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PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

SENIOR EDITOR
Steven P. Wheeler

ASSOCIATE EDITOR
Jeremy M. Helfgot

ART DIRECTOR
Richard W. McDill

ADVERTISING ART DIRECTOR
Stephen Miggas

ADVERTISING/PROMOTION MANAGER
Steve R. Sattler

SENIOR ACCOUNT EXECUTIVE
Jonathan Grell

ACCOUNT EXECUTIVE
Brian Stewart

OPERATIONS MANAGER
Gabriela Roth-Ginnius

ADMINISTRATIVE ASSISTANT
Carrie Colombo

SONGWORKS
Carla Hay

SHOW BIZ
Tom Kidd

NIGHTLIFE

Rock: Jon Pepper Country: Jana Pendragon
Jazz: Scott Yanow Urban: Gil Robertson

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS

Howard Baur, Eric Morris Blair, Heather Clisby, Amy DeZeller, Traci E. Tom Farrell, Eric Fleishman, Sue Gold, Pat Kramer, John Lappen, Scott Lenz, Pat Lewis, Steven Rison, Laurie Searle, RWilee Silverman, Jonathan Widran.

PHOTOGRAPHERS

Jay Asbury, Joshua Barina, Rod Goodman, Heather Harris, Jeff Levitt, Blake Little, Anna "Flash" Luken, Jeffrey Mayer, Caroline Pataky, Donna Santisi, Michelle Schwartz, Harold Sherrill, Helmut Werb, Rodney White.

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MAIN OFFICES

4731 Laurel Canyon Blvd., N. Hollywood, CA 91607 818-755-0101
FAX: 818-755-0102 E-Mail/Internet Address: muscon@earthlink.net
World Wide Web Address: <http://www.musicconnection.com>
24 Hour Free Classified Hotline: 818-755-0103

Member:



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Marina Chavez

22 BEN FOLDS FIVE

Led by ivory-tickling singer-songwriter Ben Folds, this oddly named trio from North Carolina has brought a piano-based sound to the forefront of modern rock, with the success of their major label debut, *Whatever And Ever Amen*.

By Scott Lenz



30 WOMEN OF RHINO

The industry's leading reissue company has broken new ground with the Women's Product Development Team, in which Rhino's female employees have started the *Heart Beats* series, CDs designed to attract consumers on the other side of the gender line.

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Feedback

Tribute 4 The Tributes

Dear MC:

I just read [Tom Kidd's] article on the realities of tribute bands [Vol. XXI, Issue #7]. Being in [a tribute band], I can see that he took the time to cover all the angles and research the subject, unlike the last article on tributes that I read in another L.A. rock mag, a few months back. Thanks for telling it like it is.

David
Billion Dollar Babies
Alice Cooper Tribute Band

them may actually have interests other than your own! Tribute bands are a legitimate part of the entertainment business. While I am not personally affiliated with any of these bands, it certainly does me no harm to read about them, and I found the article interesting. To assume that an item is not worth printing just because it doesn't concern you directly is taking arrogance to an absurd level. I would advise Fred to finance his own magazine, if he wants to determine what should be printed.

Yours sincerely,
Cynthia Joan

More Tributes

Dear MC:

I would like to respond to a letter printed in your Vol. XXI, #8 issue, from someone named Fred. I have a news flash for Fred, and it goes like this: The world does not revolve around you, Fred.

Music Connection has quite an extensive readership, and some of

Love Ya!

Dear MC:

I would like to tell you that I love your magazine. I have been reading it for about six months now, and the articles and features are awesome. I work for a recording studio and your magazine is excellent entertainment for all of our clients. Thanks again for making a great magazine!

Coky Luv Almaguer



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

Current

Come enjoy the music, fun and food at the "Old Pasadena Summer Fest" on Memorial Day Weekend, Saturday, May 24 through Monday, May 26, from 10:00 a.m. to 8:00 p.m. Admission is free. This festival offers music, art, food and entertainment for the entire family. "Playboy Jazz In Central Park" will present jazz, Latin/Salsa, blues and R&B music, "A Taste Of Pasadena" features treats from Pasadena's finest local restaurants, and the "Summer Art Fest" will present fine arts and crafts displays, including wearable art and jewelry, ceramics, paintings, sculptures, and more. This year's event will benefit five local charities involved in the arts and youth educational activities. The festival will be located in Central Park at Fair Oaks Avenue. This year, a second location, Memorial Park, just four blocks away, has also been added, to expand the roster of entertainment. There are plenty of metered spaces, valet parking, and conveniently located parking lots. No "picnic" items (chairs, coolers, barbecues, etc.), audio/video equipment, alcohol, or dogs will be permitted. Call 818-797-6803 for info.

The "Orange County Art And Jazz Festival" will take place on May 17-18, at the Cal State University Fullerton Arboretum. Enjoy bebop, swing, Latin, blues, and traditional and progressive jazz music, as you stroll along beautifully landscaped paths that will be lined with talented visual artists displaying their crafts. Bring along the children to enjoy the kids' performance stage. Caterers and restaurants will be on the premises. Festival lawn seating is available. General admission is \$8, seniors and students \$4, children under 12 are free. For more information, call 714-550-INFO, category 7407.

