-841-1998
Services: Audio, video and floppy disk duplication, digital bin, CD replication, and all related turnkey services.

▷ ASIA PRODUCTION
012832 Garden Grove Blvd., Ste. C
Garden Grove, CA 92643
714-636-6599 FAX 714-636-2599
Services: Full service manufacturing and duplication of CDs and cassettes.

▷ ASR RECORDING SERVICES
8960 Eton Ave.
Canoga Park, CA 91304
800-852-3124 or 818-341-1124
Services: Mastering, high-speed cassette duplication and related services.

▷ AUDIO CASSETTE DUPLICATOR COMPANY
12426 1/2 Ventura Blvd.
Studio City, CA 91604
818-762-ACDC FAX 818-762-3074
Web Site: <http://www.acdc-cdr.com>
Services: Real-time and high-speed cassette duplication, digital/analog duplication, 1/4" & 1/2" analog, CD-R and DAT formats.

▷ AZ IZ PRODUCTIONS
1840 1/2 S. Sepulveda Blvd.
Los Angeles, CA 90025
310-445-2090 FAX 310-444-7151
Services: Real-time and high-speed cassette duplication.

▷ BAYWIND PRODUCTIONS
8005 Maderia
Sand Lake, FL 32836
407-354-0405 FAX 407-354-0730
Services: CD duplication and packaging and mastering services.

▷ BIG FISH AUDIO
11003 Penrose
Sun Valley, CA 91352
818-768-6115
Services: CD and CD-ROM replication and packaging.

▷ BJM AUDIO CASSETTE DUPLICATION, INC.
6821 Tujunga Ave.
North Hollywood, CA 91605
818-761-2924 FAX 818-761-2715
Services: Audio duplication.

▷ BRYCO SOUND HERMOSA TAPE & REEL
1042 Aviation Blvd.
Hermosa Beach, CA 90254
310-376-4611 FAX 310-376-2550
Services: Duplication services, pro audio/video supplies, Ampex distributor, 3M dealer.

▷ C&C DUPLICATORS
220 Knickerbocker Ave.
Bohemia, NY 11716
800-289-9155 FAX 516-244-0807
Services: Cassette and CD duplication, digital mastering, graphic design, printing and packaging.

▷ CASSETTE EXPRESS
2882 Walnut Ave., Ste. B
Tustin, CA 92780
800-850-TAPE FAX 714-731-5871
Services: Audio & video cassette duplication, mastering, packaging & printing, on-site duplication, equipment rental, custom loading of blank tape. No minimum order.

▷ CASSETTE PRODUCTIONS UNLIMITED
7 Holland St.
Irvine, CA 92618
714-454-1400 FAX 714-457-1812
Services: Audio production, scripting, analog and digital recording, mastering and editing, high-speed duplication, custom packaging and fulfillment.

▷ CASSETTE WORKS
125 Aspen
Azusa, CA 91702
818-969-6699 FAX 818-969-6099
Services: High-speed cassette duplication, video duplication.

▷ CD CONNECTION
4051 Redwood Ave.
Los Angeles, CA 90066
888-306-6363 FAX 310-306-2660
Services: CD duplication and packaging.

▷ CD CONNECTION
347 Fifth Ave., Ste. 201
New York, NY 10016
212-685-6788 FAX 212-685-8184
Services: CD duplication and packaging.

▷ CD EXPRESS
51 E. Campbell Ave., Ste. 170
Campbell, CA 95008
408-376-3511 FAX 408-376-3519
Services: Pre-mastering, mastering, replication, print graphics, project management.

▷ CD HOUSE
3599 Cahuenga Blvd. West, Ste. 308
Los Angeles, CA 90068
213-969-0908 or 213-436-6246
Services: CD mastering, editing, duplication and packaging.

▷ CD LABS
12517 Chandler Blvd., Ste. 107
North Hollywood, CA 91607
800-4-CD-LABS or 818-505-9581
FAX 818-985-7088
Services: CD & cassette mastering and duplication.

▷ CD SONIC
273 Commonwealth
Boston, MA 02116
617-424-0670 FAX 617-424-0657
Services: Complete replication services.

▷ CHAMPION DUPLICATORS
2305 S. Vasco Rd.
Livermore, CA 94550
510-373-6060
Services: Complete replication services.

▷ CHEAP TAPE
213-876-7525
Services: Analog and digital duplication.

▷ CINRAM DISC MANUFACTURING
Tarrytown, NY
888-411-DISC FAX 818-995-1854
Services: CD replication in all formats.

▷ CLEAR LAKE AUDIO
10520 Bubank Blvd.
North Hollywood, CA 91601
818-762-0707
Services: Complete mastering services.

▷ COMPACT DISC SERVICE/ CDS GRAPHICS
1220 S. Central Ave., Ste. 205
Glendale, CA 91204
818-241-9103 FAX 818-240-7927
Services: Complete CD & cassette production, replication from DAT, design, layout, typesetting, scanning from in-house graphic designers, in-house printers, film separating, color proofs.

▷ CREATIVE SOUND CORPORATION
25429 Maibu Rd.
Malibu, CA 90265
800-323-7225 or 310-456-5482
FAX 310-456-7886
Web Site: <http://csoundcorp.com>
Services: CD/record/tape/video duplication, graphic design services, digalog.

▷ CREST NATIONAL
1000 N. Highland
Los Angeles, CA 90038
800-309-3472
Services: CD, CD-ROM, CDI and DVD manufacturing.

▷ C.T.R.
7532 Hickory Hills Ct.
Whites Creek, TN 37189
615-876-5490 FAX 615-876-4260
Services: CD, CD-ROM, CDI manufacturing, high-speed cassette duplication, six color printing and packaging.

▷ CUSTOM DUPLICATION, INC.
3404 Century Blvd.
Inglewood, CA 90303
310-670-5575 FAX 310-412-2731
Services: High-speed audio, video and computer software duplication.

▷ DATADISC, INC.
10334 Battleview Pkwy.
Manassas, VA 20109
703-331-2200
Services: Complete replication services.

▷ DIGI-ROM
103 W. 42nd St., 29th Fl.
New York, NY 10036
800-815-3444 FAX 212-730-8820
Services: CD, CDI, DVD and CD-ROM manufacturing.

▷ DIGITAL BIN
800-423-2936
Services: Cassette duplication.

▷ DIGITAL BROTHERS
1125 Victoria St., Ste. C
Costa Mesa, CA 92627
714-645-9702 FAX 714-642-7249
Services: Mastering, manufacturing, cassette duplication, preparation of data for CD-ROM and mastering.

▷ DIGITAL FORCE
330 W. 58th St.
New York, NY 10019
212-333-5953
Services: Full service CD and CD-ROM manufacturing.

▷ DISC EXPRESS
818-556-6666
Services: CD, DAT, CD-ROM, cassette duplication.

DISC FACTORY
6525 Sunset Blvd., Ste. 205
Hollywood, CA 90028
213-465-7522 FAX 213-465-2457
Services: CD manufacturing.

DISC MAKERS
7905 N. Route 130
Pennsauken, NJ 08110
800-468-9353 FAX 609-661-3458
Web Site: <http://www.discmakers.com>
Services: Full service CD & cassette duplication and packaging.

DISC MAKERS
3445 Cahuenga Blvd. West
Los Angeles, CA 90068
800-731-8009 or 213-876-1411
FAX 213-876-6724
Web Site: <http://www.discmakers.com>
Services: Full service CD & cassette duplication and packaging.

DISC MAKERS
142650 Christy St.
Fremont, CA 94538
800-869-0715 or 510-226-0800
FAX 510-226-0455
Web Site: <http://www.discmakers.com>
Services: Full service CD & cassette duplication and packaging.

DISC ONE
213-464-2285 or 818-753-8273
Services: Audio, video, DAT and CD duplication/replication.

DISC PLUS
200 N. Maryland Ave., Ste. 102
Glendale, CA 91206
888-DISC-PLUS or 818-243-7595
FAX 818-243-7596
Services: Complete CD and cassette duplication services, digital bin, printing,

design, film separation graphic design and production services.

DISCOVISION
2355 Main St.
Irvine, CA 92731
818-660-5023
Services: CD manufacturing.

ELECTRONIC MUSIC BOX
14947 Ventura Blvd.
Sherman Oaks, CA 91403
818-789-4250
Services: DAT, CD and CD-ROM manufacturing and duplication.

EMBASSY MEDIA, INC.
800-593-5757 or 714-557-5757
Services: Bin loop, cassette & video duplication, CD replication, packaging and fulfillment.

ENAS CASSETTE WORLD, INC.
829 Meridian St.
Duarte, CA 91010
818-358-0532 or
800-922-0887 (outside California)
FAX 818-358-3562
Services: CD and cassette duplication.

ERIKA RECORDS
12031 Regentview Ave.
Downey, CA 90241
562-904-2701 FAX 562-904-2733
Services: Real-time and high speed cassette duplication, CD & vinyl pressing, picture discs.

EUROPADISK, LTD.
75 Varck St.
New York, NY 10013
800-455-8555, ext. 38 or
212-226-4401, ext. 38
FAX 212-966-0456

Services: Audio duplication. CDs, vinyl, cassettes, CD-ROMs, pressing, mastering graphics, fulfillment.

EVERMARK TAPE
1201 Olympic Blvd.
Santa Monica, CA 90404
310-450-2898 FAX 310-452-0807
Services: Audio cassette & CD manufacturing and distribution.

EXPRESS GRAPHICS
1501 W. Victory Blvd., Ste. B
Burbank, CA 91506
818-557-6797 FAX 818-559-1455
Services: CD replication and graphics.

FANFARE PRODUCTIONS
2103-S Wadsworth Blvd., Ste. 2103
Denver, CO 80227
888-765-2323 FAX 303-985-3950
Services: CD manufacturing, printing and packaging.

FAST BURN
818-506-4383
Services: CD and CD-ROM replication, pre-mastering.

FULL CIRCLE
706 E. Marrion
Nappanee, IN 46550
219-773-7555 FAX 219-773-7901
Services: Full service CD manufacturing.

G.K.S.
1800 N. Argyle
Los Angeles, CA 90028
213-967-2444
Services: Real-time and high-speed cassette duplication, CDs, mastering, compilations to DAT.

GOOD VIBRATIONS/ R.J.R. DIGITAL
P.O. Box 764
Bonita, CA 91908
800-828-6537 FAX 619-267-1339
Services: Mastering for compact disc replication, real-time & high-speed cassette duplication, vinyl pressing, PMCD (pre-master CD and CD-R one-offs). Complete graphics department, design, printing, color CD brochures, J-cards. Complete retail-ready packages.

GROOVE HOUSE RECORDS
11973 Montana Ave. Ste. 10
Los Angeles, CA 90049
310-207-4452
Services: CD, tape, CD-ROM and enhanced-CD duplication, mastering, graphic design and printing.

HEALEY DISC MANUFACTURING
58 Anteres Dr.
Ontario, Canada K2E7W6
800-835-1362 FAX 613-226-9950
Services: Full service CD & cassette duplication and packaging, recording and mastering.

I.C.C.A.
429 Briabend Dr.
Charlotte, NC 28209
800-624-5940 or 704-523-7219
FAX 704-529-5277
Services: Real-time and high-speed cassette duplication, as well as CD and video.

IMPERIAL TAPE COMPANY, INC.
1928 14th St.
Santa Monica, CA 90404
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Web Site: <http://www.nutunes.com>
E-mail: info@nutunes.com
Services: Audio/video duplication and cassette sales. Custom loading of both audio and video. Direct pad printing on duplicated blank cassettes.

▷ IVORY MUSIC
2080 Karen Ave., Ste. B-58
Las Vegas, NV 89109
702-737-1725 FAX 702-791-5951
Services: Complete CD and cassette production, design layout, typesetting, printing and packaging.

▷ JCP
15724 Lorain Ave.
Cleveland, OH 44111
800-205-9336 FAX 800-941-0123
Services: Full service CD and CD-ROM manufacturing and custom packaging services.

▷ JOE'S PRODUCTION & GRILLE, INC.
4919 N. Broadway
Boulder, CO 80304
800-688-4212 FAX 303-442-1794
Services: CD manufacturing, graphic design, indie distribution.

▷ KABA AUDIO PRODUCTIONS
24 Commercial Blvd.
Novato, CA 94949
800-231-8273 FAX 415-883-5222
Services: Real-time and high-speed cassette duplication, CDs, graphic design, full-color inserts, on-shell imprinting, packaging and fulfillment services. Free estimates, post-mastering, CD one-offs.

▷ KAO OPTICAL PRODUCTS
1857 Colonial Village Ln.
Lancaster, PA 17601
800-525-6575 FAX 717-392-7897
Services: CD replication, pre-mastering, mastering, custom packaging and printing, visual design, cassette duplication, warehousing, fulfillment services.

▷ CHARLES LAURENCE STUDIO
818-368-4962
Services: DAT transfers, real-time cassette duplication, CD mastering, assembly and editing.

▷ MAN ALIVE PRODUCTIONS
11684 Ventura Blvd., Ste. 310
Studio City, CA 91604
818-753-3959
Services: Mastering and CD packages.

▷ MARKET ART
216 Pacific Ave., Ste. A
Venice, CA 90291
310-399-5976
Services: Art, graphics and related services.

▷ MARTIN AUDIO DUPLICATION
1219 Westlake Ave. North, Ste. 218-A
Seattle, WA 98109
800-553-8906
Services: CD and cassette manufacturing, digital mastering and four-color graphic design.

▷ MASTER DISC
714-582-3400 FAX 714-348-3700
Services: Tape-to-CD duplication, custom mixes, CD-ROM backups.

▷ MASTER DUPLICATING CORP.
2907 W. Fairmount Ave.
Phoenix, AZ 85017
800-228-8919 or 602-274-9111
FAX 602-279-6297
Services: Complete replication services.

▷ MASTER GROOVE STUDIOS
818-830-3822
Services: Cassette duplication, 2" to ADAT duplication.

▷ MAXI CASSETTE PRODUCTIONS, INC.
1440 E. Arrow Hwy., Unit L
Irwindale, CA 91706
818-358-1644 FAX 818-357-1666
Services: Manufacturing of audio cassettes and CDs.

▷ MEDIA KITCHEN
310-324-8330
Services: CD replication.

▷ MEDIA SYSTEMS
693 S. Raymond Ave.
Pasadena, CA 91105
800-848-TAPE FAX 818-578-0328
Services: Audio/video duplication.

▷ MEDIAWORKS
1719 West End Ave.
Nashville, TN 37203
615-327-9114 FAX 617-327-3438
Services: CD, CD-ROM, cassette and video duplication, vinyl manufacturing and graphic design, layout, pre-press and printing.

▷ MEO MEDIA ARTS
805-251-8996
Services: CD duplication and packaging.

▷ MIRROR IMAGE CASSETTE COPIES
7315 Sunset Blvd., Ste. C
Hollywood, CA 90028
213-876-1666 FAX 213-876-7831
Services: Real-time and high-speed cassette duplication, VHS duplication, digital editing.

▷ MR. SPEED
12426 1/2 Ventura Blvd.
Studio City, CA 91604
818-76-SPEED FAX 818-762-3074
Services: Real-time and high-speed cassette duplication.

▷ NATIONAL TAPE & DISC CORP.
1110 48th Ave. North
Nashville, TN 37209
615-383-7881 FAX 615-383-1768
Services: Complete CD and cassette production, design layout, typesetting, printing and packaging.

▷ NIMBUS
623 Welsh Run Rd.
Ruckersville, VA 22963
East:
800-451-8725 or 201-379-2890
FAX 201-379-4883
West:
800-625-3723 or 310-769-6660
FAX 310-769-1680
Services: Complete CD manufacturing services, pre-mastering, in-house mastering, CD replication, diskette duplication, creative and pre-press services, silk-screen/offset printing, 3-D *Ind*™ holograms, spine labels, order fulfillment and distribution.

▷ NORTH HOLLYWOOD TAPE DUPLICATING
5014 Lankershim Blvd.
North Hollywood, CA 91601
818-985-9737
Services: High-speed cassette duplication, DAT and reel-to-reel.

▷ NORTHWESTERN, INC.
3732 S.W. Moody
Portland, OR 97201
800-547-2252 FAX 503-223-4737
Services: CD and cassette duplication, mastering, recording.

▷ OLD WEST
3130 20th St., Ste. 308
San Francisco, CA 94110
800-739-3000
Services: CD & audio cassette production and duplication.

▷ OPTIMAX
3420 Pomona Blvd.
Pomona, CA 91768
800-785-8868
Services: CD & audio cassette production and duplication.

▷ PACIFIC COAST SOUND WORKS
8455 Beverly Blvd., Ste. 500
West Hollywood, CA 90048
213-655-4771 FAX 213-655-8893
Services: CD replication and mastering.

▷ PARAMOUNT RECORDING
6245 Santa Monica Blvd.
Los Angeles, CA 90038
213-465-4000 FAX 213-469-1905
Services: Complete mastering services.

▷ TOM PARHAM AUDIO PRODUCTIONS
11140 S. Cypress, Unit D
La Habra, CA 90631
800-BIN-LOOP or 714-871-1395
FAX 714-871-5126

Web Site: <http://www.tomparham.com>
Services: Digital Bin, cassette duplication (Digalog, real-time & high-speed, 8- and 16-track recording 2"-1/2"-1/4" format. Bin-loop high-speed duplication. In-house graphics & printing, CD mastering.

▷ PEN & PIXEL
2400 Central Pkwy., Ste. M
Houston, TX 77092
713-680-3554 FAX 713-680-3316
Services: Full service CD manufacturing, graphic design and packaging.

▷ PLATINUM RECORDING STUDIOS
5702 Bevis Ave.
Van Nuys, CA 91411
818-994-5368
Services: Complete mastering services.