The Association of Independent Music Publishers (AIMP) will be holding their next monthly luncheon seminar on Wednesday, May 14th. The topic of discussion will be music supervision for television, and the panel will include independent music supervisors and television music executives. The event will be held from 11:45 a.m. to 2:00 p.m. at Hotel Sofitel Ma Maison (8555 Beverly Blvd., just west of La Cienega). Cost is \$30 for non-AIMP members, \$24 for AIMP members. Parking is \$6 at the hotel, or \$1 across the street at the Beverly Center. To make reservations, call the AIMP at 818-842-6257.

California Lawyers for the Arts, a non-profit organization that provides legal assistance and educa-

tion for artists of all disciplines, will present a "Copyright Workshop" on Wednesday, May 14 (from 6:30 to 8:00 p.m.), at the Encino Media Center (16953 Ventura Blvd., in Genesta Park). A 45-minute lecture by an attorney on copyright law will be followed by a 45-minute session of hands-on assistance with registration forms. The cost is \$15 for CLA members, and \$25 for non-members. For more information, or to make reservations, call 310-998-5590.

The Songwriters Guild Foundation will present two new country songwriting workshops this month, conducted by Phil Swann. The "Country Songwriting Workshop" is a six-week class, beginning Monday, May 19, from 7-10 p.m. The topics of discussion will range from the aesthetics of songwriting to the business of being a songwriter. The "Intensive Country Songwriting Lab" is also six weeks long, and will be held every Tuesday, beginning May 22 (7-10 p.m.). This workshop is by audition only. Each class will focus on exercises and writing styles. Fees for these workshops are \$60 for SGA members, \$90 for non-members. The next "Ask-A-Pro/Song Critique" is set for Wednesday, May 21, at 7 p.m., featuring Kevin Jenkins, VP Cepha Music and Publishing. Free for SGS members, \$10 for non-members. For information on these and other events, call 213-462-1108.

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 is being 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 "How To Achieve Exceptional Career Results." Designed for anyone currently working in the industry, this workshop provides a wealth of information on how to produce extraordinary results in your career. For more information, contact Natacha Dobrovolsky at 604-684-9338.

Vocal instructor Gloria Bennett will be conducting a special two-hour seminar on vocal techniques on Sunday, May 18, from 2-4 p.m. The cost of the workshop is \$59, which includes written materials and a copy of Bennett's book, *Breaking Through*. Space for the seminar is limited to ten people only. For further information, or to register for the workshop, you can call either 213-851-3626 or 310-659-2802. **MC**

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By Scott Lenz

just have to tell this one funny story," says Cathi Black, producer of the upcoming Music West '97—Feed Your Head Festival in Vancouver, British Columbia. "I'm standing in front of this restaurant with a cigarette, and this guy from New York—a big guy with an obvious Bronx accent—comes up to me and says 'You folks here have got to be the friendliest bunch of people I've ever met. I've been here three days, and whenever I smile at someone on the street, they smile back at me. Everyone grins all the time.' And it's really true."

This is precisely the kind of mood the 33-year-old lifelong Canadian would like to reflect with Music West, which runs from Thursday, May 8 to Sunday, May 11th. The festival and conference will feature many of the same aspects of other large musical summits—panels, workshops and gobs of talented, unsigned bands—but Black says that there are a couple of key things that set Music West apart.

"I try to stay away from the staid, boring type of panel discussion—the 'state of the industry' thing," says Black. "I choose my panels, based not only on what they know, but on charisma, as well. Entertain and educate—that's my mandate for the conference. Sure, you want

people to go away having learned something, but you want to see smiles on their faces."

To that end, Black has assembled a formidable roster of participants for every visitor to Music West. Keynote speakers will include Reprise Records President Howie Klein and Virgin Records U.S. President Phil Quartararo. Behind-the-scenes workshops will be manned by the likes of Bob

Of course, there will also be music, and plenty of it. Black says that over a thousand bands submitted tapes that were listened to three times by a judging jury, of which she was a part. The tapes were rated from one to ten, with the top 200 gaining entree into the festival, though Black admits that "there are certainly more than 200 that rate. It's a really

this year's 200 bands to that kind of sustained success, and she has gone out of her way to make Music West a small community, rather than a class war.

"South By Southwest had their 'power bar,' that most of the people couldn't even get anywhere near, because it was out of their realm. I'm having what I call 'chill out sessions'—funky little one-on-one mentoring sessions with A&R people and other pros, who otherwise wouldn't open their eyes or ears."

Black is most proud of "The Road To Nowhere," a panel which will grapple with substance abuse in rock & roll. "We've got [Blind Melon manager] Chris Jones, as well as the managers of sublime and Stone Temple Pilots, and [legendary drummer] Dallas Taylor.

"I've managed to connect with those unjaded few, who are still willing to give something back. And God bless the little indie record guy, who drives up from Portland in his Chevy."