▷ POWERHOUSE STUDIOS
19347 Londelius St.
Northridge, CA 91324
818-993-4778 FAX 818-993-3575
Services: Real-time CD one-offs, recording studio, sound stage, lights, photographs, computer graphics.

▷ PROJECT ONE AV
6669 Sunset Blvd.
Hollywood, CA 90028
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Web Site: <http://www.projectone.com>
Services: Audio and video duplication.

▷ PROJECT ONE AV
10627 Burbank Blvd.
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818-753-8273
Web Site: <http://www.projectone.com>
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▷ PROTO SOUND
P.O. Box 401
Bristol, VT 05433
802-453-3344 FAX 802-453-3343
Services: CD & audio cassette production and duplication.

▷ PUBLIC RECORDING
714-526-0323 or 909-590-5868
Services: CD & cassette editing, mastering, packaging, duplication. 24-track recording studio, 2" tape.

▷ QUADIM CORPORATION
5356 Sterlang Center Dr.
Westlake Village, CA 91361
818-706-8843 FAX 818-706-8426

Services: Real-time cassette duplication, CD mastering.

▷ QUALITY CASSETTE COPIES
310-659-0432
Services: Real-time cassette duplication, DAT duplication, mastering.

▷ QUALITY CLONES TAPE DUPLICATION
6404 Hollywood Blvd., Ste. 315
Hollywood, CA 90028
213-464-5853 FAX 213-464-5925
Services: Real-time and high-speed cassette duplication, CD duplication and mastering.

▷ RAINBO RECORDS & CASSETTES
1738 Berkeley St.
Santa Monica, CA 90404
310-829-3476 FAX 310-828-8765
Services: Full service CD/cassette/vinyl duplication and packaging.

▷ REAL TIME CASSETTE COPIES
310-559-9095
Services: Real-time cassette duplication, deck-to-deck and DAT-to-DAT. Laser jet labels, CDs and J-cards.

▷ RECORD FACTORY
2931 W. Central Ave., Ste. H
Santa Ana, CA 92704
800-3-RECORD
Web Site: <http://www.3record.com>
E-mail: record@earthlink.net
Services: CD recording, mastering, design and duplication.

▷ RECORD GRAPHIX
805-781-6860
Services: CD duplication and graphics

▷ RECORD TECHNOLOGY, INC. (RTI)
486 Dawson Dr.
Camarillo, CA 93012
805-484-2747 FAX 805-987-0508
Services: CD, cassette and vinyl manufacturing services.

▷ REEL TIME DUPLICATION
125 Altana
San Rafael, CA 94901
415-459-7180 FAX 415-459-7180
Services: Full-service cassette packaging & duplication.

▷ ROCKET LAB, LLC
415-495-2297 FAX 415-495-2684
Web Site: <http://www.rocketlab.com>
Services: Full-service mastering, 24-bit or 20-bit digital, analog & tube processing, PCM 1630, CD-R, DAT, Sonic no-noise and audio restoration.

▷ ROXAN, INC.
P.O. Box 2496
Chatsworth, CA 91313
800-228-5775 FAX 818-702-0849
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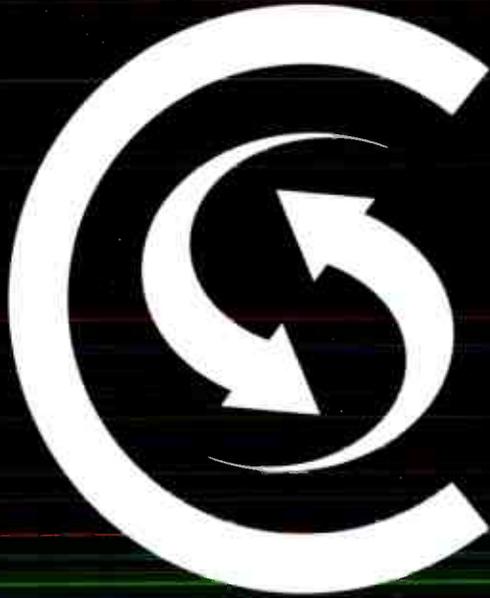
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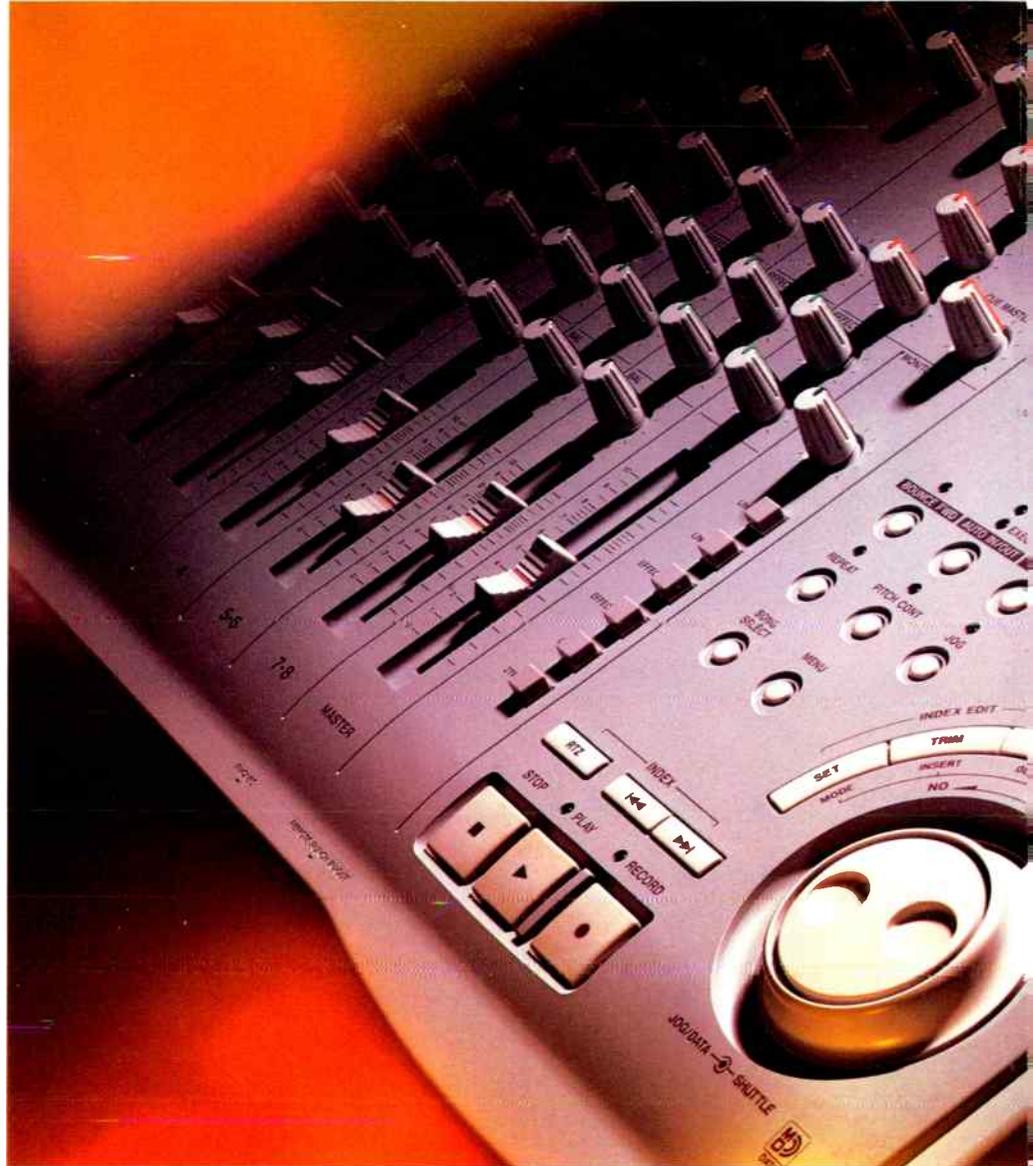
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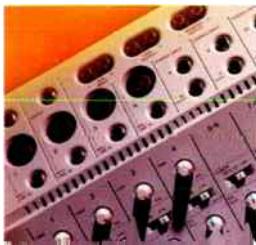
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Taang! Records, in 1989. The next year, they widened their touring potential with the more successful *More Noise And Other Disturbances*, which featured the remainder of the band's current lineup—drummer Joe Sirois and the muscular horns of Burton, trombonist Dennis Brockenborough and second saxman Kevin Lenear.

By 1992, with only minimal label support and a blue van on its last legs, they headlined a 30-city tour and were on their way to their current status, performing before what one label exec referred to as one of the most energetic mosh pits in all of alternative music.

Now, with a Converse commercial, songs on the *Clueless* soundtrack, a take of "Detroit Rock City" on Mercury's Kiss tribute album, *Kiss My Ass*, and a spot on the 1995 Lollapalooza tour to their credit, the 'tones are primed for household word status.

But at the core of all this, lies a band who plays anything from backyard barbecues and 500-seat roadside clubs to 20,000 seat arenas opening for Stone Temple Pilots and Aerosmith. As guitarist Nate Albert noted, even before the major label excitement, "Our fans have started to follow us from show to show, never getting enough. Some start out in Providence, Rhode Island and get as far as Chicago or Minneapolis."

While the road is their home and the live energy is no doubt the key to all the madness, the 'tones back up their hype on *Let's Face It* with the explosive production expertise of Paul Kolderie and Sean Slade (Hole,

Tracy Bonham and Radiohead) and songs that rave up with wild abandon, but speak cleverly of some major societal ills.

First, there's the mugging victim in "Nevermind Me," comparing his easy life to the hell of his tormentor; then, the come-uppance of a lifelong bully in "Numbered Days," and, the title track, which aims its arrows at racism, homophobia and bigotry. Best of all, for those of us with short attention spans, they get Barrett's lyrics across with a minimum of fuss, usually in well under three minutes.

"Rock & roll is about fun for us, but within that spirit, there is a socially conscious part of us and a lot of free time on the road to gather our views and make sense of them," says Burton, who, like his cohorts, was pleased as punch when the *New York*

Times called the band "ska punk with a social conscience."

"People can call us what they want, but they can't say our music has no meaning. The key to our ongoing success is our respect for: one another, as well as our loyal audience, who would have stuck by us even if we'd never been a major label act.

"We try to convey a sense of unity through our music," sums up Burton, "mixing different styles and having a good time promoting peace and non-violence. Our motto seems to be that 'if eight totally different guys, from different races, creeds and religions, can get along on a bus for over ten years, then there's no reason you can't get along with the stranger you meet at the gas station across town.' There's really nothing standing in our way, is there?" **EXD**

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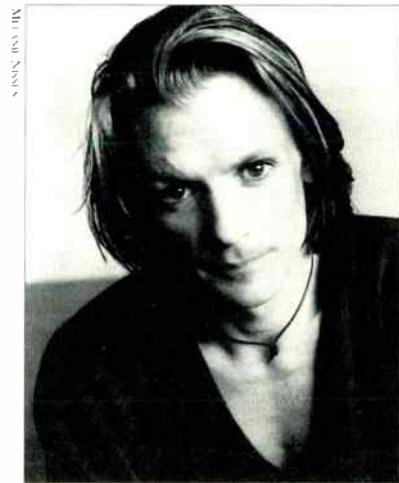
Chris Whitley

By Bernard Baur

Man, I just got the balls to be more direct and get past my own experience, so that I could explore those things that don't make sense to me." That's how Chris Whitley explains the writing process behind his third album, *Terra Incognita*.

If that seems a little difficult to understand, so is Chris Whitley. He loves paradox and contradiction so much that there's a constant battle between his intellect and his emotions, especially when he's trying to write with his listener in mind.

"I really want my stuff to be heard, but it's a struggle to make my thoughts accessible to an audience." But accessible they are, and found in abundance in his latest collection of songs, of which he says, "Without a doubt, this album is my clearest vision yet."



SUNNY PAVLIK

But it wasn't easy for Whitley to get to this point. At age eleven, he started playing harmonica in his father's band. At fifteen, he took up the guitar, and couldn't get enough of Hendrix, Clapton and Creedence. At the age of seventeen, Whitley's family moved to New York, where the budding musician put steel strings on an old acoustic guitar and started playing on street corners. After a friend invited Whitley to visit him in Belgium, the artist ended up overseas for most of the Eighties, eventually landing a

recording deal on a small indie Belgian label.

However, by the end of the decade, Whitley's career was hardly flourishing, and he headed back to New York. A mutual friend introduced him to Daniel Lanois, with whom he began collaborating. In fact, the two became good friends even before Whitley discovered that Lanois had produced such major acts as U2.

Likewise, Lanois was impressed enough with Whitley's songwriting abilities to submit his material to a couple of publishers, and before long, Whitley had signed with Warner/Chappell. In turn, his new publisher took his songs to a couple of labels, and in 1991, he inked a record deal with Sony.

While Whitley's debut album, *Living With The Law*, was a critically-acclaimed work, it wasn't a big seller. Four years later, he tried a different approach, with the release of *Din Of Ecstasy*, which saw him moving into exploratory musical realms.

"For a long time, I was into all kinds of sounds," Whitley says about his earlier work, "and how they could be put together into something musical. My first album came from my head, the second from the heart."

And judging by the reaction of his latest album, head and heart have finally come together, as critics are using such descriptions as "visionary."

The broad approach of *Terra Incognita* could be attributed to the fact that three different producers worked on the project. Recorded in an old Mexican theater in Southern California, Whitley says, "I was so hungry to play this music, it was a growth experience. I need intense music to get past my intellect and into my feelings."

Whitley believes that he's finally found the balance between craft and spontaneity, noting that the turning point was like a revelation. "I write best when I don't think about it so much," he explains.

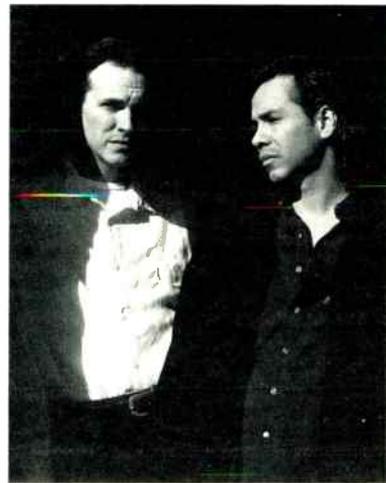
But Chris Whitley sums it up best with his last statement that reflects the harmony between his intellect and his emotions: "Now I write every song as if it's gonna be the last one I'll ever write." **MC**

The BoDeans

By Pat Lewis

For vocalists/guitarists/songwriters Sammy Llanas and Kurt Neumann—who, for all intents and purposes, are the BoDeans, the past fifteen years have been filled with a wealth of record-making, touring, heartache, and finally, some sense of recognition for their efforts. Theirs is a story of a friendship that began in high school and grew into a bond stronger than brotherly love; a friendship that is so strong, in fact, that it's survived the turbulence and disappointments that the fickle record business inevitably thrusts upon its most vulnerable participants. But perhaps above all, Llanas and Neumann are living proof that, as that old tried and true adage goes, all good things come to those who wait.

After recording four albums (1986's *Love & Hope & Sex & Dreams*, 1987's *Outside Looking In*, 1989's *Home*, and 1991's *Black And White*) that sold just enough to keep their record company content, the boys finally scored a Top 20 hit with their song "Closer To Free" (from 1993's *Go Slow Down*). But ironically, the success of that song wasn't the result of some huge push on the part of Slash/Warner Bros. On the contrary, it happened actually by a fluke that had nothing at all to do with the music business.



PHIL NORDEN

Months after the release of *Go Slow Down*, Fox-TV just happened to be looking for a theme song for *Party of Five*, and an executive at the station suggested the BoDeans's song. "They had tried out several songs," recalls Neumann, "but they felt 'Closer To Free' was what they were trying to say with the show, and it summed it up for them." The rest is history.

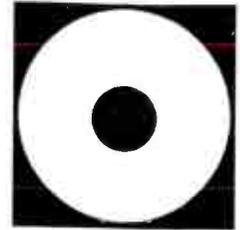
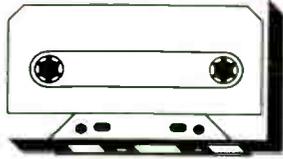
"We didn't start with a huge record, and that was the nice thing," admits Neumann. "And I don't expect that I'll be able to play in front of 10-20,000 people forever. And that's why I really appreciate the time that we have here. And for us, we've been at it at least five times as long as most any bands that I know. I mean, there are bands like R.E.M. and U2, who've played a long time like us, but most of them fade really quickly, especially these days. And if you have a huge record [right out of the box], there's kind of nowhere to go but down. We've always tried to be on this even pace, and we can just continue to release records."

After the success of *Go Slow Down*, the BoDeans were afforded the luxury of releasing a double-CD live album in 1995, entitled *Joe Dirt Car*. "No one expected it to sell," admits Neumann, "but it's sold at least three times what everybody thought."

Over the next two years, they toured constantly, but were still able to take a few breaks, and head home to their studio in Milwaukee, where they recorded their latest album, *Blend*.

Respect plays a key role in Neumann's and Llanas's long and successful relationship. And not surprisingly, the pair has learned some valuable lessons along the way. "I think it's easy to forget about the music in this business," says Neumann, "because there's so much weight put on sales and hype and stuff like that, that you can forget about what you really set out to do when you first started."

"Sure, the thought of making \$20 million off your record is great," concludes Neumann, "but in the end, what difference does it really make if the reason that you got into it in the first place was the music?" **MC**



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Contact: STS Entertainment
310-372-2222
Seeking: Label Deal
Type of music: Alt. Rock

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

Comments: This trio from Santa Barbara knows what they're doing, and they do it very well. This is West Coast Nineties rock fueled by loud hooky guitars. The drawback is that much of the material started to sound the same, and they're in dire need of a radio-ready hit. Still, these guys are ready for a development deal, at the very least.



Rex Andrews

Contact: Wolf Mastering
615-251-9653
Seeking: Label Deal
Type of music: Country

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

Comments: A true country artist, who is ready for Nashville attention, Andrews has one of those deep country voices—not unlike Wade Hayes at times—that can carry any tune. The production was sharp and clean, courtesy of Ric Kipp (leader of the Nashville band the Rat'l'ers). Labels might find what they're looking for here.



London

Contact: 2 The Groove Productions
602-870-1788
Seeking: Label Deal
Type of music: Urban/Pop

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

Comments: This artist with the geographically famous name was named Best Male R&B Vocalist at the Arizona Music Awards, and for good reason, as he possesses a compelling voice. He also has a way with a catchy chorus, although there aren't any groundbreaking melodies here. Publishers, producers and labels should call him.



The May Kings

Contact: World Records Entertainment
213-851-6165
Seeking: Label Deal
Type of music: Rock

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

Comments: Mixing a hippie-like vibe with a somewhat contemporary rock sound, these talented musicians demonstrate a knack for melodic songwriting and Beatles-meets-Jellyfish harmonies. The big question marks are the lack of a single, and an original sound. This is pretty cool stuff, but not quite as memorable as it could be.



Ron Gomez

Contact: Artist Hot Line
562-699-5007
Seeking: Label Deal
Type of music: Roots Rock

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

Comments: While Gomez shows off some gritty riffs and some clever lyrics, the overall package isn't as strong as those elements. The third song, "The Word," should have led things off on this demo. This is some pretty good work by some above-average musicians, but there's nothing screaming out for signability, at the moment.



Louis Todd

Contact: Von Todd Productions
310-397-9641
Seeking: Label/Publishing Deal
Type of music: Triple A

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

Comments: With a narrative vocal style that fails to carry these songs effectively, we recommend that Todd focus his attentions on a publishing/production deal, as there are sparks of real talent in those areas, although the consistency is lacking. It is apparent on this demo that there is a more talented writer trying to get out. Keep working.



Mess America

Contact: Artist Hot Line
818-769-6714
Seeking: Label Deal
Type of music: Alt. Rock/Triple A

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

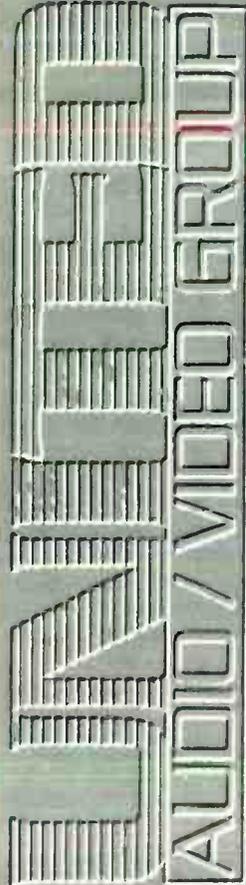
Comments: What you have here is a Michael Stipe-like vocal style, and while the R.E.M. musical approach is pleasant, these four really don't seem to have the experience they need for label interest. They should not send out this demo as it is now. Keep playing, keep writing and make a better demo, which they are capable of.

SUBMISSION GUIDELINES

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

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

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



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Manager
(Blind Melon)



Susan Silver
Manager
(Soundgarden,
Alice In Chains,
Sponge)



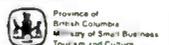
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MUSIC CONNECTION

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- **6th Annual Guide:** EVERYTHING FOR THE KEYBOARDIST
- **MC Cover Story:** BEN FOLDS FIVE

On Sale: MAY 8, 1997



Aerosmith
Nine Lives
Columbia

1 2 3 4 5 6 7 ★ 9 10

Producer: Kevin Shirley
Top Cuts: "Hole in My Soul," "Pink," "Taste of India."
Summary: Haven't these guys heard you're supposed to mellow with age? Guess not, and thank God. From the sound of this not-a-dud-to-be-found recording, middle-age has given the boys from Boston an explosive second wind. Back on their original label, earning every penny and no worse for the wear of recent internal conflicts, Steven Tyler, Joe Perry and company add clever artsy touches like sitar, trumpet and strings to their crunchy rock and relentless pop hooks. Here's to nine more lives just like this.

—Jonathan Widran

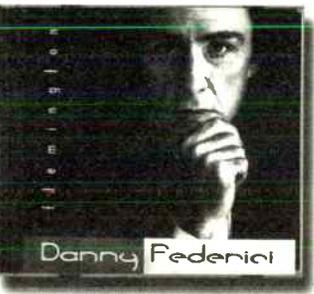


Warren Hill
Shelter
Discovery

1 2 3 4 5 6 7 ★ 9 10

Producer: Warren Hill
Top Cuts: "Subway Slam," "Shelter From The Storm," "Hey Jude"
Summary: Any contemporary jazz fan who didn't know that this hot young passion-meets-funk sax cats was once an ace rock vocalist will be pleasantly surprised by Hill's raspy emotions here. While some diversity doesn't hurt, and he is a fine singer, one listen to the soul-blues jams (including a blistering take on "Roxanne") happily reminds us that horniness is Hill's primary business. As slickly produced as an adult contemporary package gets, the raw energy in much of his playing thrusts this one above the pack. About as cool as they come.

—Jonathan Widran



Danny Federici
Flemington
Deadeye Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Danny Federici
Top Cuts: "Mingle-Mangle," "In The Next Five Minutes," "Carousel Breeze."
Summary: This keyboardist from Bruce Springsteen's illustrious E Street Band has put together a very seductive instrumental work. But don't go thinking that this is some kind of easy listening collection. Just take a listen to "Mingle-Mangle," which features some flashy guitar work from another Springsteen associate, Nils Lofgren. Even those who feel they need a little lyric in their listening will find this jazz-based recording a rewarding experience. Contact Deadeye Records by calling 714-768-0644.

—Paul Stevens



Jennifer Terran
Cruel
Grizelda Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Jennifer Terran and Julie Last
Top Cuts: "Write A Song," "Her Fall (Oh Jennifer)," "Music Happens Before The Words."
Summary: Somewhere between the overwrought Gothic drama that is Tori Amos, and the blatant (though watered-down) drama that is Paula Cole, lies Jennifer Terran. While a few of the tunes on "Cruel" trip over themselves trying to make a convoluted point, Terran nonetheless succeeds in becoming one of us, with the brief yet mesmerizing "Write A Song" and the painfully soulful "Her Fall (Oh Jennifer)." If Amos and Cole can be a hit, this certainly can as well.

—Scott Lenz



Boz Scaggs
Come on Home
Virgin

1 2 3 4 5 6 ★ 8 9 10

Producer: Boz Scaggs
Top Cuts: "It All Went Down the Drain," "Don't Cry No More."
Summary: Twenty years after we "Lido shuffled" to his most memorable hit, Scaggs finds a way to stay hip by reaching back to his blues, soul and rock roots. In recent years, he tended towards slick adult contemporary mush, but this feisty collection of blues and soul standards—with a few originals thrown in—comes across as raw and wild. Horns, Hammond B-3, harmonica and killer tunes penned by T-Bone Walker and Jimmy Reed would make this a treat regardless, but Scaggs also offers up his best vocals in years.

—Nicole DeYoung

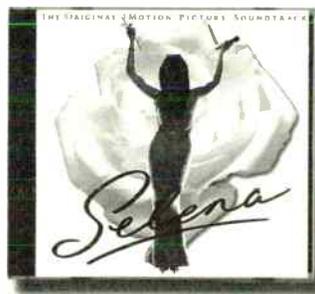


Lowen & Navarro
Live Wire
Red Hen Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Lowen & Navarro
Top Cuts: "Somewhere Far Away," "We Belong."
Summary: While this veteran L.A.-based duo have had artists record their tunes over the years (most notable was Pat Benatar's hit, with "We Belong"), what we have here is a 1989 live recording at Hollywood's Club Lingerie, which was the exact show from which an A&R rep from the now-defunct Chameleon Records originally signed them. Previously only available through the duo's web site, the CD has since been picked up by such chains as Borders, Best Buy and Tower. Fans of acoustic, singer-songwriter-based music will enjoy this.

—Ernie Dean

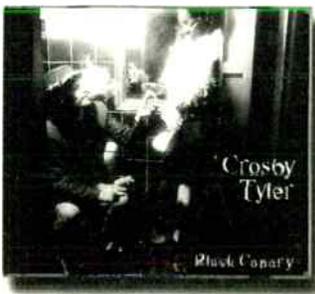


Selena
Original Motion Picture Soundtrack
EMI Latin

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "A Boy Like That," "Cumbia Medley," "Dreaming of You."
Summary: As far as "Latino artists cut down too soon" soundtracks go, it's no *La Bamba*, but this collection of original recordings captures the legacy of the Tejano icon. The diversity works well, as does the energy of her live shows, though the two disco medleys are pushing it a bit. While skilled as a pop balladeer, Selena's spirit rings truest on the zesty Latin-spiced numbers. This album is too scattered to be as effective as her first posthumous release, but it's still more than worthwhile.

—Jonathan Widran



Crosby Tyler
Black Canary
Bohemia Music

1 2 3 4 5 ★ 7 8 9 10

Producer: Crosby Tyler
Top Cuts: "Be Still Woman," "Black Canary," "Beef Bones In My Wagon."
Summary: This local bluesman recorded this album live in the studio, and the result is some vintage blues—complete with some piercing guitar, soothing Hammond B-3, and lyrics detailing the dark side of love. A little bit of variety, in terms of the material and tempo, would have been nice, but what the hell. In truth, you won't find any groundbreaking work here, but if the blues is where your heart is, you'll find plenty of soul here. Blues fans might be interested. You can contact Bohemia Music at 800-806-2822.

—Ernie Dean



ROCK



Photo: [unreadable]

Trunk Federation

Leading off this week was a tremendous show at Luna-Park by one of rock's coolest iconoclasts, Jonathan Richman. Appearing before a sold-out crowd, Richman performed new material from his current release, *Surrender To Jonathan*, on Vapor Records. This includes numbers like "I Was Dancing At The Lesbian Bar" and "My Little Girl's Got A Full Time Daddy Now." Richman, who claims to be rock's biggest geek, wowed the crowd and even explained the meaning of the term "vampire girls," from his song of the same name, and no, it's not the goth look.

I caught a show at the Alligator Lounge with Holy Bulls, My Shiny Machine, and the Fleshdevils. All of these local bands put on energetic shows. The Fleshdevils showed off their musical abilities, while the Holy Bulls still feature great writing, but now with a new tight sound.

At the Troubadour, there was Jane Jensen and Sparkler. Jensen is a strong performer, and is touring in support of her new album on Interscope. Sparkler had the crowd up from the word go.

I also caught the Blue Rock-It Revue at Billboard Live. Blue Rock-It is the record label owned by Patrick Ford, the brother of guitar virtuoso Robben Ford. Not only did the two Ford brothers play, but they were joined by their other brother, Mark, on harmonica. Also appearing during the evening was



Photo: [unreadable]

Jonathan Richman

guitarist Chris Cain, who showed off his tasty licks, and harmonica player Andy Just.

I went to the Ash Grove and saw Kim Wilson of the Fabulous Thunderbirds play a very tight set with a great band, including guitar player Junior Watson, piano player Fred Kaplan and bass player Larry Taylor, who was with Canned Heat. All of this was in support of Wilson's new solo album, which is being released on his own Blue Collar label. The company's initial release schedule also includes albums from Kaplan and guitarist/harmonica player Al Blake.

As everyone knows, the club scene in Los Angeles is highly mobile. An example is that Club Sandsa Bar, mentioned in the last column, is now no longer at the Gig. Keep your eyes peeled for the new location.

The new album by Trunk Federation, *The Infamous Hamburger Transfer*, is out on Alias Records. This album rocks in a very quirky way, with songs like "Over Rated" and "Original Up-tight!"

Also worth looking out for is a compilation album called *Sour-mash: A Louisville Compilation*. This collection contains seventeen acts from Louisville, including the Palace Brother, Chicken Hawk, Juanita and Grayston Hall. This release from X-static and Boss Snake gives a good view of the town and its music scene.

Upcoming shows of note include Matthew Sweet and Fastball at the El Rey Theater, in what should prove to be a highly entertaining evening, on Friday, May 2nd. Also, it is never too early to get your tickets for Tina Turner (with special guest Cyndi Lauper), who will be appearing at the Greek Theater for a four-night stint (May 12, 13, 15 & 16), as well as another SoCal appearance on May 17 at Anaheim's Arrowhead Pond. There's a reason Tina still has the best legs around: she remains the hardest working woman in show business.

—Jon Pepper

COUNTRY

This time out, we send out our congratulations to L.A.'s own Jonny Whiteside for the publication of his superb biography, *Ramblin' Rose: The Life And Career Of Rose Maddox* (published by Vanderbilt University Press and the Country Music Foundation). With an unpublished letter from Woody Guthrie, written to Four Star Records in 1949, serving as a foreword, and Jonny's intimate knowledge of his subject, this tome is receiving rave reviews in all the finest literary periodicals. There is already talk of a movie, so pick up a copy at your local bookstore and enjoy. Thumbs up!

Another thumbs up goes out to Mike Giangreco at the Whisky for booking top talents Billy Tulsa & the Psycho Crawdads, Tommy & Krista Holdenhill and Mike Mann & the Night Riders for the first-ever "country night" at this infamous Hollywood niter. The evening was a success, and the audience included such luminaries as the Horse Soldiers, Miz Bliss and Jimmy Muffin. Look for Mr. Giangreco to do a country show once a month. Interested bands can contact him at 310-652-4202.

Good news from Nash Town. Hot band the Rat'lers will soon be doing a special showcase for a major label (sshh, it's a secret!) in the country music capital. With the success of our own Big House and Neil Mooney, not to mention Jack Ingram, Bob Woodruff and the Backsliders, it looks like the time has come for head Rat'ler Ric Kipp and his crew. Look for Ric to return to the City Of Angels to do some work with Marty Rifkin in late May.

Country rockers Rio Grande are breaking down some doors at Country Star. Look for this band of honky tonkers to blow the roof off the joint with a series of dates at the Universal City Walk eatery, including May 3 and 17th. Also, lead singer Tony Wagner reports that he and the boys have been in the recording studio working on new material.

Yes, the Lonesome Strangers have hit the road, but before leaving town, they threw a party celebrating the release of their Little Dog Records debut CD, *Land Of Opportunity*. Joining the band were Chris Gaffney & the Cold Hard Facts, Dan Janisch and the



Photo: [unreadable]

Sheila McCabe

man and the band, Cisco. Jacks Sugar Shack was hummin'. *Land Of Opportunity*, expertly produced by studio veteran Dusty Wakeman, sounds like a big hit for these Bakersfield/L.A. favorites.

Speaking of hits, the previously mentioned Neil Mooney has been taking Gavin's Americana chart by storm. Gaining more momentum every week, *Ranchstyle* has proven to mesmerize discerning listeners and traditionalists alike. Powerful and dangerous, Mooney is poised for great success. For more info, call 213-662-5730.

There are some great guitar players in these parts. James Petteway is just one example. No longer touring with Kris Kristofferson, Petteway has been providing the hot licks (to the cold steel of Mickey Wells) in Larry Dean's crack band, the Shooters. He is available for session work and other gigs. Contact this legendary axe-man at 818-363-4953.

And a couple other greats who do session and gig work are Edward Tree and Paul Morris. You can call Ed at 213-256-2771, while Paul can be reached by phone at 213-465-6398. This is as good as it gets.

Last, but certainly not least, Sheila McCabe is a grand new voice around our scene. A C&W diva to the core, keep your eyes and ears open for this chanteuse. You can catch her at DJ Ranch in Long Beach, on April 27, with headliner Larry Dean.

—Jana Pendragon



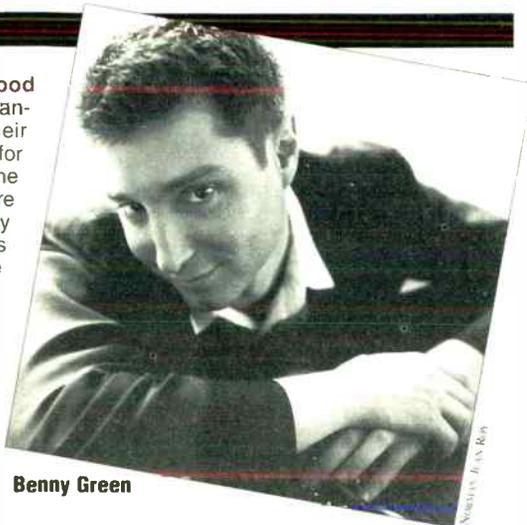
Photo: [unreadable]

Neil Mooney

JAZZ

The Hollywood Bowl has announced their summer schedule for 1997, and from the jazz standpoint, there are a few potentially historic concerts planned. On June 29, a tribute to **Ella Fitzgerald** will feature singers **Vic Damone**, **Melissa Manchester**, **Dianne Reeves**, and **Joe Williams**, plus an all-star band with **Louie Bellson**, **Ray Brown** and **Buddy DeFranco**, among others. Four famous pianists (**Dave Brubeck**, **McCoy Tyner**, **David Benoit** and **Ramsey Lewis**) will be heard with their groups on July 23, and altoist **Benny Carter's** 90th birthday will be celebrated August 6, with **Joe Lovano**, **Diana Krall**, **Nicholas Payton**, the **Clayton-Hamilton Orchestra**, **Phil Woods**, and **Carter**, himself. But first up is the **Playboy Jazz Festival** on the weekend of June 14th.