As for Joe Music Fan, Black says, just \$25 results in "more parties than you could possibly take in during four days. It's all fully catered, food and alcohol—and non-alcoholic beverages. It'll be a weekend you probably won't soon forget—if only for the scenery, and, of course, the friendly people."

Contact 604-684-9338.



Mould (Husker Dü, Sugar) and Jack Endino (Nirvana, Soundgarden). *Music Connection* publisher J. Michael Dolan will also be conducting a seminar entitled "How To Achieve Exceptional Career Results," and A&R representatives will conduct an "Anatomy Of A Hit" seminar, playing a blip of music and explaining why it is successful or unsuccessful. In addition, there will be weekend demo critique sessions, where bands with tapes will get intense, undivided scrutiny from a host of A&R reps.

tough process, especially this year. We've had some amazing musicians come out."

Music West successes from the past, provincially and in the U.S., include Molly's Revenge (which Black had a hand in signing), Moist, and Kinnie Starr (whose debut, *Tidy*, was just released on Mercury). Black says it is not unusual for "ten to fifteen bands to sign some sort of management, distribution or label deal right here."

Black would like nothing more than to help springboard a few of

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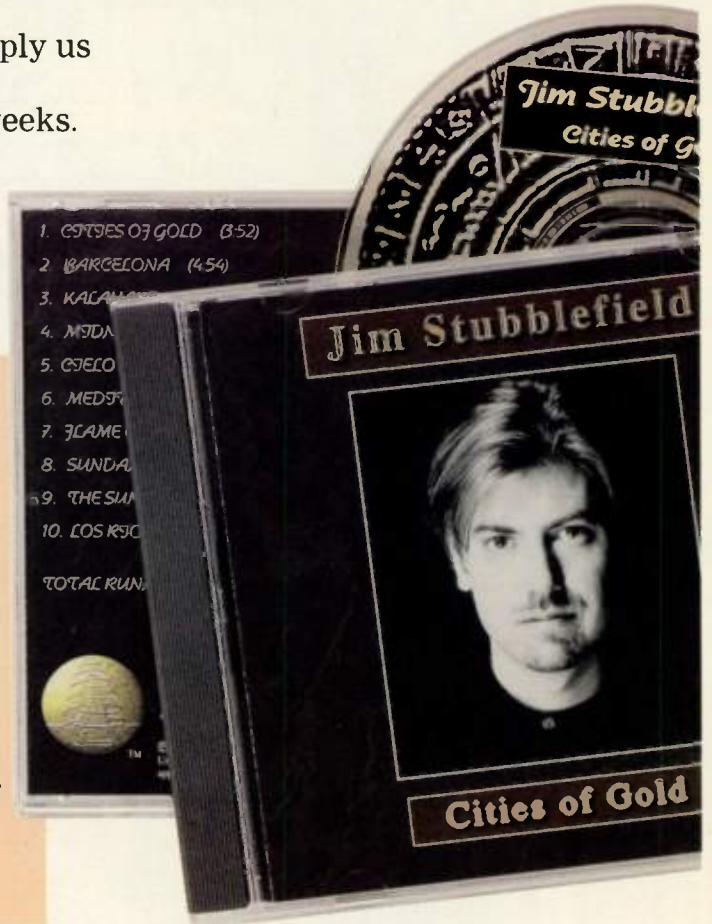
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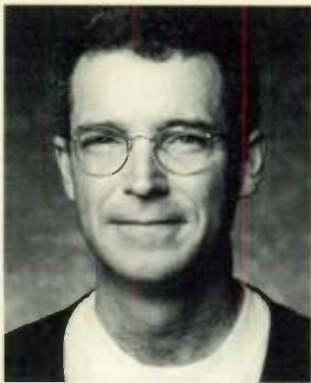
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Larry Hamby

Larry Hamby has been named Vice President of A&R at **Windham Hill Records**. Previously, VP of A&R at A&M Records, Hamby also spent twelve years at Epic and Columbia, where he worked closely with such artists as Michael Jackson, Toad The Wet Sprocket, Cheap Trick, and signed Mary Chapin Carpenter. Contact Windham Hill at 310-358-4850.



Chuck Kelley

Chuck Kelley has been named to the position of A&R and Film & TV Manager at **Restless Records**, the first hiring since the label became a subsidiary of **New Regency Enterprises**, Hollywood's largest indie film production company. Contact 213-957-4357.

Veteran artist/producer **Heavy D** has been named to the post of Senior Vice President of the **Universal Music Group**. Previously the President of Uptown Records,

Heavy D will continue to sign and produce Uptown artists, while expanding his responsibilities to include other labels under the Universal Music Group. You can contact 818-777-0589 for more info.



Hildi Snodgrass

Hildi Snodgrass has been promoted to Controller for **Atlantic Records**, where she will oversee all areas of financial statements for the Atlantic Group. She is based in New York (212-707-2000).

Hybrid Recordings has announced the appointments of **Kalun Lee** and **Jesse Barnett** to the post of National Director of Promotion, and **Jason Fisher** has been named Promotion Coordinator. Hybrid Recordings is a division of the Metropolitan Entertainment Group (212-868-7700).