The best jazz musicians improve year-by-year. Pianist **Benny Green**, who just turned 34, has had important associations with the groups of **Betty Carter**, **Art Blakely** and **Ray Brown**, and has been leading recording sessions of his own since 1988. At various times in his career, the virtuoso has displayed the influences of **Gene Harris**, **Bobby Timmons**, **Oscar Peterson** and, more recently, **McCoy Tyner**, but he has also developed his own original voice. At **Catalina's**, recently, Green led a quintet that included the potentially great altoist **Anotnio Hart**, guitarist **Russell Malone**, bassist **Ben Wolfe** and drummer **Karriem**



Benny Green

Riggins. On such tunes as his own "The Sexy Mexy" (which was in a Horace Silver groove), "Mr. P.C." and a feature for **Malone** ("Alfie"), Green was consistently outstanding. One lowdown blues number found him pouring on the soul, while **Hart** ranged from **Eddie "Cleanhead" Vinson** to **Eric Dolphy**, and **Malone** showed off his wit. Each of the three lead voices tried their best to outdo each other, using contrast and inventive ideas to make exciting music. Quite a band!

Veteran altoist **Charles McPherson** recently performed a tribute to **Charlie Parker** (his main influence) at the **Jazz Bakery**, with pianist **Greg Kursten**, bassist **Jeff Littleton** and drummer **Chuck McPherson**. The emphasis was on lengthy solos and faster tempos; **Charles** announced that "All The Things You Are" was a ballad, and then proceeded to rip into the tune. Although a bit of contrast might have been welcome, his versions of such tunes as "Billie's Bounce," "Yardbird Sulte" and "Allen's Alley" featured plenty of heat and excitement.

Upcoming: **Catalina's** (213-466-2210) will be hosting the **Mark Whitfield Quartet**, along with guest singer **Kevin Mahogany** (April 29-May 4); the **Jazz Bakery** (310-271-9039) welcomes **Ahmad Jamal** (April 29-May 4); keyboardist **Don Preston** is at **Lumpy Gravy** (213-934-9400) on April 29; **Playboy** sponsors a free concert by the **Beverly Hills Unlisted Jazz Band** and **Bone-Soir** on May 4 at 3:00 p.m., at the **Beverly Hills Civic Center Plaza**; and vocalist **Cat'y Segal Garcia** can be seen performing every Friday and Saturday night at **Ca' Del Sole** (818-985-4669). Happy listening!

—Scott Yanow

URBAN

Sinbad's Soul Music Festival, Funk Party III, is slated for May 21-26th. The festival will feature six days and five nights of concerts and parties. Funk fans should be prepared to boogie to a star-studded lineup, featuring such legendary old-school acts as **Cameo**, **George Clinton & the P-Funk All Stars**, **Larry Graham** and **Grand Central Station**, the **Isley Brothers** and **Jeffrey Osborne**. For more information about the festival, call 800-266-SOUL, or check out the official web site (<http://www.soulmusicfestival.com>).

In response to the death of rap star **Notorious B.I.G.**, **Bad Boy Entertainment** founder and CEO **Sean "Puffy" Combs** is opening the **Charles Wallace Youth Center**, an educational and recreational center to be located in Brooklyn, that will be used to foster a positive impact on inner-city youth. During a recent press conference in New York, **Combs** stressed that **B.I.G.'s** death should not be used as a vehicle to keep the East Coast/West Coast rapper feud going.

"We have never meant to be in some competition with West Coast artists," he said. "In my heart and mind, there is not an East Coast/West Coast rap war. I do not want it, I do not like it, and I will not fuel it. There are enough obstacles we face as a people already for us to turn on one another."

Actor **Richard Brooks**, best known for his role in **NBC's** hit series **Law & Order**, has started his own record label, called **Flat Top Records**, which will feature music from a wide variety of genres. **Brooks** is looking to sign new acts, and he encourages interested artists to send their demos to his attention, at 5455 Wilshire Blvd.,



Sinbad

Ste. 711, Los Angeles, CA 90036.

The place to be on Wednesday nights is the **Coconut Teaszer** in West Hollywood, where the soul band **Scattered Thoughts** holds court. The group, featuring actor **Eddie Griffin** (from the TV series **Malcolm & Eddie**), has a buzz that is growing by the day.

New Releases: **MCA** artist **Tasha Holiday** demonstrates star potential on her debut...The finest music from **Smokey Robinson**, the **Temptations**, **DeBarge**, **Rick James** and the **Commodores**, has been compiled to create their respective **Ultimate Collections**, each of which are available thanks to **Motown**...International recording star **Cesaria Evora** has released her sophomore U.S. recording, **Cobo**, a sparkling collection of world grooves, rhythms and folk songs...Also in stores is the sophomore release from **Buckshot LeFonque**, the soul/jazz ensemble headed by **Branford Marsalis**, which delivers a refreshing departure from your standard fare.

—Gil Robertson



Benny Carter



Buckshot LeFonque

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CLUB REVIEWS

Kamenwelth

The Roxy
West Hollywood

Contact: Jackie Hudson: 213-368-4759

The Players: Kenji Easley, vocals, guitar; Victor Martinez, bass; Dave Philip, guitar; Jeff Rogers, drums.

Material: Kamenwelth's influences are obviously from the pop-punk-rock genres, but it's punk that wins out as far as their overall sound is concerned. Almost every song had a punk flavor and feel to it, regardless of whether it was funky, poppy or rocky. Their material is almost exclusively up-tempo and pretty fast paced—except for a couple of songs where they slowed it down and added a more complex structure that was almost progressive sounding. But, although the music was more challenging when they ventured into this progressive territory, the songs didn't have near the power or effectiveness of the simple straightforward punk-rock material that they, and the audience, seemed most comfortable with. Songs like "Doesn't Matter To Me, Doesn't Matter To You" were good punk-rock material that led into an exceptional power punk ballad with hard rock overtones that showed what this group is capable of. However, it didn't come until later in the set. In fact, the first half of their set was notable for its inconsistency—some good, some not. It wasn't until the second half of the set that the songs seemed to gel. Whether this was the material, or the band just settling in, it was hard to tell. But the second half was so much better than the first that Kamenwelth should check out their selections and rework some of their material.

Musicianship: Let's face it, simple structured punk songs don't offer the opportunity to display great musicianship. However, both Easley and Philip on guitars showed good versatility and skill adopting to the various styles this group experiments with. Their sound is almost like a punky Stone Temple Pilots, with that band's same broad-ranged approach, but not developed, yet, to where they have a signature sound. And, at times, they weren't quite on the same page, with Rogers on drums occasionally kicking up the beat when no one else did, and the guitarists missing a cue here and there. For the most part they kept it together, but also seemed to rush through some of their songs with everyone following a different beat. The problem being that this wasn't jazz, and it didn't seem to be intentional, or good for the song it appeared as if they were a bit nervous during certain songs, and it affected their ability to play. A little more rehearsal time might cure that. Easley's vocals sound a lot like STP's Weiland, but he was



Kamenwelth: A young punk-rock band of substance.

much more effective when he sang naturally, and didn't try to imitate a sound he liked, too much.

Performance: This group's whole performance is their front man, Easley. With his bare-chested macho attitude, his energetic performance frequently eclipsed his vocals. But the girls seemed to like it, line dancing in front of the stage while he played his part with pleasure. The other members just let him do his thing, which was jumping, strutting and pretty much being the cock of the walk. It was entertaining just to see what he would do next.

Summary: This is a young group. They've got the basic ingredients, but they need some time to grow and develop so that they can feel comfortable with their own style and personality, and not just imitate their heroes. It would probably also improve their consistency if they figure out where they want to go, and how they want to get there. Enough originality came through to show that there's substance in Kamenwelth, but they have to be themselves and not just another act doing the same thing hundreds of others are doing. When they finally find their niche, they could possibly get their shot.

—Bernard Baur

Cody Jarrett

Crooked Bar
West Hollywood

Contact: Kolossal Records: 213-878-2234

The Player: Cody Jarrett, vocals, guitar.

Material: Cody Jarrett is an easy-going Anglophile with the pretty boy looks of a slightly twisted teen-idol. His solo acoustic set was comprised mostly of originals, along with a sprinkling of Beatle covers. His songs are guilty pleasure pop confections, mostly about love. His most memorable song was a tongue-in-cheek ode to the

Fifties, when there were no alternative poser "Sissies." He does have a sense of humor about himself. At times, though, he is a little too self-aware. In fact that was the overriding drawback to his performance. He sort of broke character throughout the set, so that none of his songs seemed serious, although their lyrics sometimes were.

Musicianship: He just played guitar with no embellishments. They say the best thing a singer can do is learn how to act, and Jarrett has this aspect down. He puts a lot of personality into his music and his between-song interaction with the audience. He sings forcefully at the higher end of his range—maybe too forcefully, because his voice started to sound strained toward the end of the set.

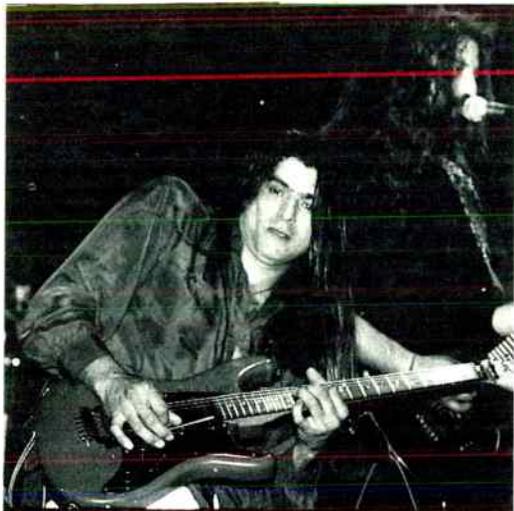
Performance: The tiny Crooked Bar was packed with Jarrett's rowdy friends and/or fans. The boisterous crowd looked like they belonged in a hip London club, and they didn't stop talking or yelling things to Jarrett throughout the whole set. I almost felt bad for him, because he had no hope of instilling even the remotest sense of introspection or seriousness into the evening. Fortunately, he's an extremely good sport, telling bad jokes on command or fielding requests for Black Sabbath. He was a good host, and managed to make the evening entertaining and fun for everyone. He definitely feels at home on the stage, and put his years of music and acting experience to good use.

Summary: Jarrett is a likable performer, and entertaining is definitely second, if not first, nature to him. He could tighten up a few things in his act, however. His vocals and playing were a little sloppy on occasion, but his audience really didn't seem to mind. His music is contagious and hooky—containing a sense of humor—and overall is light-hearted fun. He could bring in more depth to his set if he could somehow take himself a little more seriously, as this would suit the acoustic material better. If you're in the mood for an electrified, slightly campy version of what this performer has to offer, you can look for his new CD, *Super Trim Explosion!*

—Amy DeZella



Cody Jarrett: A likeable performer with a lot of personality.



REX GIBSON

Creature Of Mercy: A band with enthusiastic fans.

Creature Of Mercy The Whisky West Hollywood

Contact: Walt McClure: 909-625-7086

The Players: "Skinny Bones" Jones, vocals, guitar; Reché Spector, guitar, vocals; Mike Marohn, bass; Gene Escanuelas, drums.

Material: This band makes hard-driving, bluesy funk rock—reminiscent of George Thorogood or the Stones. At first, I was really impressed at the quality of their music, especially given the fact that they didn't come on until 12:45 a.m., but their driving, hard rhythms got old halfway through the set. It seemed like most of the songs had a "Why Don't We Do It In The Road" kind of a feel.

Musicianship: Jones handled most of the lead singing, and he does a good job of delivering passionately. Spector, on rhythm guitar, was front and center, and played with bravado. His singing style was more like talking than truly melodic, but his enthusiasm and personality added a lot, because he tried to connect with the audience more than Jones did. Every number this band did had hard-driving rhythms, and drummer Gene Escanuelas did a good job putting out crunchy, powerful fills and rolls.

Performance: Jones on lead guitar and most of the lead vocals had the healthiest waist-length hair I've ever seen on a man. It was hard not to notice it, because he flung it over his guitar, with his head bowed, throughout the set. He can apparently see to play, though, because there were a lot of lead guitar solos. After a while, the whole effect was to make him come off as self-absorbed. Spector on rhythm guitar and occasional vocals tended to play more to the crowd. These guys

have the whole rock star thing down, and their fans loved it. Men and women were pawing at the two guitar players' legs and instruments (musical instruments, that is). Their loyal following was rewarded by the band generously tossing their CDs into the crowd.

Summary: Creature Of Mercy brought a couple of busloads of fans from their native Ontario (California, that is), so their rock star posing was somewhat justified by the fact that they were playing to a houseful of extremely enthusiastic fans. They may not be for you, if you want subtly and diversity in your music, but Creature Of Mercy does have a following, and none of their fans seemed to leave the club disappointed.

—Amy DeZellar

Lefty's Head

Checca Bar & Restaurant
West Hollywood

Contact: Tom Kidd: 310-532-9448

The Players: Tracy Miller, bass, vocals; Kevin Kmetz, guitar; Jim Foster, drums; Dan Cowan, sax.

Material: Lefty's Head is essentially an instrumental group, playing only two songs with vocals. Their style is sophisticated, with a high-brow appreciation of music, and like some forms of jazz and certain classical compositions, their material is not easy, and not for everyone—though maybe it should be at some time or another. Their complex structures and dynamic musical changes within a song are impressive, but hard to follow. When they do get the rhythms going and the sax blowing, they sound a lot like Chicago. Other times, they're

much like Yes or Rush, without the vocals. Their material covers genres from country to jazz—sometimes in the same song! "The Monarch Of Antarctica" was especially good, with a guitar-heavy sound that was outstanding. "The Long One" was moving, and once you got into the music, very satisfying and different. Lefty's Head brings to rock a truly unique sound.

Musicianship: If playing music ever became an Olympic event, this group could be contenders. They play music with a high degree of difficulty, whether it's funk, blues or jazz. Kmetz plays phenomenal guitar in the most casual manner. His fingering and style changes are a blur, yet he makes it look easy, and rest assured that it ain't. At times, Foster looked like he was going to destroy his drum rig, because of the intensity with which he played, while Cowan supplied that high feeling only a horn can bring to a song, but he wasn't utilized as much as he could have been. Meanwhile, Miller was solid on bass, and stepped forward for the couple of songs that had lyrics. This is an accomplished group of musicians, who could probably play jazz bars from coast to coast with the best of them.

Performance: With less than 20 people in the house at showtime, it's difficult for most bands to get up and going without the feedback of a packed house. However, that fact didn't stop them from giving it their all. This is a group of professionals who obviously enjoy playing together and love their music. That quality helps you get into it with them, even when you don't have a clue where a song is going. Once you're into it though, they can take you places you've never been.

Summary: With their music so difficult to classify, it's hard to say just where these guys are going. But their intensity and talent is so great that they're sure to get attention, wherever it is they end up. These are the type of musicians who may not bring in the crowds or sell a million CDs, but whoever sees them will walk away impressed.

—Bernard Baur



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CLUB REVIEWS



Stirling Brig: The Eagles meet Collective Soul.

Stirling Brig *The Roxy* West Hollywood

Contact: Jackie Hudson: 213-368-4759

The Players: Richard McCluskey, vocals, guitar; Jeff Montgomery, bass; Gary Bottorff, drums.

Material: If the Eagles were to form today, they would sound very much like Stirling Brig. A little from the Seventies-Eighties era, a bit of Collective Soul, strong harmonies and a real feel for their songs. In short, this band has got it together. A trio with a solid, tight sound, they opened big time with a fast and furious modern rock attack. From there, their music easily flowed from blues-funk to country-rock. "Never Gonna Take It Away," their most Eagles-like song, was a huge crowd pleaser, causing much swooning among a large number of female fans. With "Everything's Mine," they changed the pace and displayed a good feel for the structure and dynamics of a hit song. All of their selections were first rate, without being over the top. This group knows what it can do and what it wants out of it. Even a short Scottish tune that McCluskey put into the set seemed natural and touching. Stirling Brig's material is strong, but even stronger is its effect on their audience.

Musicianship: McCluskey, as the front man and guitarist, never outplayed the material, nailing it when he had to and stepping back when he should. In fact, for the caliber of players these guys are, no one tried to outshine or step on any other member. They play as a unit, with McCluskey being the obvious lead, but never exploiting it. It's refreshing to see a group that's so comfortable with each other. Bottorff and Montgomery kept a solid groove going, whatever the style, and their harmonies were excel-

lent. A few songs were structured progressively, exhibiting Stirling Brig's skill by refraining from too many frills. Straight-ahead and strong, they played up to their material very effectively.

Performance: When you have a group that knows themselves and their collective identity, that feeling transfers into the audience. This band connects at a level rarely seen for an unsigned group. Intense, intimate and rockin', Stirling Brig plays from their heart to yours. You can't help but like these guys, they're so real—and most importantly—honest. What they feel is what you get, and it shows in the reactions of their audience.

Summary: Although their kind of material may not appeal to the current A&R sensibilities, it has a universal appeal that transcends trends. A good song, after all, is still a good song. And Stirling Brig knows good songs without the pretense sometimes associated with top acts. This is a group going places and taking you along with them. It should only be a matter of time before the industry takes notice.

—Bernard Baur

Soulbelly *The Crooked Bar* West Hollywood

Contact: Cheryl Freeland: 909-599-6305

The Players: Amy Cole, vocals; Phil Montfort, guitar, backing vocals; Shane Mills, bass, backing vocals; Nick Amoroso, drums, percussion.

Material: This is one of those cup of tea bands. If your cup runneth over with the wafingly feminine sounds of a 10,000 Maniacs or a Cranberries, then Soulbelly is a great band. Not to say Soulbelly is a female-dominated band, as only the singer is a woman. It's the

overall softness of the band's music that gives it a feminine nature. If you feel, as I do, somehow emasculated by listening to music that is trying a little too hard to be pretty, then Soulbelly is as exciting as Belly. Basically, Soulbelly plays folk-rock songs with lyrics like. "Masquerading as a flower," and drapes them with lush arrangements. The music seemed a little stronger than the words with song titles like "Mustard Seed," "Shadows Of Me" and "Bliss"

coming across like the pseudo-poetry of a sensitive high school kid's journal.

Musicianship: Soulbelly creates quite a full sound from just a basic acoustic four-piece group, so that the small space of the Crooked Bar was nicely engulfed by their mellow groove. Montfort especially did a deft job playing the intricate Seventies-styled guitar lines that were, at times, similar to both Fleetwood Mac and Led Zeppelin. In fact, the band as a whole came across as a tight and integrated unit.

Performance: A little boring. Singer Amy Cole has quite an excellent voice, but she doesn't seem comfortable yet reaching out to the audience the way a Tori Amos or a Natalie Merchant does. She would be wise to give more introduction to the songs, to allow the audience to understand a little better where she's coming from. Bassist Shane Mills has an interesting presence—he looks like an angel really, with flowing, long blond hair and a cherubic face. He also sings like one, too, hitting those high notes.

Summary: Again, this music isn't really what I die for, so it's difficult to come up with a prescription for success for Soulbelly. However, this type of music is quite popular these days with the advent of Triple A radio formats. Soulbelly, musically speaking, has the chops to compete on the level of the many previously mentioned bands and artists who have found success with a mellow sound. Yet, there is still something missing from the equation. The lyrics and stage presence need to be spiced up for Soulbelly to really stand out in a city as competitive as Los Angeles. In a funky college town like Santa Cruz or Arcata, Soulbelly might attract a nice following, but in L.A., it's going to take a great deal more effort. For now, I think I'll stick with my regular brand of tea.

—Jamie Tierney



The National Blues Band: More than a cover band.

The National Blues Band

D.B. Coopers
Palms

Contact: Terry Lee, Big Head Records: 310-202-8153

The Players: Mark Gaillard, lead vocals, percussion; Don Tucker, drums; Michael James, bass; Neil Faison, guitar; Frank Christopher, guitar; Victor Sisneros, sax.

Material: Traditional blues with funky arrangements, and a whole lot of R&B. That's what you can expect when you catch the National Blues Band. Gaillard, whose father "Slim" wrote "Flat Foot Floggie With The Floy Floy," continues in the tradition of the blues, but is not quite as original as his old man was. The NBB does an awful lot of covers, which is fine when you're playing in the neighborhood bar, but it's nice to hear a fresh take on things now and then. Gaillard and NBB didn't really put a definitive mark of their own on any of the songs. To be fair, that may have been difficult, because they chose such distinctive covers. But this is a group with a history to live up to, and they're not going to meet it, much less surpass it, if they settle into being a cover band. I'd like to hear more originals from them to see what they can really do.

Musicianship: Musically, there's not much to fault here. This band plays covers as well as anybody—and the few originals they did do were far from shabby. The guitarists switched off leads and played from the heart. Sisneros was excellent on sax, but like a lot of groups out there, the sax was used infrequently. Gaillard, who casually slipped between Al Green and Marvin Gaye, was very effec-

tive vocally. He's strongest with R&B, but didn't display the heartache associated with real blues. He gave the songs more of a party feel than a soulful feel, which I guess is the point when you're playing a sports bar in Palms. But you felt as if there was so much more, that it was disappointing not to get it. I believe that there's real soul in this band, it just wasn't evident on this evening—outside of a few transitory moments. On a couple of arrangements, they did take the music on a slightly different ride than the original, but even when they played it note for note, it was well done and true to the song.

Performance: Gaillard is a pro, and knows his audience as well as the

music—he knows what he wants out of it and what he needs to get it across. Trippy and happy one minute, serious the next, Gaillard is a lot of fun to watch, especially when he plays to the crowd. And this group gets quite a crowd to play to—filling the dance floor very quickly. The NBB is quite a bit influenced by the old school—you might have expected to see them at the Fillmore or Golden Gate Park back in the Sixties. And even though it's the Nineties, that showmanship is a kick to watch. But I suspect Gaillard and NBB should be ready for an even bigger crowd at a larger venue.

Summary: This is a successful local group that needs to move on. They need to get by the security of covers, and go for that moment of truth, to see if they can stand on their own musical feet. From the looks of it, they already have the fan base, now they need a sound of their own—to see if the fans remain. You just get the feeling that there's more to them than they're giving you. —Bernard Baur

LULA

Billboard Live
West Hollywood

Contact: Scott Meehan: 818-954-9628

The Players: Jami Lula, vocals; Gordie Germaine, guitar; Jeff Dean, bass; Ric Craig, drums.

Material: LULA describe themselves as soulful, eclectic groove, but their sound has almost a Peter Gabriel quality to it, with their crisp, grown-up grooves and lead singer Jami Lula's powerful, emotional voice. Their material has positive themes, with a spiritual bent, and their set is extremely polished and

upbeat. Lula's voice and performance style are definitely the heart and soul of this band. His tone and range sounded like a cross between a gospel choir singer and Elvis Costello, and the group's songs tend to be reflective in regard to the past, and always contain a grain of optimism in the sense that inner-strength will carry you through. Musically, their material is very well-arranged, and content-wise, their set is very diverse. Lyrical topics range from contemplating suicide in "Love Song" to an ode about making a peanut butter sandwich, entitled "Red Raspberry Jam."

Musicianship: Top-notch. LULA is a little out of place on the Sunset Strip. These guys all have the sophistication of schooled musicians, and there is sort of a jazz combo vibe to their playing. The sidemen provide a great setting to let Jami Lula trot out his amazing voice as well as his inner child. Lula has an extremely well-trained voice, and technically he's one of the best you'll hear in town.

Performance: Jami Lula is an atypical front man, which works to his advantage. His bald head, ear-ring and thick black-rimmed glasses give him a distinct and quirky look, but it's his gospel-like voice and Southern evangelist-styled mannerisms that make him such a compelling and powerful presence. His theatrical, dorky dance moves made him seem affected, but always engaging. He had a great command of the audience, and the ability to get a crowd to their feet.

Summary: This is a band that has all their bases covered—talented musicians, well-arranged songs with a positive message, and a great lead singer. Their independently released CD, *Waiting*, is technically very polished as well, but LULA really should be experienced live. —Amy DeZellar



LULA: Soulful grooves with a Peter Gabriel quality.

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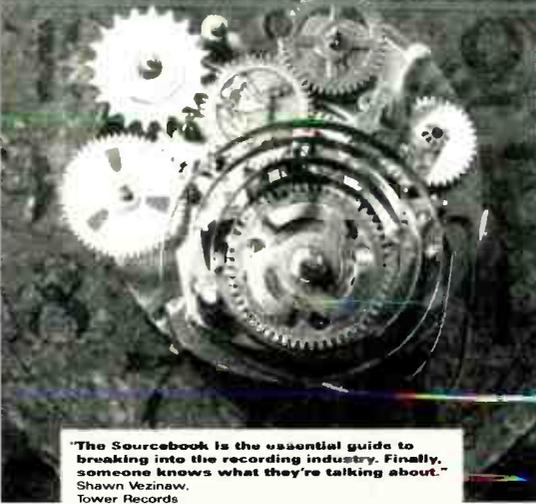
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•Peavey VMP111 mic tube pre amps \$650 obo. Brand new, still in box, retails for \$1000. 310-573-0811.
•Roland Jazz chorus 120, 2x12" spkrs. 100 wts, grt cond. \$470. 310 546-6360.
•VHT 4x12 cabnt, 2 vintg 30 spkrs, 2 25 rnkpg spkrs. Gd cond \$300 obo 818-981-9997.
•Yamaha EM series 200 pwrdr mtr. 85 wts, 8 chnl balncd/unbalncd inputs, intrnl revrb, dnt graphic, 1 aux input. Monitor capblty \$200. Doc 818-980-4685.

3. RECORDING EQUIPMENT

•Fostex 4 trk Model X18 w/case has no power, looks gd. \$100 or trade. 213-526-2979.
•Fostex B-16 16 trk recdr, 1/2" format, low miles. xint cond, service & owrns manuals incld. \$1499. 818-709-6068.
•Fostex B-16, 16 trk recdr. Xint cond, a steal @ \$1375! Brandon 818-505-1275.
•Isolation booth 10x16, grt for locatn or home studio. \$7000 obo. Tom 213-852-9018.
•Mixer w/14 1/4" inputs in only 1 rack space, whole MIDI automatr. Must sell ASAP. Only \$175. 818-753-5635.
•Tascam 688 8 trk recdr. Midi ports, 20 inputs. xint cond. \$1100. Lv msg. 818-769-2061
•Tascam TSR8, 1508 mxng board Almost new. Asking \$1100. 310-450-0458.

4. MUSIC ACCESSORIES

•Beyer Dynamic model TGX-180 ld voc mc. Wrks tr nds repair. Fald \$200, asking \$50 or trade. 213-526-2979.
•Boss digitl revrb rack mnt 4 sale \$200 obo 213-920-3420
•Demeter guit pre amp, hand made w/ Marshall tubes & foot contrlr. \$395 obo. 310-452-2645.
•DigitTech GSP21 Legend guit fx procssr. Like new. \$200 213-466-0564.
•Electro Harmonix poly chorus/flange stomp box, steel constructn! \$125 obo. Doug 213-857-7420
•Nady 101 VHF wireless mc. \$85. 818-951-9500.
•Nady 201 wireless, dual divrsy unit for guit or bass. \$150 obo Marvin 818-906-7712.
•Rockman rack sustainr, chorus, distortn genratr, echo, 12 bnd eq, midi octopus, midi pedal, 4 spc rack bag inclds all patch cords. \$350. 562-690-8585.

5. GUITARS

•60s Fender jazz bass case. Fits Precison bass as

EQUIPMENT

well. Case only, Blk Tolex w/Fender logo undrind. \$100 firm. 818-902-1084.
•Gibson Les Paul Studio bite, 1991, trancrnt red, blk chrome, gg bag. \$550 or trade for bass. 213-851-6362.
•Magnatone lap steel guit frm 1950s. Gd cond. \$100. Phil 310-798-5461.
•Sngrs/sngwrtrs Marina acous guit, case & strap, D w/strky rnzrs pickn. Pignose ammo. 3 harmo & neck brace. more! \$275 Gene 310-551-1619.
•Spector NS-2 vintage bass. Built 1984, pre Kramer, built in org Brooklyn shop. Black w/gold hdware. Hipshot added. \$2500 obo. Marvin 818-906-7712.

6. BASS GUITARS

•Hagstr bass, early 70s, 4 string, LesPaul type, made in Sweden. All mahagry wrng blk finsh. Vry nice. \$375 w/gg bag. Phil 310-798-5461.
•Ibanez 6 string bass, jet blk, big snd, mint cond w/hrd case. \$500. 310-396-6811.
•Linc Luthier 5 string frlfs bass, hand made, exotic wood, semi-hollow body, Bartellini MM pick-up, passv, warm snd w/hrd case. \$875. 310-685-3668.

8. KEYBOARDS

•Korg K-3 (or Max/Korg) frm 1970s 1st Duo Phonic Synthesizer w/ang manual & pedal. Grt cond \$450. Mark 818-331-5421.
•Mini moog, wrking cond w/some mods, used by Edgar Winter on live tour in 70s \$975 obo. 310-452-2645.
•Wanted Roland CK100, KC300, KC500 kybrd amps in vry gd to xint org cond. JV 310-392-9802.

10. DRUMS/PERCUSSION

•'96 DW wrk, white 10", 12", 14", 16" 22" kirk w/snare hdwre, & 4 Zildjian cymbis. Used rehrls only 1 mo. Jon 714-525-8698.
•20" Paiste 2002 pwr ndr, brand new. \$125 Tama pic snare, brand new \$125. 213-912-2196.
•Yamaha 4 pc kit, 6", 14", 18" pwr toms, 24x16 kuck, w/snare & hardware. Jon 714-525-8698.

12. TRADES/FREEBIES/ETC.

•Fostex 4 trk Model X18 w/case has no power, looks gd. \$100 or trade. 213-526-2979.
•Will trade recding time for your band's demo for musical equip, guits, amps, etc Mobile truck will come to you Digilog 818-771-9985.
•Will trade Tascam 688 8 trk recdr for Marshall 30th annvrsy 3 chnl amp, or Trace Elliot tube 3 chnl amp Lv msg 818-769-2061.

13. GUITARISTS AVAILABLE

•A dcdctd guit/sngwrtr to join, form divrs melodic blues, late 60s Eng infl rock band Hvy to acous. 1 unit prfrd Infl Page, Gilmore 310-453-8628
•A1 guit/sngwrtr, cool snd, grt gear, cool vibe, wnts band or plyrs into new ideas. Garbabe, Floyd, Bush, U2 310-441-1980
•Alt HR guit join form cool progssrv, bluesy, beautfl, agrsv, delicate sngwrng vein. Zep, Alice, Pilots. No dorks, flakes, trends, beginners. 818-780-6424
•Blues guit, bckng vocs, for blues band in LA. Lkng for pros who want to tour & expand on traditnl blues. Aron 213-656-0222
•Brillnt artist sngwrtr, guit, wimany songs. CD.

MUSICIANS AVAILABLE

demo, wnts bass, guit, drums, M/F. Must love Beatles, VU, MBV, Minor Threat, Eno, P.J, TRex, Moth 213-380-8658.
•Christin guit joint a/hip to keybrdnt, sng, & bass avail to a Christn drmr w/atmosphrc dynamic snd, Non ministry, Pasadena. 213-857-7420.
•Excpnl blues rock guit sks to join/form quality blues, classc rock cvr or blues base org band. Infl Muddy, Stones, Crows, Dylan, Peaty. 818-343-8795.
•Exp guit sngr sngwrtr avail. Vry soufl. Maj credits. Strictly pro & paid sts. 818-951-1931.
•Exprncd pro for paid sessns, demos, tours, etc. Hvy jazz, alt, funky, metal, R&B, pop, blues. No ontry. Also teach Kevin 213-465-4615.
•Gay sng/sngwrtr, guit w/stroght band sks guit or kybrdnt w/stroght vocs. Infl Beatles, R'Head, Garbage, Crwd Hse, Srs only, Mike 310-827-1950.
•Guit 30 yrs/age sks to join, form band, infl inclr 1 Brown, BB King, Jeff Beck. Vry open mind, open to any sit 818-316-4230.
•Guit age 29 sks estab band/tour. Infl Sugar, Pixies, Crrr Shop, Supr Grays, etc. E-mail, smash67@aol.com, Steve 818-845-5458.
•Guit avail for studio wrk, demos, & arrngmnts. Vry versfl, reads music, has pro gear, pro sit only. 818-782-7116.
•Guit avail for world beat music. Reggae, African, Latin Artle 310-559-5052.
•Guit avail rhythm, some ld w/bkng vocs sks gngng band. Infl Ramones, X, plus many more. Rob 818-509-0213.
•Guit avail, Play jazz & blues. Playing over 20 yrs. Juan G. 213-346-1619.
•Guit over 15 yrs exprnc sks wrking or soon to be wrking classc rock sit. No drugs, John, pgr 818-673-5354.
•Guit plyr avail. Hard wrking, fast learnr, easy to work w/w, most styles Fender guits & amps. 805-495-8262.
•Guit sks hvy edged grooving rocking bluesy musicl band, Energetic & upbeat R&R prefrd. 818-783-3953.
•Guit w/imni skrt sks work. Mike 213-462-3661.
•Guit, 22, lking to join/form R&R band. Infl inclr GnR, Kravitz, Aerosmith, Stones, etc. Totally dedictd to go to the top Brett 213-851-5361.
•Guit/voc/sngwrtr 34, Lkng to join, form, rock/pop band Strng 60s infls. Beatles, Oasis, R'Head, G'Blossoms, Vry dedctd. Ass'd guits. Phil 310-798-5461.
•Guit/voc/sngwrtr sks musicians or band to form 90s agrsv metal act Have songs rdy to ply Rdy for gigs, touring, recding. Mike 818-783-6721.
•Jazz cats, are you sick of the rock scene? Guit into McLaughlin, Holdworth, Sunz, lking for top match plyrs to form combo. Sam 818-796-1647.
•Ld guit formerly of natl act, sks estab Christn HR/CCM band. Have legit relatinsh w/maj label. Nd band, Tour, recding. Piar 310-495-3003.
•Ld guit sks pro sit Into Tool, Hendrix, Rage, Marley, R'Head, Stones, NIN, Zep, PJH, Sabbath, Korn, V'Halen, Pumpkins, Demtrii 310-915-3521.
•Ld/rhythm guit avail, 12 yrs exp. Infl Pearl Jam to Pumpkins Gabe 818-281-6474.
•Ld/rhythm plyr for paid recding sits. Grt feel + chops 1000s of studio hrs logged. All rock, rock, blues. Les Paul, Strat, Marshall. Mike 310-652-8504
•Lead & rhythm guit for demos, showcass, & sessns Infl classic rock to jazz, little touch R&B. No disco or country 213-463-8963.
•Pro guit avail for rock, pop, blues, fusion or new age studio sessn, showcassing & tours. Verstl snd, easy going Dave 818-985-4719.
•Pro guit avail for sessns & demos. Pro snd, soul parts & solos. Acous & elec. Lv msg. Matt 818-757-6768.
•Stones style rhythm/ld. Pro gear, attld. Vocs, harmonies, & the look. Avail for band w/grt songs &/or sng. Vry concnd. Have tape 310-397-2455.