Susan Keith

Susan Keith has been promoted to the position of Vice President,

Affiliate Sales & Marketing, at **MTV Networks**, where she will be in charge of MTV's distribution activities in the western region. In other MTV news, **Alex Ferrari** has been named Senior Vice President and Chief Financial Officer, while **Hariet Shultz** has been appointed to the newly created position of Vice President, West Coast Operations. Contact MTV at 310-752-8000.

Compass Records has announced that **Steve Wilkison** has joined the label as Director of Sales and Marketing. Wilkison was the founder of the Dejadisc label. Contact the Nashville-based indie at 615-320-7672.

Chris Gordon has been named National Video Promotion Manager at **A&M Records**, where he will work directly with the major television networks to expose the label's artists. Contact 212-333-1328.

California, and is emerging as one of the industry leaders in music-based interactive entertainment. Contact **Jensen Communications** at 818-585-9575.



Bettina Lindert

Bettina Lindert, wife of Lindert Guitars founder **Charles Lindert**, has rejoined the company as Artist Relations Director. In the past, she has arranged meetings with the likes of Willie Nelson, Chet Atkins, Vince Gill, Ricky Skaggs and others. Contact Lindert Guitars, in Chelan, WA, at 509-682-3098.

John Kelley has been named Senior Vice President of Communications for **VH1**, where he will be responsible for the strategic development and implementation of all of the music channel's communications plans. You can contact VH1 at 310-752-8075.

MCA Records has named **Jeff Redd** to the post of Senior Director, A&R, Black Music, where he will discover and develop new talent, as well as write and produce material for established MCA acts. Also, the label has appointed a slew of new Local Marketing Managers, including **Chad Costas** (Dallas), **Jaki Gardner** (Detroit), **Scott Hajducky** (Boston), **Josh Lindner** (Chicago), **Jay Jay Lord** (L.A.), **Jane Mesics** (San Francisco), **Mike Nobrega** (New York City) and **Bill Richards** (Atlanta). You can reach MCA's West Coast headquarters in Universal City, at 818-777-4000, or contact the label's East Coast offices in New York, by calling 212-841-8000. **MCA**



Laura Engel

Laura Engel has become a film music agent for the **Kraft-Benjamin Agency**, home to such noted film composers as Jerry Goldsmith, Danny Elfman, Basil Poledouris and Marc Shaiman. Engel will also continue to run Engel Entertainment, where she will still manage such artists as Craig Chaquico. She can be reached at Kraft-Benjamin's offices, which are located in Beverly Hills (310-247-0123).

911 Entertainment has announced the appointments of **Les Borsai** (Vice President, Artist Development) and **Jeff Rabhan** (Vice President, Special Projects). 911 Entertainment is based in Northern

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Background: Interhit Records is dedicated to bringing international dance music to the U.S.—their first two full-length releases—DMA Dance Vol. 1: Eurodance and DMA Dance Vol. 2: Eurodance—sold 100,000 and 70,000 units respectively.

The label was formed in 1994 by Jeff Johnson and Chris Cox. Their first U.S. Hi-NRG Top Ten hits were "Whenever You're Lonely" and "How Deep Is Your Love," both by Johnson. Next, the label cracked the Billboard Top 50 Dance Chart with "Tonight It's Party Time" by Outta Control, and "I Never Needed" by Alexia Phillips.

The biggest story today is the release of the Donna Summer/Giorgio Moroder single "Carry On." Previously released around the world—though never in the U.S.—as a track on a Giorgio Moroder solo album, the single, which was just released at the time of this interview, is quickly gearing up to be Interhit's biggest single ever.

Label Beginnings:

Johnson: "We started the label to put out my records. We released a couple singles, 'Whenever You're Lonely,' which made the U.S. Hi-NRG dance charts, and the second one, 'How Deep Is Your Love,' which is a cover of the Bee Gees' song, which also got to number six on the Hi-NRG dance charts. That was actually the reason we did it. Chris was the producer, and I was the artist, and we were like, 'the record companies aren't too much into this type of music, so let's just put it out ourselves'—that kind of renegade attitude.

"Once the records were out there, and the label was started, and everything was legally in

place, Chris was approached by Barry Harris, who used to be Top Cat back in the Eighties—he had a hit called 'I Beg Your Pardon.' He had a track called 'Tonight It's Party Time' that we really liked. Chris asked me, 'Why don't we put someone else's record out?' So we did, and once we started diversifying into other artists, besides myself, it started to take off. That record made the Billboard dance charts and we did some deals for it overseas. And shortly after that, we came up with the idea, along with DMA magazine, to do the Eurodance compilation series. We are now on our third one."

Label Duties:

Cox: "Jeff is responsible for a lot of day-to-day operations of the label—dealing with our distributor and manufacturers, and making sure that product is actually getting pressed and in the stores, and that we're getting paid and our bills are getting paid. He handles a lot of the operations, making sure that certain licenses and contracts have been signed.

"My responsibilities lie more in the creative realm, where I deal with the artists, the remixers and getting a final package together. Then, he will kind of put it into the system.

"I don't want to go as far as saying he does the business stuff, and I do the creative stuff, because he does have input on the creative stuff, as well as I do on the business stuff. We're very equal partners, but we do have our fortes."

DMA Dance Series:

Johnson: "The DMA dance series was a joint effort with DMA magazine—Gary Hayslett is the publisher. He, Chris and I got together, and picked sixteen tracks. We really believed at that time, and still do, in the commercial viability of the Eurodance sound ala Real McCoy, La Bouche, Culture Beat.

"This was 1995. It seemed to me all the dance hits that were breaking through were Eurodance. The biggest hit being 'Another Night' by the Real McCoy, which was one of the biggest hits of the year. So we decided to put out a Eurodance compilation and it really took off. We sold more than 100,000 of that."

The International Market:

Johnson: "We have an office in Southeast Asia, in Bangkok. We're releasing compilations there, as well as in Thailand. Hopefully, we'll spread it out to the other countries in the region. We wanted to get a foothold over there, because the music that we're producing is really in line with what's popular there. They don't have a lot of rap, R&B and hard rock there. It's pretty much pop music."

The American Market:

Johnson: "I think there are a lot of

people in this country who really like energetic pop/dance music with strong vocals. It's not a big secret that songs with vocals and melodies make hit records. But there aren't that many dance-oriented labels in the U.S. that really believe in it. Arista is one of the few labels that has really supported European pop music. They seem to be giving it the full push that it needs, [but] I don't think it's been fully mined."

Frustrations:

Johnson: "The business of the label takes up so much of my time now that it's hard to be creative. I suppose if the label hadn't taken off, I'd be spending more time working on new songs. But without the label taking off, I don't think my music would be in the different parts of the world where it is now."

The Owner/Artist:

Johnson: "Chris and I are working on a new track for me. My stuff has actually done better overseas—Southeast Asia, Mexico. There seems to be a good market for me there, especially Southeast Asia. So we're working on a new record for me for one of the labels we deal with overseas. It will probably appear on one of our compilations."

Finding New Artists:

Cox: "We are doing some artist development from the ground up—pairing producers with artists, for instance. Or we will get artists from overseas, via licensing.

"Outta Control is a group that we've pretty much put together from the very beginning. It was a friend of mine, who was a producer, and we came up with a concept, and found the additional people in the group.

"We have a new release ready to come out by Culture Beat, which is a widely established big name

group. Obviously, we didn't put that group together, because they've been together several years, but they no longer had a U.S. deal, and we were able to pick up a song of theirs, that we really liked, to put out as a single. In those situations, we would come across something that we really liked, and would do some research on the availability, and whether it had been signed in the United States or not."

Giorgio Moroder:

Cox: "The 'Carry On' single came about because I actually had the honor of working for Giorgio Moroder for a couple of years. In fact, he is the person who brought me to L.A. He had come across some of my remix work several years back. He liked what I was doing and we hit it off. In the course of working with him, I actually became good friends with Giorgio, which is amazing to me, because he was one of my idols.

"Giorgio's record, 'Carry On,' had come out overseas and we wanted to help break it in the States, because it was only released in Germany, Australia, France and maybe a few other territories, as a single off a Giorgio Moroder album where he had Donna [Summer] do vocals.

"What ended up happening is when Interhit finally got underway, we were getting ready to do the NRG Unlimited album. One of the records that came to mind was 'Carry On,' not just because of the historical significance of their big reunion, but because it's a great track. We managed to work out a deal, and we originally put it on the compilation. Since it never really got a chance in the United States, we did a bunch of remixes and put it out. Much to our surprise, everybody's really into it."

—Interview By MC Staff Writer Tom Kidd

GOLDEN POE



Modern/Atlantic artist Poe is pictured with label execs in New York, where she was awarded with a gold plaque signifying sales of more than 500,000 copies of her debut album, Hello. Pictured (L-R) are Ron Shapiro, Sr. VP/GM, Atlantic; Val Azzoli, Co-Chairman/Co-CEO, Atlantic Group; Poe; Andrea Ganis, Executive VP/Promotion, Atlantic; and Paul Fishkin, President, Modern Records.

THE MAC IS BACK



Can the reformation of Fleetwood Mac's legendary lineup match the success of the Eagles reunion? You can bet on it! Pictured (L-R) are: (standing) Rich Fitzgerald, Executive VP/GM, Reprise Records; Russ Thyret, CEO, Warner Bros. Records; and Howie Klein, President, Reprise Records; (seated) Mick Fleetwood, Christine McVie, Lindsey Buckingham, Stevie Nicks and John McVie. The group has signed with Reprise, and a new live recording (with three new songs) is due August 12th.

No More Rumors

Well, this time around, the "Rumours" were not just idle talk. That's right, the quintessential Fleetwood Mac lineup, consisting of Stevie Nicks, Lindsey Buckingham, Christine and John McVie, and Mick Fleetwood, has inked a new record deal with Reprise Records, ending months of speculation.