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14. BASSISTS AVAILABLE

- #1 bass w/ld voc, multipl basses, gd gear, limg for paid perf, live or studio 805-297-1325.
- #1 pro bass, 12 yrs intnat'l tour & recrdng exprnc. Artist endrsmnts, sight read, string image, quick study, signd band, paid sits only. Steve 310-543-5093.
- Accous upright bass into jazz, bebop & big bands avail for gigs, recrdngs, & rehrls. Joseph 818-763-8078.
- Bass & ur id voc avail for blues, R&B, cntry, metal, hvy rock, punk. Srs only No drugs Hungry for succss. Kevin 310-454-5900.
- Bass avail, nat'l touring exprnc. avail for touring bands only. Any etyld music. Dometic or intnat'l Srs only. 310-685-3668.

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- Bass plyr avail, infl early U2, Cure, & Vlv! Undrgu. 310-399-2408
- Bass plyr lur pro sits. <http://home.earthlink.net/~swedhass> or 818-563-2787
- Bass plyr limg for hand 8 for summr tour. Cramps, Reverends, Beeheart, Sari. 310-679-7275.
- Bass/voc yng, mature pro sks quality groove or alt band w/pro envirmnt lur srs recrdng effort. Can write w/melody, hve demo. 818-905-4506.
- Blues bass avail for blues band, must be wrking band. Ple call afr 6pm. 213-861-1287.
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- limg for mostly orig band. Sng harmonies or leads, also sngwrtr. Wayne 818-759-7242.
- I play bass like JP Jones, P McCartney, J Jamerson. If you have grt band call 213-980-7891
 - Low slung pro bass from hell w/xtnt track recrd sks to forth vry hvy techno alt proj. Srs inqurs only. 818-343-7002
 - Pro bass plyr, 20 yr exp, gd look, ply anything Massv audio, video, animation exp. Lking for signd a.s. only. Don't waste my time. 562-439-1550.
 - Pro bass plyr, grt bkng vocs, sks signd band, paid sits. Killr groove, vry creatv, extnsv credits, respnsbl team plyr. 310-826-2093.
 - Pro bass strng bking vocs, grt gear, sks signd band, paid sits Killr groove, vry creatv, respnsbl team plyr, extnsv credits. 310-826-2093
 - Pro rock bass avail for session & showcssng work. Maj recrdng credits & tall/young image. Srs pros only please. 818-382-2805.
 - Solid 6 string bass can sing 20 ld vocs per night, limg for band wrking 4 nights/wk within 100 miles of LA. 818-424-0956.
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16. KEYBOARDISTS AVAIL.

- A1 trax of orig songs avail for your recrd or demo R&B, new jack, alt, dance, rock, etc. Maurice 213-662-3642.
- Fem kybrdst avail, BMI wrtr. Infl KROO sks band on Westside. Melinda 310-642-4952.
- Funky kybrdst plyr, progrm avail for studio prodctn. R&B, hiphop, pop, dance. Tiger 213-939-3037.
- Hammond orgnst, exprncd, avail for pro band sits. hvy blues to hvy metal. 213-960-5585.
- Kybrdst plyr avail for payng gigs, can sing, xnt equip, numerous credits, can travel. 310-452-2645.
- Kybrdst plyr w/gd gear avail for pick up gigs Have gd ear, learn fast. 310-376-0634.
- Kybrdst avail for causals. Pop, rock, ballads, classc, etc. Pros only 818-509-0236.
- Kybrdst avail limg for bass & guit plyr for Elton cvr band Rehrls in SFV Mark.805-496-6355
- Kybrdst sks slow hrd metal band w/ldn down guit, 5 string bass, sub sonic vocs, exptic eastern moda & classc gothic vritunes. 714-333-9444.
- Kybrdst/compar music prgrmr avail. Extensv exp Europe & US. Studio, demo, arrngmnts, sndtrk, sng-wrting Cubase/AKAI S2800 etc. Eric 310-208-3772.
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•Drmr sks dymnc verstl pop band in vein of Steely Dan, Beatles. Toto. 213-664-1976.
•Drmr tired of 9-5 runaround ssk full pro band w/xint sngwrng, gd mucfctnshp, team plyrs. Motivn a musc. Live, Sponge, Zombie. 818-541-1490.
•Drmr w/stage & studio exprnc in all styles. Strng groove & chops. Top of line equip. Pro sit only. Flon 818-999-2945.
•Drmr/d voc, trained 1st tenor sks classic rock, R&B, or showcassng org band like Journey, Eagles, Sting, Toy Matinee. Mature pros pls. 818-765-8660.
•Drmr/perc avail for recrdng sessns, toung, collab, demo, showcass. Pop, R&B, jazz, rock. Paid sit only. Producers & sngrs welcome. 818-789-8342.
•Hi enrgy drmr sks pro hard wrkng, gngng band. Infl Ghrol, Bonham, Perkins, Copeland. Pro attitud, solid metr, DW equip. Lv msg. 213-397-3493.
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•Pro drmr maj recrdng & toung exprnc avail for live or studio. Paid sits only. 213-464-8168.
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•Drmr bckng voc sks estab group, solid song & groove ornd. Pro exp, team plyr, easy to wrk/w. 818-508-5421.
•Drmr l/kg for broken machines, industrl to hvy, goth groove. Infl Tool, Manson, Dead Can Dance. Srs inqurs only. DW, sampls, triggs etc. Travis 818-358-8810.

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- Creatv chamberlain plyr for eccentric trio. Trip Adagio 213-482-8869
- Smokin' blues harp plyr sks wrking covr band Blues, Motown, elisc rock. Lucrative gigs only. 213-469-3459

20. VOCALISTS AVAILABLE

- 23 yr old tenor avail for recording sessns or concerts. bkgrnd or frnt, Eng or Span. Profrrl styles Madonna, Babyface, M. Jackson, D. Foster, Shemm 213-390-7780
- 26 yr old male tenor lking to start Air Supply trib band. Bijan 714-590-9858, 714-804-3195
- 70s fanactic lking for band w/ talent & image. Zep, Hmbli Pie, Stones, etc. 213-940-7891.

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- Demoltn man heavier than 1T of bricks in your industrial face. Infl Rollins, Jorgenson, Leibach, and DAS. I can sing. I can howl. 213-876-0156
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- Dynamic male voc sks pop punk rock band. Ages 25-35 for gigs, & recording. Flamone, Olfspring, L7, Sublime. 818-986-3431.
- Eli the soul mama sks producer & is avail for paid recording sessns only, or any acid jazz, soul, hip hop band. 213-655-4665
- Exprncd ld voc/sngwrtr avail for pro projs. Easy to work w. 213-882-8303.
- Fem bckup sngr lking for live work in studio. 213-463-0820
- Fem Japanese lower vox sngr, pop rock. I nd someone who will help me. Setsuko 213-463-4398
- Fem jazz infl voc avail for gigs & studio recordings. Infl Cassandra Wilson, T. Childs, Bjork. Lisa 213-660-8721
- Fem ld voc experncd sks band into R&B roots rock, B. Raitt, Elita James. Can double on piano. Kami 818-566-7690

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- Fem voc avail for sessns, demos, casuals & showcs. Tape avail. Pro 818-769-7198
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- Hueghs, Coverdale, Tate, Graham, Perry, Rodgers, & yours truly. You w garage band, dont even think about it. Lv msg. 818-682-8255
- Ld voc fem, w/male style voc exp in touring, recrdng, & sngwrting sks proj w/label intrst. Tyler 213-651-1954
- Male ld voc will join or form cover band for paid gigs. 70s, 80s, & 90s, HR, alt, classcs. Pros only. 213-526-2979
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•Pro fem sngr & Span sngwrtr avail for recrdng. Speciality is Spanish. Bio & tape avail, Patty 800-709-1402 or 818-335-6133.
•Pro tenor voc w/3 1/2 octv range avail for sngwrng, lyrics, sessns, live perf, & touring Pro mindd muscsns w/melody, harmny, clr vision. 818-765-4684.
•Pro voc w/guit, kybrds expnc lknng for estab wrknng clssc rock band based in OC. Infil Plant, McCartney, Collins, Perry, Anderson, Mecury. 714-937-5424.
•Pwrrfl male baritone - c'tenor 37. talntd w/some exp sks other sane muscsns. Any style bt HR considered. Srs avail rehrls. 818-760-1717.
•Sngsr skng surf garage band w/punk pop rhythm. 90s edge for gigs & recrdng sessns. Pros only. 818-986-3431.
•Sngsr w/studio in MDR lknng for musical to write & rehse with. Orig rock songs, no metal. 21-28 310-577-0244.
•Sngsr/sngwrtr maj label credits, intrnat'l touring, frimlan qualities, guit ability. Sks 90s act w/credtbl

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mgmt/label. Have much matrl, will relocate 908-830-1497.
•Tall long hair voc avail. Grt sngsr awesme frnt man for HR proj. Have songs, can write, have CD Infil Tyler, Bach, Cornell, Roth 213-739-6126.
•Voc frimtan avail for 90s HR sit. Motivad, dedctd, tall, thin, long hair. Can write. Infil Tyler, Cornell, Bach, Roth 213-739-6126.
•Yng fem sngr lknng rtr tamo such as Hootie, Matthews, BTravelr, Cranberries, Wild Colonis, Maniacs. 213-466-9210.

21. VOCALISTS WANTED

•#1 dark gothc/indstrl band w/2/digitl recrdng studio sk chain saw, throat monster voc. Send 5751 Camellia, Apt 318 NHilywd 91601.
•A sngr for band. Dark hvy alt style. Have own recrdng studio & rehersi place 213-599-4870.
•A1 Male voc wntd for estab progrsv metal band. Mst have the pwr & convctv of B Dickenson, Dio, Tate. Only the best nd call. 310-298-6369.
•A1 powrfl, emotional male for melodic dvrse blues late 60s Eng infil rock band. Hvy to acous. Good w/melody & range. Infil Zep, Floyd. 310-453-8628.
•Aerosmith, Crows type band w/dmo deal nds sngsr. Hollywd based. Send tape. 5782 E 2nd St #440, LngBch CA, 90803.
•Atanis & Bork have a 4-way w/Perry & Trent to make baby named PORNO GARBAGE. Top draw prj sks true talnt. Rick 213-469-6748.
•Amatur & pro fem voc betwn ages of 21-28 wntd for

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fem groups & artists. Dvelpmnt R&B & hiphop styles, ballad. Fon 805-887-0408.
•Amatur blk fem 21-25 yrs wntd for R&B ballad, reggae, hiphop, fem gr. Artist dvelpmnt for maj recd label immedtly Owen 818-240-4670.
•An expncd perfmr w/richness of strong R&B voc quality wntd to frnt melodic HR band. Can you hang? Clayton 818-761-2877.
•Anrgy voc ndd for anrgy band. Into Tool, Doftonor, Rage, Jason 213-466-4759.
•Are a artistic, dynamicly creatv voc, lyrncst wh't tired of the scene? Call Jay 818-997-8158.
•Backup voc for estab lem rock gr. Percssn & kybrds a +. Rehse in OC, play in LA. Presley 714-761-3365.
•Ballsy off the wall, creatv, dynamic male/fem sngr wntd. Infil Jane's, Boing, MrBunbly, Tool. Josh 310-915-8044.
•Band w/groovy materl & recrdng studio sks tenor voc. Music is vry dvrse, lunk, rap to rock. Rage, J Brown, STP, Peppers. Gigg ready. 818-709-6998.
•Can you deliver? Yng male voc for acid funk alt R&B proj. 213-464-1165.
•Christin metal voc ndd Jim. 310-807-4286.
•Creatv orig male sngsr/lyncst sght by guit/sngwrtr for immed collab. Songs, recrdng studio, maj conctns. Hvy moodly alt rck. Mike 310-652-8504.
•Disco frimtan for wrknng band. Flamboynt, grt range, reliable, & sense/humor. Snd bio, pics, tape. White, Box 86432, LA 90086-0432.
•Exp sngwrtr skng next dance/hse diva & fem voc for next Spice Girls. Srs voc only pls. Lance 213-654-9640.
•Fem bckgrnd voc ndd for Jimi rmts Motown hot orig gr. Pro w/ixnt harmny & gd attitd nbd. Strng R&B, gospel inl. Westside. 310-392-3680.
•Fem bckup voc wntd for R&B alt, ministry mindd

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group w/prodcr, mngt, & rec label intrst. Xint harmny skills, wear 8-10 dress. 562-867-5049, 310-559-4895.
•Fem ld bckup sngsr ndd for 50s/60s band. Pls be vry famlr w/this type of music, love to perform t. 213-257-0549.
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•Fem voc 18-24. Disco diva w/grt voc & looks for San Diego recrdng prj. R&B, funk or pop expnc Srs only 619-942-6534.
•Fem voc ndd for demo proj, new group. Hi enrgy R&B, pop, dance. Larry 818-884-5978.
•Fem voc sght for Journey trib band. Mst have high range & gd ear for harmny. Rehse in Fullerton. JJ 714-444-0374.
•Fem voc sought for live dmo recrdng sessn. Yng rock snd mst be able to travl frequently to San Diego. Lv msg LACA Music 619-230-9347.
•Fem voc wntd 20-25 for dance techno proj. Greg 213-850-5048.
•Fem voc wntd for orig rock band in Pasdna area. Mst have trans & mic. Equip a +, attitde a +. Similar to Cranberries, Hole, etc. 909-597-3973.
•Fem voc wntd for Span pop rock grp w/maj label intrst. Tony 213-478-1229.
•Fem voc wntd mst sng, write lyrics, & enjoy music of Mazzy Starr & Crane. Damon Davis PO Box 36216, San Jose, CA 95158 408-847-7263.
•Male/Male voc wntd for srs proj. Alt rock, electrnc, groove music. Sngng vcs, melodies, lyrics, image. Ala Alanis. Garbage. Reznor. 310-453-2348, 213-644-0198.
•Hi enrgy 80s style rock band ESSENCE auding ld voc. Reqmrnts acapella interview, intense ynt smooth voc proj. Style G Hughes, Governor, Turner. Doc 818-980-4665.
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•Lknng for sngr or some kind of voc or rappr to ply w/funky kind of abstract, hiphop band. Call indie musicl circus. Adam 818-410-2291.
•MAGNETTS sks exp 3rd fem voc for estab 8 member 50s group. Ld & bckgrnd vocs, gd attitd & team plyr a must. Stacy 818-494-7897.
•Male & fem voc ndd by kybrdst/arrngr for demo work on spec. L Vandros, W Houston style. Aarion 213-482-8443.
•Nd strong pro fem voc for studio proj. Fugees, MJ Bly, Faith Evans type vocs, rap a+. Edward. 24 hrs 818-556-7104.
•New hi-fi proj w/mgmt & label intrst sks voc who can flow in vein of Beatles, Beck, TQQuest, Sublime Srs only. 213-938-9383.
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*Voc w/orig vox & melodies nrd in rchrra, recrd, play out & shwcs. We have studio, demo, lawyr & mgmt. Prgrsv rock. 818-769-2061.
*Voc wntd for wntd beat music prjz Male or fem. Arlie 310 559 5052.
*Voc wntd new Who/Stones stylo band nds pr vucgrt frman w/ha look. Orgs. Vry connect. Giggng sonn 310-397-2455
*Voc wntd orig upbeat all pop band nds talntd sng to put melody & lyrics to our music. Must have grt vox & be responsible. Craig 818-708-9171.
*Voc/frman wntd by winky classic rock cvr band for org proj w/70s rock flavr. Must be melodic & dble on instrmnt +- Snawn 310-427-5360.
*Voc/frman wntd for hvy aggrn groovng Hllywd band. all orgs. Infl Zep, Aerosmith, Guns, Mulley, etc. No grandpas or slower crooners. 213-368-6537
*Voc/guit nrd for extreme hvy industrl metal bntt w/ndie recrd deal. 1st CD just releasd. Aggrsv but dynamc. Clutch, Tool. Chris 818-764-7317.
*Yng blond glam rocker wntd to front top 40orig band. Infl Benetar, Madonna, Lauper, Blondie, Video & payng gigs in works. Ernie 805-964-3035
*Yng charismc fem voc wntd for org band w/rlm & TV sng wrting credits. Infl S Crow, P Cole, Paul 310-656-1952.

22. GUITARISTS WANTED

*2nd guit w/organic vibe. Mst be tastefl, creatv, gd naturd. Acous, etc. B'Melon, Rstd Root. Doors, Dead, B Harper, Aaron 310-202-8231
*90s cyber rockn band, space rock image, sci-fi, techno, slight fetish, much theater. lking for ZimZum or Twigg Ramirez lk guit. C1DAMD, 6-9 pm 818-509-7937.
*A1 guit/sngwrtr ndd for pop/rock trio w/cellist & studin Wallflwr. Oarcie vibe cellpote@aol.com, Peter 818-906-2926.