In our last issue, *MC Show Biz* columnist Tom Kidd reported that the band was rumored to be rehearsing in L.A. for an MTV concert special, but, now, that gossip is fact. This classic Mac outfit, which recorded the group's best known and biggest selling albums—1975's *Fleetwood Mac* (the band's first Number One album), *Rumours* (which has sold an estimated 25 million copies since its release in 1977), *Tusk*, *Fleetwood Mac Live*, *Mirage* and *Tango In The Night*—has not appeared in concert together, with the exception of their one-song performance at Bill Clinton's inauguration gala in 1993, since the 1982-83 *Mirage* tour.

Following in the footsteps of their chief Southern California mid-Seventies chart rivals, the *Eagles*, Mac will record a live performance for MTV in Los Angeles this month, that will include their best-known material, as well as three new songs. The performance will be turned into an album, which is slated for release by Reprise on August 12th. The album will be followed by an extensive tour later

this year, and you can bet it'll match the *Eagles* blockbuster reunion jaunt. The only question is if Fleetwood Mac will charge more than \$100 for prime seats like the *Eagles* did. Stay tuned.

In related news, *Atlantic Records* is putting together a Fleetwood Mac tribute album, which is slated to be released later this year. Those confirmed for the project include *Jewel*, the *Cranberries* and *Sarah McLachlan*. *No Doubt* is also said to be a possible addition to the project. *Jewel* has already recorded "You Make Lovin' Fun" with producers *Norm Kerner* and *Daniel Presley* at *Brilliant Studios* in San Francisco.

Lollapalooza

The artist lineup for *Lollapalooza*, the annual summer concert extravaganza, has been solidified. The main stage will be invaded by the likes of *Snoop Doggy Dogg*, *Tool*, *Korn*, *Tricky*, the *Jon Spencer Blues Explosion*, *Julian and Damian Marley & the Uprising Band*, while *Devo*, *Orbital* and *Prodigy* will be appearing at various dates throughout the tour. The second stage performers include *Eels*, *Summertime*, *Dr. Octagon*, *Jeremy Toback*, *Old 97's*, *Radish*, *Inch* (June 18-July 16), and *Failure*, *Pugs*, *Lost Boyz*, *Atari Teenage Riot*, *Skeleton Key*, *Molly Maguire* and *Orbit* (July 17-August 18). The festival will climax on August 17 & 18 at *Irvine Meadows* in Irvine, California.

Female Fest

The *Lilith Fair Tour*, the first festival tour of all-female recording artists, continues to rack up big name artists prior to its July 5 kick-off at the *Gorge* in the state of Washington. So far, festival organizer *Sarah McLachlan* has been able to snag *Jewel*, *Fiona Apple*, *Mary Chapin Carpenter*, *Paula Cole*, *Lisa Loeb*, *Shawn Colvin*, *Indigo Girls*, *Suzanne Vega* and the *Cardigans*. The festival plans to make significant charitable contributions to *LIFEbeat*, a non-profit AIDS resource and awareness organization, and *RAINN* (The Rape Abuse & Incest National Network). Other cities confirmed for the tour, include Los Angeles, San Francisco, New York and Detroit. The best news is that guys don't have to wear a dress to get in.

Progfest '97

Pangea Music International has announced the dates for the 4th Annual International Progressive Music Festival, better known as *Progfest '97*. The festival, which spotlights the cream of today's progressive rock crop, will be held Memorial Day weekend (May 23-25) in downtown L.A., with a special pre-*Progfest* concert on Thursday, May 22, at *SpaceLand* (213-413-4442).

This year, the event will also be broadcast worldwide on the Internet (<http://www.pangeamusic.com>), with plans for a CD and video to be released as well. The festival will be held at the *Variety Arts Center* on Friday and Saturday, May 23-24, and will move to the nearby *Omni Hotel* on Sunday, May 25, for the *Progressive Rock Convention*, which will feature panel discussions, performances and autograph signings. Artists scheduled to perform throughout the weekend are *Sinkadus*, *Arena*, *Le Orme*, *Spock's Beard*, the *John Wetton Band* and the *Flower Kings*. Things will culminate with an all-star jam, with guest appearances said to include members of *King Crimson* and *Yes*. For ticket information or updates, contact *Pangea Music* at 714-894-5756.

New Label

Fore Reel Entertainment has been launched by co-Presidents *Hernando* and *Doreen Courtwright*. Together, the *Courtright*s have nearly 25 years of major label A&R experience behind them, but *Hernando* says that the two "were ready for a change from a corporate to a creative environment."

The husband-and-wife team started *Courtright Management, Inc. (CMI)*—a company specializing in record/publishing brokering and producer management—in 1986, and currently handle such producers as *Eddie Kramer*, *Ke-*

vin Elson, *Neil Kernon* and *Mark Dodson*. According to the *Courtright*s, forming a record label was a natural evolution. So far, their label roster includes *NooVooDoo*, *Mary DeSarle*, *Jocel Almeida*, *Mark Mangold* and *Deena Miller*. *Mr. Courtwright* says, "The label's focus is on music that *Doreen* and I might listen to at home—that could mean alternative rock, world music, new age, folk or blues." Contact the New York-based label at 212-410-9055.

Beatle Meeting

VH1 will be airing a 60-minute *Town Hall Meeting* with *Paul McCartney* on Saturday, May 17 at 1:00 p.m. (PST). In anticipation of the May 27 release of his new album, *Flaming Pie*, the former *Beatle* will be answering questions from the audience in London, as well as questions submitted by Internet users. The session will be followed by a one-hour, worldwide online chat at <http://www.vh1.com>.

Deals & Ventures

Hybrid Recordings, a subsidiary of the *Metropolitan Entertainment Group (MEG)*, has entered into a distribution agreement with *INDI Distribution*, as well as a marketing and distribution deal with *1M1 Trax*, a new soundtrack label. Contact 212-868-7700.

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

SHAQ'S TALENT SHACK



NBA superstar *Shaquille O'Neal* (standing) has signed three new acts to his *T.W.Is.M. (The World Is Mine)/Trauma* label venture. Pictured (L-R) from the bottom to the top are: *Jania*, *Tyren* and *Jamiee of S.H.E.*; rapper *Peter Gunz*; and *Charles*, *Jermaine*, *Danny* and *Japhe of 1 Accord*. *O'Neal's* own album, *You Can't Stop The Reign*, the first *T.W.Is.M./Trauma* release, has sold 300,000 copies thus far.



EMI HOOKS UP WITH MO' THUGS



EMI Music Publishing has inked a deal with Mo' Thugs Records, the label founded by million-selling rap group Bone Thugs-N-Harmony. The Mo' Thugs label has already released the Family Scriptures album, which features various artists on the label. Shown celebrating the deal are (L-R): Robert H. Flax, Executive VP, EMI Music Publishing; Layzie Bone of Bone Thugs-N-Harmony; attorney Jeff Kempler; Krayzie Bone of Bone Thugs-N-Harmony; Bruce Scavuzzo, VP, Legal & Business Affairs, EMI Music Publishing; Clark Miller, Sr. VP Legal & Business Affairs, EMI Music Publishing; Big Jon, Creative Director, EMI Music Publishing; Wish Bone of Bone Thugs-N-Harmony; and Martin Bandier, Chairman/CEO, EMI Music Publishing.

Awards Galore

BMI will hold their annual Pop Music Awards on May 13 at the Beverly Wilshire Hotel in Beverly Hills. The performing rights organization will honor the songwriters and publishers of the most performed BMI songs of the past year. BMI is also holding its Film/TV Awards at the Beverly Wilshire on May 14. For more information, you can call BMI at 310-659-9109. In other awards show news, ASCAP will present its annual Pop Music Awards on May 19 at the Beverly Hilton in Beverly Hills. For more information, call ASCAP at 213-883-1000.

Industry Grapevine

Warner/Chappell has promoted Patrick Conseil to VP, Creative Services International. He will con-

tinue to be based out of the company's New York offices, reachable at 212-399-6910.

Almo/Irving Music in Nashville (615-321-0820) has announced the promotion of Mary Del Scobey from General Manager to VP/General Manager. Del Scobey helped establish Almo/Irving's Nashville operations in 1981.

BMI has appointed Sandro Pugliese to the post of Director, Online Communications. He previously worked in the A&R department at Arista Records, and will work out of BMI's New York headquarters (212-586-2000).

Killer Tracks, the U.S. production arm of BMG Music Publishing, has appointed Gary J. Gross to the position of VP Marketing. He can be reached at Killer Tracks' Hollywood offices (213-957-4455).

Paul Morgan has been promoted to Senior Director, Creative at

EMI Music Publishing. He was previously Director, Creative. Morgan can be reached by calling 212-492-1200.

MCA Music Publishing has promoted Caroline Frilot to Controller, and Lisa McCormack to Accounting Manager. Frilot was previously Assistant Controller, while McCormack was previously Senior Financial Analyst. They will continue to be based out of MCA's Los Angeles headquarters. For further information, you can contact 310-235-4700.

Windswept Pacific has named Karen Rodriguez to the position of Director of Royalties. Prior to joining Windswept, Rodriguez was Senior Financial Analyst, Royalty at the Walt Disney Company. She will be based on the West Coast, and can be reached at Windswept Pacific's headquarters in Beverly Hills (310-550-1500).

Publisher News

Warner/Chappell has formed a joint venture called Red Drum Music with Bobby Cottle, formerly of Muy Bueno Music. The new publishing venture will be responsible for developing new writers and exploiting Warner/Chappell's back catalog. Red Drum is based out of Warner/Chappell's Nashville offices, and can be contacted at 615-248-9646 or 615-254-8777.

MCA Music Publishing has signed a new worldwide deal with Chrysalis/EMI recording artist White Town, the recording project of songwriter-producer Jyoti Mishra. White Town's first single, "Your Woman," has been an international hit, and is now receiving airplay on both MTV and VH1.