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MUSICIANS WANTED

*Acous guit wntd for fem Jopinesque sngr w/studio to collab on cool proj. Infl Hendrix, Zep, soul, alt, pwr pop. Srs only 818-971-4478.
*Band signd to maj nds exprncd funk/rock/guit. lyricist We do tool! Must be dynamc, intellngt, informd, humoros. No drugs or Republicans. Vic 714-708-DRUM.
*Bass plyr & drmr lking for guit who can handl anythng frm Stevie Ray to modrn cvr tunes for 1 night/wk jams & blucc club gigs. Dub 818-642-5241
*Beach Boys type group nds surf guit for orig act doing songs about summer fun & CA. Bruce 310-372-8732.
*Blue/rock harmonica plyr w/some voc abilty sks band or musicians to create jammin music scene w/a feeling. Dennis 213-658-6241
*Brillnt artist/sngwrtr. guit, w/mny songs, CD, demo, wnts bass, guit, drums, M/F. Must love Beatles, VU, MBV, Minor Threat, Eno, PJ, T Rex. Moph 213-380-8558.
*East coast sngr/sngwrtr/guit formng acous orndt all band w/ryng tull pwrfl snd. Maj contacts & grt songs, formng band & family Terry 818-832-8410.
*Estab indie guit pop band sks fem/male 2nd mt, vocs a must. Wrking on CD, have gigs. Infl Beatles, M Sweet. Chris 213-225-7495.
*Fem rock crg guit rlyr wntd Any rchrra, no flakcs, drinker, drugs, or obese to recrd & shop deal w/voc sngwrtr 213-660-1944.
*Fem voc ex-bass, now guit, kngt for ld guit For pcp punk snd band. 310-281-6072.
*Funky acous guit plyr wntd n male vnc for melodic, rhythmic, unabashedly pop proj, all acous, 12 strings a t. Work on org tunes. 310-551-8226.
*Funky jazzy guit wntd for creatv nff the wall, dynamc Infl Jano's, Chicks, Primus, MrBungle, Jush 310-915-8044.
*Goth ethereal guit wntd. Infl Cure to Suede. 213-256-1506.
*Grvng girl quit frm Scotlnd sks grnvy melncd, quirky guit to be jam pal, play out lois, recro some too. Ino sngwrtrs pls. Ernie 818-787-4964.
*Guit ndd by hvy & experimntl hand. Infl Tool, Cure, Tricky, Sepultura 818-382-2813
*Guit ndd for 50s/60s band. Pls be vry familar w/this type of music. love to play it. 213-257-0549.

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MUSICIANS WANTED

*Guit ndd. Ovr the top shows! Drk image. 80s are over. 90s suck. Lets do the nxt thing! Molley, Dgeneratn. No shredders, alterwatevr, industrl. 818-763-7851
*Guit wntd by drmr, bass team, hvy industrl, goth groove. Infl Tool, Manson, Nail, Travis 818-358-8810.
*Guit wntd by sngr/sngwrtr for band. Must have arrangng skills, ply w/groove, time & feel, variety of styles, learn plyrs only 213-462-7465.
*Guit wntd for 90s HR sit. I have songs, CD, just lking for collab & to finish proj. Infl S'Garden, AIC, early VanHalen. 213-739-6126.
*Guit wntd for funk R&B kind of fusion band for the indie music circus Adam 818-410-2291.
*Guit wntd for org melodic pop band ala Social D, Weezer, Ezra. Vry catchy orgs already wrttn. Pros only, no metal. Call for demo. 818-347-3111.
*Guit wntd for proj. Melody orndt, acous based, all rock, 16 trk avail. Must have gear & sing. Matt 818-988-4428.
*Guit wntd for punk R&R band. Infl Ramones, Stones, NY Dolls, Stooges, country & blues. Over 25. Srs only 818-997-8930.
*Guit wntd for world beat music proj. Latin, reggae, African, Latin American, So American, music w/rop side. Arlie 310-559-5052.
*Guit wntd to form Eitan evr band. Rchrral in b'V all interstd people call Mark. 805-496-6355.
*Guit/sngr for estab band, rock/alt rock wredge. Hve xhnt rchrrl space, luture gigs, & a plan. No metal, punk, drugs. Michael 818-957-6117.

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*Guit/sngwrtr divrsty of styles, creatv, gd listnr, studio exp. Call for demo. 818-788-5098.
*Guit/voc sks blues/blues rock, drum, bass, piano key band Age 24 Organzid, BB, Freddy King. Trent 310-305-9611.
*Guit/voc wntd for org & cover cntry rock band. Infl Eagles, Mavericks. Lance 818-377-5015.
*Jazz guit wntd for a contemp jazz band. Must ply mainstrm & fusion, if not don't call Infl M Stearn & P Martino. Bill 213-874-7118.
*Ld guit wntd to complt rock band 23-26 only. Hve sngs, demo & rchrrl space. Team plyr. Jack 310-649-5271.
*Lead guit to complt rock en espanol band w/drk image. Infl Cure, Cult, Los Heros. Image a must. Alex 818-989-1010.
*Lking for guit & bass for funky blues proj. Must be

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MUSICIANS WANTED

avail wknghts & wkends. Shannon 818-240-1128.
•Male voc w/vry distinctv vox & killer HR songs sks
guit over 25 w/warm melodic. Must have demo, gd
equip. 310-839-9726.
•Marshalls, Les Paul, Strat, Telecstr plyr ndd for hvy
groove drk imge band forming. 26+ 213-883-9578.
•Mike Campbell where r u ? Lking for texturi ld guit
& hvy distn? Pkty multipla tools, hsspr, sngs, pssd-
cr, & recrdng sit. Greg 818-782-7958.
•MYGRAIN is lking for pro. Hvy, aggrsv, creative,
dynamic, & unique guit. Srs mindd only. Chain 818-
379-9863.
•Offbeat pop band w/maj label involmt sks intent
guit for bubble gum to latin jazz to surf to swing. In-
vnt snd, clever arrngmnts. 310-246-9875.
•Playing sit, guit plyr wntd who can sing classic rock
& blues. Doug, pgr 310-556-6152.
•PENELOPE'S PROBLEM, orig melodic acous rock
ala S Crow, sks tasteftl guit. 213-851-6362.
•PRODUCT OF SOCIETY sks pro bass, keys,
rhythm to complt band. Crossover blues, folk, rock.
Many infl, open mind. Ginger 213-212-3540.
•Progrsv rock band w/hi lem, hi enrgy, lem voc.
Many sngs written. Sngwrting a must. Jim 310-479-
4769.
•Release debut CD metal band HEIDT skng pro ld
& bass guit. Image dedctn, no drugs, ready to play
out. Scott Heidt 805-520-0214.
•Sngwrtr/perfmr sks guit to form band write sngs,
get gigs, get srs & make money. Will take persistnc &
determnatn. If srs call. 818-375-7041.

MUSICIANS WANTED

•Tasteft melode guit wntd. Infl Slow Dive, Cocteau
Twins. Judy 818-788-9653.
•Voc in Seattle sks NW bound guit. Infl Cochran,
Cash, Stoooges, Dolls, Damned, Dictators, Motorhd,
Plasmatics, ANL, Bill Clark 206-448-8868.
•Wntd guit for orig injun/fusion band. Red 310-9020.
•Wntd guit to join band w/label intrst voc, bass, &
drms. Lking for someone great. Claudio 818-905-
4506.

23. BASSISTS WANTED

•A bass wntd for all rock band. Driving guits, much
dynamics, grt meltdys, 24/7 lockout space, gigs &
recrdng opplys. Chuck 818-753-3998.
•A vocally drivn rock band sks bass. Blossoms mts
Wilco. Grt songs, deditcn, harmony. Be ready to roll,
sng bkup. LIQUID FATE. 213-851-8513.
•A1 alt band lking for bass plyr. Gd level & commit-
nt. Bush, U2, Blur. LV message. 310-371-7308.
•AAA band sks bass plyr w/oc. In vein of Allmans,
Wide Sprd Panic, Big Hd Todd, Wilco, Blues Trvr.
Plenty of gigs. Scott 310-837-6206.
•Alt HR bass join/form cool progrsvr, bluesy, beaut-
fl, aggrsv, delicate sngwrting vein. Zep, Alice, Pilots,
No dorks, flakes, trends, beginnrs. 818-780-6424.
•Alt pop band w/lem sngr nds bass. Must ply w/pick.
Band has maj label intrst & devlpmnt deal. 213-851-
1680.
•Alt/pop bass wntd by successfl sndtrax guit/voc. Like
311, Elastica, Poohed, Smking Popes, Weezer. (
Christns a +) No egos or atheists. 213-876-5510.
•Band frmng exprncd plyrs sk bass w/voc & ear for
harmony. Intelligent sngwrting, i.e. Phish, Beatles.
Team plyr only. 310-434-5443.
•Bass (ars) wntd orig alt-Suede, R'Head, Smiths,
etc. 818-255-0273.

MUSICIANS WANTED

•Bass ndd to create chilly, sexy, grooves ala TRex,
RadioHd, Bowie. Full band, lockout rehstrl. Paris
213-969-9859.
•Bass plyr wntd to complt rock band. 23-26 only
Hve sngs, demo & rehstrl space. Team plyr. Jack 310-
649-5271.
•Bass plyr ndd for R&R cover band. Vocs a +. Lv
msg & phone # 818-503-2197.
•Bass plyr ndd to complt now forming, fresh snging,
alt band. Bckup vocs a must. Srs & deditcd only.
Ages 25-30. James 213-888-5516.
•Bass plyr who can sing ld vocs wntd for progrsv
band about to go to recrdng studio. Must be origln
sndng & ply bass well. 818-342-4234.
•Bass plyr wntd for orig covr country band, paid
gigs. 805-250-3920.
•Bass plyr wntd for shwscng by band w/mgmt. Infl
Wilco, Beatles, Replacements. 213-850-7017.
•Bass plyr, ld voc wntd for clssc rock wrking band.
Dawn 310-642-4952.
•Bass w/grt groove & bckup vocs wntd for band
totally ready to go. BMI showcss, gigs, recrdng. Call
for demo. 213-656-3170.
•Bass wntd by band. Infl Failure, R'Head, Nirvana,
MBValntne, S'Youth, Pavemnt, J&MC, San Gab &
Pomona Val. Page after 6 p.m. 800-759-8888 ext
1454279.
•BB wntd by guit & drum team. Ages 24-30. Infl
BB King, Clapton, Wallfwrs. Srs deditcd plyrs only.
Fems ecourgd to call. 818-316-4230.
•Bass wntd by sngr/sngwrtr for band. Must have
arrngng skills, ply w/groove, time & feel, variety of
styles, team plyrs only. 213-462-7465.
•Bass wntd for orig melode pop band ala Social O,
Weezer, Ezra. Vry catchy origs already wrttn. Pros
only, no talent. Call for demo. 818-347-3111.
•Bass wntd melode, loud & hvy for orig alt pop band
w/radio ready sngs. Currently mixing EP. Aaron
aarobnatt@aol.com, or 818-769-6897.
•Bass wntd to form Elton cvr band. Rehstrls in SFV.
Mst be Elton fan. If interstd call Mark. 805-496-6355.
•Bass/voc wntd for orig & cover cntry rock band. Infl
Eagles, Mavericks. Lance 818-377-5015.
•Beach Boys type group nds bass plyr for orig act
doing songs about surfing, summer fun in CA. Bruce
310-372-8732.
•Catchy pop progrsv alt sngs nds bass w/solid
lmng, groove to add lmng, vision, contacts, orig-
inally 24-30. Michael 213-850-6797.
•Dead style improvsnl excursions. We have amps &
24 trk & flncd bking. Lmtd rehstr (your 2nd band?)
possl pay. You keep commntnts. 310-271-3235.
•Deep pockt funky bass wntd for big, shakin', old
school, R&B group. Meters, Mayfield, JDs, Stax.
Groovy 213-461-5901.
•East coast sngr/sngwrtr/guit forming acous orintd
alt band w/vry full pwrfl snd. Maj contacts & grt
songs, formng band & family. Terry 818-832-8410.
•Fem bass plyr wntd for band w/grt songs & CD.
818-704-1275.
•Fem bass wntd or male bass wntd for ong rock
band in Pasdna for summer. Must be open mindd,
srs & deditcd. Must have equip. 909-597-3973.
•Fem voc ex-bass, now guit, lking for bass plyr. Pop
punk snd. 310-281-6072.
•Funk bass plyr wntd to recrd on 2nd recrd, all gigs
paid. Infl Prince, Sting, Gyp Kings, etc. Hurry for
audtn. 818-795-5111.

MUSICIANS WANTED

•Geddy Lee where are you? Drmr & guit lking to col-
lab. Paul or Mark 213-466-0564.
•Ghettv Lee where are you? Drmr & guit sk bass for
trio too many infl to list here. Paul or Marcus 213-
466-0564.
•Guit & sngr nds bass to complt haunting beautfl hal-
lucnglc mood band. Infl Bowie, Cocteau Twins,
Smiths. Srs only. Clay 213-957-4320.
•Guit plyr & drmr frm Austrln nnd bass plyr to complt
3-pc band. Style, AIC, STP, COC. Clemens 213-653-
6071.
•Lking for guit & bass for funky blues proj. Must be
avail wknghts & wkends. Shannon 818-240-1128.
•Male voc/guit srching for bass w/bckng vocs. Ages
20-29. Infl Aerosmith, ZZTop, Stones. 818-845-1518.
•Orig alt rock band sks bass w/feel, many infl &
plenty of material. Anthony R. 310-471-0535.
•Prgrsv rock band w/hi profile, hi enrgy lem voc.
Many sngs wrtten. Ready to tour soon. Jim 310-479-
4769.
•Pro mod rock band srching for bass plyr. Freqntly
tour Pac NW. Snd between Soundgarden & Fish.
Brian 818-508-1067.
•PRODUCT OF SOCIETY sks pro bass, keys,
rhythm to complt band. Crossover blues, folk, rock.
Many infl, open mind. Ginger 213-212-3540.
•R&R band w/grt songs lking for real musicians. No
flakes. Scrmz proj taking off. TRex, Z Stardust,
Primi Srmz. Call 24 hrs. 213-917-9987.
•Release debut CD metal band HEIDT skng pro ld
& bass guit. Image dedctn, no drugs, ready to play
out. Scott Heidt 805-520-0214.
•Rock on Espanol proj sks bass. Must be srs pro,
ready for shows, touring. Gd attitde, gd image, dedit-
cated required. Age 23-30. 213-851-7099.
•Rock pop group sks bass. Must be melode & wnt
to be part of srs group. Infl Jellyfish, Posies, Grays,
G'Blossoms. 213-549-9850.
•Sngng bass plyr w/grd blues vox wntd for wrking
band. 310-376-0634.
•Sngwrtr/perfmr sks bass to form band write sngs,
get gigs, get srs & make money. Will take persistnc &
determnatn. If srs call. 818-375-7041.
•So you hate calling ads? We hate placng them, but
we nd bass plyr w/groove & feel for hi enrgy divrs
90s band. 818-901-7102.
•Talentd bass wntd by mod pop rock band. Must be
smart. Bckng vocs pref. Jamie 310-393-7913.
•THE COTTON BLUES BAND sks talentd blues bass
plyr for wkend casuals. Ages 29-39 only. 818-566-
8745.
•Vrst bass ndd for 3-pc band. Bckng vocs helpfl, pro
attitd & skills. 818-240-6590.
•Wntd bass for orig injun/fusion band. Red 310-
9020.
•Wntd bass. Recrdng 2nd albm, hve mgmt, studio,
lyrcist, contrcts, & attys. No hobbst nd apply. Deditcd,
equipd, stage pres, touring. Greg 714-832-8706.
•Wntd uprht bass plyr for groovy, hot rod/surf,
jaded-pop music, wrtten by fem sngrs/Sears guit. Hve
lockout, curious A&R people, & gigs. 310-281-6640.

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24. STRING PLAYERS WANTED

•Cellist/multi instrumentist wntd for offbeat pop band,
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•FREE consultation



MUSICIANS WANTED

•Eflin violinist nwd to form elf-rock band w/Renaissance twng. Adam 818-998-3216.

25. KEYBOARDISTS WANTED

- AAA+ kybrd plyr w/voc ability wntd to fill snd of established org blues rock band w/horn sectn. Lv msg. Hotline 800-815-4968.
•Band sks kybrd plyr into industri metal style w/sampng & seqncng capabty. Matt 213-871-6889.
•Drmr wntdfor orig melodic pop band ala Social D. Weezer. Ezra. Vry catchy origs already wrtn. Pros only, no metal. Call for demo. 818-347-3111.
•East coast sngr/sngwrtr/guit formng acous orntd all band w/vry full pwrfl snt. Maj contacts & grnt sngs. Bckng vocs a maj + Terry 818-832-8410.
•Ethnic kybrdst (African, Latin, Amr Indian) w/bckup vocs for nat'l touring act. Rock/world music "Music & Art for World Peace". 800-937-1900 ext 1258.
•Funky soufl piano plyr wntd by male voc for melodic, rhythmic, unabashedly pop prj. all acous. Jazz bckgrnd a +. Work on orig tunes. 310-551-0228.
•Gay sngr/sngwrtr, guit w/strght band sks guit or kybrdst w/strng vocs. Infl. Beatles, R/Head, Garbage, Cnvid Hse. Srs only. Mike 310-827-1950.
•Jazz fusion kybrd plyr w/equp. Into Corea & Mays for gigng. Dirk 818-548-1206.
•Kybrd/synth plyr wntd for internat'l touring orig rock band. Yng. live stage vbe a +. 818-980-5115.
•Kybrdst Id voc wntd for clssc rock wrking band. Dawn 310-642-4952.
•Kybrdst wntd for comdey/cabaret show for local, LA clubs. Mst be slghtly cheezy. Lisa 818-762-2090.
•Kybrdst wntd for showcng band w/mgmt. Infl Wilco, Replacement, Beatles, etc. Farfisa, B-3 snds nrd. Danny 213-850-7017.
•Kybrdst wntd w/grt bckup nnd for estab fem rock grp. Rehse in OC, play in LA. Presley 714-761-3365.
•Kybrdst/prgrmr/sampir wntd to complement soufl, R&B, jazz flavrd orig band. We have a srs business, marketng, & distributin stratgy for success. Greg 212-572-6362.
•Kybrdst/sampir/prgrmr wntd by guit & voc for electro mood melinism goth. Wake 310-399-4649 or 310-822-1808.
•Male voc w/orig vox & killer HR songs sks kybrd plyr over 25. Must be srs & have gd equip. Carmelo 310-839-9726.
•Pro kybrd plyr nnd for gothic rock recrdng prj. Contact HEADLESS EYES 213-851-2729.
•PRODUCT OF SOCIETY sks pro bass, keys, rhythm to complt band. Crossover blues, folk, rock. Many infl, open mind. Ginger 213-212-3540.
•Rock en Espanol prj sks kybrdst. Must be srs pro, ready for shows, touring. Gd attitde, gd image, dedicatin required. Age 23-30. 213-851-7099.
•Top 40 cover band audting kybrdst, must sing. Reggae, mod rock, reggae, disco, & more reggae. Pls pros only. Frank 310-578-6507.
•Univrs'l kybrdst wntd to supplmnt 80s HR style of ESSENCE. Reqrmnts compstl wrtng & arrngng skils. Bckgrd voc ability usrd. Duc 616-960-4685.

26. DRUMMERS/PERCS. WANTED

- A Christian drmr/perc nnd. Imagintv non straight ahead, dynamic for LUMCN, an atmospirc, emotionl, stark, all/mod rock band. Non ministry. Pasadena. 213-857-7420.
•Acous funk band skng hard hitting rock. Infl Bonham, Gang'4, N'rbung, Zep, Clap Band, Rickhard 310-391-3753.
•Alt HR drmr join/form cool prograssv, bluesy, beautfl, aggrsv, delicate sngwrting vein. Zep, Alice, Pilots. Ivo drks, flaks, trends, beginhrs. 818-780-6424.
•All pop band w/fem sngr nds drmr w/style. Band has maj label intrst & devlpmnt deal. 213-851-1680.
•Alltop drmr wntd by successfl sndtrax guit/voc Like 311, Elastic, Pothead, Smoking Popes, Weezer. (Christina a +) No egos or attheists. 213-878-5510.
•ANACHILD sks drmr. Vocs appreciated. Have songs & industry intrst. Vox mail# 1-800-279-3787, ext 7665.

MUSICIANS WANTED

- Attentn drmr! Audin. Band is estab. have CD, deals pendng, & currntly recrdng. You must be comfribl plyng w/clck. Lv msg 24hrs. 818-380-7102.
•Band sks drmr into industri metal style w/hvy tribal beats. Matt 213-871-6889.
•Band w/percsns skng in/pocket drmr w/sense of space & dynamics. Honesty & gd vibes. B'Melon, Rstd Root, Doors, B Harper. Aaron 310-202-8231.
•Bass & guit sks drmr for spacey psychdc pwr trio. Cream mts Hendrix mts Grtl Dead. Larry 213-739-4824.
•Catchy pop prograssv all songs nds drmr w/solid limng, groove to odd limng, vision, contacts, originaly 24-30. Michael 213-850-6797.
•Crazy 80s dance band sks drmr. Must be able to play to click & hve gd image. Lv msg 714-717-5934.
•Creatv brush drmr eccentric perc for TRIP ADA-GIO TRIO. 213-482-8669.
•Dancble funk/bl rockn bluesn cvr band nds verstl pro drmr to have fun & make money. Mark 818-788-6994.
•Dbl bass/kick drmr wntd for hvy prograssv metal band. Mst be quick & verstl w/dbl bass. Too many prj to list. Javier 213-288-0341.
•Dead style improvstl excursions. We have amps & 24 trk & fnci bckng. Lmtd rehsl (your 2nd band?) possibl pay. You keep commtnts. 310-271-3235.
•Drmr nnd for alt band. Andy 213-467-6431.
•Drmr nnd for HR prj, dedcid, motlvtd, gd meter, gd groove. No bullshlt. 213-739-6126.
•Drmr to complt rock en espanol band w/drk image. Infl Cure, Cult, Los Heros. Image a must. Alex 616-989-1010.
•Drmr wntd by BLACK HORSE RISING to play some phat ass grvs. Infl Deftones, Slayer, Downset. Tom 213-874-1034.
•Drmr wntd by guit & voc for dark futuristc tribal goth. Wake 310-399-4649 or 310-822-1808.
•Drmr wntd by orig LngBch band, be hrd hitng w/illense, pro, commtd, infl STP, Nirvana, REM. No 818 or 213. Bob 310-996-5761.
•Drmr wntd dramatic, moodful band. Moderate vol, able to blend a must. Arizona gigs 5/8-11, SoCal gige & recrdng. 310-289-5714.
•Drmr wntd for savg alt rock punk band in Silvkrke 213-664-4967.
•Drmr wntd for orig Brit snd group. Infl. R Taylor, KingsX, Beatles, Bowie, Floyd, Zep. Bckup vocs pref. Srs only 714-846-5845.
•Drmr wntd for rock band, 24hr lockout, all orig music, mny gigs comng up. 310-820-6495.
•Drmr wntd for yng band w/label intrst. Talnt a requirment, style a must. Infl Beatles, Bowie, NYDolls, Duran, Suede, Smilis. Lv msg, 818-569-5540.
•Drmr wntd funkadelc drmr ala Bonham wntd for funkadelc band. Infl Hendrix, Bootsie, early Prince. 310-372-3208.
•Drmr wntd mst be aggrsv, ung, & into plyng No part timers, are sly. Alex 818-706-0371.
•Drmr wntd, the best guit in LA sks drmr. Mike 213-462-3661.
•Estab indie guit pop band sks drmr. Wrking on CD have gigs. Infl Beatles, Teenage FC, M Sweet, Chris 213-225-7495.

Business/Services/People

- Fem voc ex-bass, now guit, lking for drmr for pop snd band. 310-281-6072.
•Gothic ethereal drmr/perc wntd. Infl Cure & Cocteau Twins. 213-256-1506.
•Guit & sngr nnd drmr to complt haunting beautfl halucnglc mood band. Infl Bowie, Cocteau Twins, Smiths. Srs only. Clay 213-957-4320.
•Help put a fat lip on the face of music. Reggae drmr wntd. 310-248-3780.
•Hot drmr nnd for video demo prj for songs to promote creatv new dances. Charity Luv 310-288-6407.
•LLUNI NAUGHTY MONNI sks mell drmr. We hv more than an album of sngs & are ready to go. Infl Sabbath, Metalica, Melissa. 310-204-2837.
•Infl pocket drmr nnd to complt yng R&R band w/mgmt. Ages 18-26. Infl Zep, STP, Aerosmith. 213-769-4335.
•Lking for drmr or perc, hand drmr to ply w/lunky rhythm of fusion band for the indie musicl circus. Adam 818-410-2291.
•Lking for pro, srs, goal orintd drmr to ply orig. Infl "Alice mts Jimi @ the blues festival". Ready to play uut. 818-345-5323.
•Maj recrdng prj w/maj prodr nds drmr 714-638-7147.
•Male or fem drmr wntd for alt rock punk band. Mark 213-266-6719.
•Male voc w/vry distinctv vox & killer HR songs sks guit over 25. Must be vry srs & have gd equip. 310-839-9726.
•Male voc/guit scrng for drmr. Ages 20-29. Infl Aerosmith, ZZTop, Stones. 818-845-1516.
•Metal band sks drmr. Hard songs lk Metalica, soft songs lk Sabbath. Ready to play out. Al 310-836-3452.
•MYGRAIN is lking for pro. Hvy, aggrsv, creative, dynamic, & unique drmr. Srs mindd only. Chain 818-379-9863.
•Outstndng wrking surf/rock group w/dmo sks vry expndd rcm w/image. Rod 213-850-0189.

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- R&R band w/grt songs lking for real muscx. No flakes. Amazing prj taking off. T Rex, Z Stardust, Priml Scrm. Call 24 hrs. 213-917-9987.
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•Rock en Espanol prj sks drmr. Must be srs pro, ready for shows, touring. Gd attitde, gd image, dedicatin required. Age 23-30. 213-851-7099.
•Rock pop group sks drmr. Must be srs dedcid team plyr. Infl Jellyfish, Grays, G'Blossoms, Toad/Sprock. 213-654-6368.
•Sngnd classc funk all soul band, sks amazing drmr. Infl D Chambers, J Bonham, S Perkins, C Stubblefield. 213-930-2799.
•Sngwrtr/perfmr sks drmr to form band write sngs, get gigs, get srs & make money Will take persntc & determtn. If srs call. 818-375-7041.
•Tastefl textrl drmr wntd. Infl Slow Dive, Cocteau Twins. Judy 818-788-9653.
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Versatl drmr wntd for rock all band w/lem sngr. Infl everything. Vince 818-895-5569.
Voc in Seattle sks NW bound drmr. Infl Cochran, Cash, Stoooges, Dolls, Damned, Dictators, Motorhd, Plasmatics, ANL. Bill Clack 206-448-8868.
Who/Stones style band nrs pro A! Bonham/Moon style drmr. Origs. Vry conctd. Giggng soon. 310-397-2455.
Wntd cocktail drmr for groovy, hot rod/surf, jaded-pod music, writn by lem snrgs/Sears guit. Hve lock-out, curious A&R people, & gigs. 310-281-6640.
Wntd drmr for orig injun/fusion band. Red 310-9020.

27. HORN/WIND PLAYERS WTD.

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Non literal, inventiv horn plyr nnd by pro unique group. Proficiency, stage exp, open mindd, & real creativity a must. Rhonda 213-953-9480.
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Bands or artists intrstd in getting nat'l TV exposure. 213-231-5592.
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Dynamic idea for musicians, snrgs, dnrcrs, crew for performng video demo. Auditts, rehrls, locatn TBA. Infl Skyndr, Collins, Midler, Turner, Stewart. More info. Charity 310-288-6407.
Etab fem A3 artist w/recrd deal & airply sks guit, drums, perc, bass & kybrds for live tour. Susan 818-244-5661.
Fem sngr sngrwtr lkng to create trio. Srs only. Acous snrdng. Nd guit, perc. Call for more info. Vanae 213-620-1901.
Gay sngr/sngrwtr, guit w/strght band sks guit or kybrdst w/strng vocs. Infl Beatles, R'Head, Garbage, Crwdd Hse. Srs only, Mike 310-827-1950.
Local bands lkng for techs to do local shows pls contact John or Selene. 818-759-8382.
New & upcoming artist wntd for amateur ml radio show. Receive airply for your demo. Lv vox msg for Felicia C 818-828-8240.
Poetry band sks talntd muscians to recrd epic poem in San Diego. Lv msg LACA Music 619-230-9347.
Sngr wtrr guit plyr ovr 30, Santa Monica area, sks band or drum, bass, kybrd, guit for orig proj. Acous edge. Infl Beatles, Dylan. 310-456-8659.



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25 yr old publshd sngrwtr w/lots of recrdng, live exprnc formng techno, dance, HR, folk infl maj image explosn. 213-461-8482.
ASCAP sngrwtr has lyrics for performng bands. Lv msg LACA Music 619-230-9347.
Currently writing sngs, have lot of mater'l written. All, poetry. James 818-764-2023, pgr 818-387-7132.
Kybrd plyr nd voc, lem preldr. 20-25, Dance, techno, club scene. Greg 213-850-5048.
Ld voc/sngrwtr/lyrcist w/high tenor range lkng for pro snts to collab. Writing in social concious vein, variety topic, great harmonies, melodies. 818-765-4684.
Lkng for sngr/sngrwtrs w/orig material. Vicky S 213-957-9955.
Lyrcist wntd by recrdng artist, kybrdst w/2 albums. Must have xint connects to have sngs placed. 818-342-3100.
Prolific divrs lyrics/compr nds help securng t/t sngrwtr gg. Melodic, emotnl, rock, jazzy, funky, etc Plenty of demos/exp. Kevin 213-465-4615.
R&B sngrwtr, musicn, specilzng in ballads sks musicn w/studio for collab. Must hve connects to get sngs placed. Charles 213-296-0966.
Sngr w/studio in MDR lkng for musicn to write & rehrls/w. Orig rock sngs, no metal. 21-28. 310-577-0244.

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Sngrwtrs are lkng for snrgs. 310-394-3700.
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34. AGENTS/MANAGERS WTD.

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•A1 Alt aggrv' loud Bnt pop band lknr for openngs, gigs, mgmt, prodcn. Extnsv live exprnc & songs ready. 310-208-3772.
•A1 radio finsh mstr, sngr, sngwrtr, Bass, baritone, style R&B ballad, hiphop, reggae. Wnts mgr/agtnt.

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maj exprnc, Shoppng devlpmnt, Contract negotiatn. Owen 818-240-4670.

- Mangr wntd by pians/recrdng artist w/2 albm. Mst have xnt contacts. 818-342-3100.
•REBEL REBEL W Coast shock rock group, sks mgmt to rival Manson & Zombie. New CD avail. Teddy 909-875-9521.
•Wntd, booking agnt for classic rock act w/pro name plyrs. For info call 818-771-9985.

35. INVESTORS WANTED

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

- Prolific sngr sngwrtr guit recrdng w/Dennis MacKay nds money mgntng, CD press, Taupin lyrics, Hendrix looks, divrs rock. Kevin 213-465-4615.
•Invstrs wntd for album & tour proj for 23 yr old biling multi talntd, businss orientd male artist. Shemrn 213-390-7780.
•MIT recognizd participant nds invstrs for video demo proj to continue idea to help heal LA thru music. Charity Luv 310-288-6407.

Business/Services/People

36. DISTRIBUTORS WANTED

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

- Radio finsh mstr, male sngr/sngwrtr. Bass, baritone, style R&B ballad, hiphop, reggae. Wnts manfctng, promo, distrb cirtct. Owen 818-240-4670.
•Rock band LIQUID PLANET sks airplay/distrb for killer new video. 818-782-2005.
•Wntd promo distrbtun for music prod by Kim Saly. ep & alt video in store. Lv msg. 818-905-4545.

37. EMPLOYMENT

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- Drum roadie nnd. Mostly local gigs, gd \$\$ for reliable, smart helper who can handle the hrs, clubs, gear. 213-661-9777.
•Family atmosp. Domo Records (new age & alt music) sks marking intern ready to learn & be part of growing family. Todd 310-557-2100.
•Fresh out of graphic design sch! skng paid postn, motivated, ready to work. Doug 213-857-7420.

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•Gult tech wntd, must have extnsv road & studio exprnc. Srs inq only, Lv msg. Mark 800-557-0499.

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•Intern wntd publishing co sks intern w/acctng exprnc for no pay, but potenti growth postn. Quick books, Micrft Office a +. fax Dave 310-278-1861.
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He's played with Jimi Hendrix and the Turtles. He's worked with Eric Carmen and Ringo Starr. He's the original demo doctor, with more samples in his bag of tricks than Carperentera.
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His library of sounds includes all manner of drums, percussion, guitars (electric and acoustic), basses (electric and acoustic), synths, keyboards, symphonic sounds, brass, double-reed woodwinds strings, ethnic instruments (sitar, bagpipes), as well as sound effects. "The sound I get out of here is broadcast quality," Andy says.
Andy also offers help in vocal and instrumental arrangement. The Demo Doctor helps the artist whose talents exceed their wallet. He offers that most people contend that it must be money that gets certain artists signed and lack of it that holds other ones down. He considers his service an opportunity to contradict that notion.
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EQUIPMENT RENTALS

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MISCELLANEOUS

- 1st Studio Aid http://www.netcom.com/~1stbmusic/studaid.htm
• Absolute Zero http://members.aol.com/!espal/
• AliveNet http://www.themall.net
• AWP Cyber Agency http://awpcyberagency.com
• Awesome Audio http://www.awesomeaudio.com
• Barf Bag http://www.val.net/BarfBag
• Classical Insites http://www.classicalinsites.com
• DBW Prods www.rhythmnet.com/p/dbw/
• Gigland http://members.aol.com/gigland2/gigweb_1.htm
• Happy Death Men http://home.earthlink.net/~happydeathmn/
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• Universal Light Tones http://www.goodnet.com/~nmmy/universal-llt.htm
• Vital For You http://www.liquidenergy.com
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MUSIC INSTRUCTORS

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- Kurzweil <http://www.youngchang.com/kurzweil>

MUSIC PUBLISHERS

- EMI Music Publishing <http://www.emimusicpub.com>
- Issac Osiris Music <http://www.osirismusic.com>
- MPL Communications <http://www.mplcommunications.com>
- National Music Publishers Association <http://www.nmpa.org>
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ORGANIZATIONS & ASSOCIATIONS

- AIDS Project Los Angeles <http://www.apla.org>
- American Music Center <http://www.ingress.com/amc>
- American Music Conference <http://www.amc-music.com>
- American Pianists Association <http://realitymusic.net/sr/piano>
- Artists Against Racism <http://www.vrx.net/aar>
- Association For The Advancement Of Creative Musicians <http://csmaclab-www.cs.uchicago.edu/AACM>
- Bands Of America <http://www.bands.org>
- Black Rock Coalition <http://users.aol.com/brcny/home.html>
- City Of Hope <http://www.cityofhope.org>
- Dogwood Moon <http://www.lama.com/home/dogwood.htm>
- Earth Communications Office <http://www.oneearth.org>
- Global Alliance Of Performers <http://www.gap.org>
- Global Music Centre <http://www.eunet.fr/gmc>
- Joel Pelletier <http://www.joelpel.com>
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RECORDING STUDIOS

- AAA Waterbury Products <http://www.waterburystudios.com>
- The Complex <http://www.home.earthlink.net/~thecomplex>
- DBW <http://rhythmnet.zim.p.dbw.com>
- Jamland <http://pw1.netcom.com/~hipnaut/jamland.html>
- Playlist <http://www.playlist.com>
- Rumbo <http://www.pobox.com>
- Studio Referral Service <http://www.studioreferral.com>
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SONGWriters' SUPPORT

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- Audio Cassette Duplicator Co. <http://www.acdc-cdr.com>
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