Bug Music has joined the ranks of publishing companies that have launched their own web site on the Internet. You can visit the Bug site

WARNER/CHAPPELL EXEC.



Patrick Conseil, VP, Creative Services International, Warner/Chappell.

at <http://www.bugmusic.com>. In other Bug Music news, the company and Rhino Records have purchased the catalog of the Meters. The funk group recorded several albums in the Sixties and Seventies, and has been sampled on numerous hip-hop recordings.

Songwriting Contests

The 1997 John Lennon Songwriting Contest is open to all songwriters, and will be awarding prizes that range from contracts with EMI Music Publishing to studio equipment and CD players to a grand prize of \$15,000 in cash. Songs will be judged in the following twelve categories: rock, country, jazz, pop, world music, R&B, gospel, hip-hop, Latin, dance, folk and children's music.

To enter a song, contestants must submit a signed entry form, an audio cassette with the song, a lyric sheet and a \$30 entry fee per song. (Contest employees, judges, affiliates, and their relatives, are ineligible for the contest.) All songs submitted must be no longer than

A COLLECTIVE SOUL GATHERING



Collective Soul was recently in L.A. to shoot the video for "Precious Declaration," the first single off the band's latest album, Disciplined Breakdown. The Georgia-based group has been a favorite on rock radio since its 1994 breakthrough hit single, "Shine." Pictured (L-R) are: Collective Soul's Dean Roland; band manager Arthur Spivak of Spivak Entertainment; Collective Soul's Ed Roland and Ross Childress; Linda Livingston, Director, Film/TV Relations, BMI; and Collective Soul's Will Turpin and Shane Evans.

five minutes each, and must be songs that have never been previously recorded or released anywhere. Contestants can submit as many songs in as many categories as they like, but each song requires a separate entry form, lyric sheet and fee per category.

A portion of the entry fees will be donated to the **Spirit Foundation**, a charity founded by **John Lennon** and **Yoko Ono**. Winners in each category will also be featured on a compilation album. To

EMI APPOINTMENT



Paul Morgan, Senior Director, Creative, EMI Music Publishing.

receive an entry form and a complete list of rules, send a self-addressed and stamped envelope to: John Lennon Songwriting Contest, One Haynes Ave., Ste. 801, Newark, NJ 07114. If you're online, you can send e-mail (info@jlsc.com) for more info, or you can visit the contest web site at <http://www.jlsc.com>, where you can download the entry form and complete rules. Entries are due no later than August 15th.

The 1997 World Wide Song-

NEW APPOINTMENT



Karen Rodriguez, Director of Royalties, Windswept Pacific.

writing Contest will be awarding a grand prize of \$5,000 to one winner. The contest is open to all songwriters worldwide (with the exception of the contest's employees, affiliates and judges), and songs will be judged in ten music categories: alternative, rock, folk, R&B, easy listening, country, new age, pop/Top 40, jazz and gospel/Christian. Winners for each category will receive a prize of \$1,000.

To enter the contest, you must submit a signed entry form, along with an audio cassette containing one original song, and a \$15 entry fee. All songs submitted to the contest must never have been commercially released anywhere in the world prior to September 30, 1997 (the entry deadline).

Only one song is allowed per cassette, and songs submitted in more than one category require an additional fee of \$12 per category. To obtain an entry form and the contest rules, call 808-539-3346, or send a self-addressed, stamped envelope to P.O. Box 15338, Honolulu, HI 96830. **MC**

RIDING HIGH WITH 'THE SAINT'



The Saint, starring **Val Kilmer** and **Elisabeth Shue**, recently premiered in Los Angeles, and a number of film music executives were on hand to greet the stars. Pictured (L-R) are: **Elisabeth Shue**; **George Acogny**, music supervisor for *The Saint*; **Randy Gerston**, Sr. VP of Music, **Rysher Entertainment**; **Val Kilmer**; **Doreen Ringer Ross**, Asst. VP, **Film/TV Relations, BMI**; composer **Graeme Revell**, who wrote the score for *The Saint*; and **Lyn Benjamin** of the **Kraft/Benjamin Agency**. **MC**

SONGWRITER PROFILE

DUNCAN SHEIK

This up-and-coming songwriter has scored with the hit "Barely Breathing"



If the current musical climate is any indication, the new acts most likely to find commercial success are pop divas, rap artists and modern rock bands. Scour the *Billboard* pop charts, and you'll be hard pressed to find a male singer-songwriter making waves as a new solo artist. Duncan Sheik is the notable exception.

His first single, "Barely Breathing," from his self-titled Atlantic Records debut, has reached the upper echelon of the singles and radio charts, with the video receiving considerable exposure on MTV and VH1. A second single, "She Runs Away," is also expected to be a hit.

For Sheik, this new-found attention hasn't come without its share of hard lessons learned along the way. Raised in New Jersey and South Carolina, he started playing in bands while in junior high. Growing up in the Eighties, he says he was heavily influenced by the new wave acts of the era, such as Depeche Mode, the Blue Nile and David Sylvian. While attending Brown University, he even played in a band with Lisa Loeb, before moving to L.A. after graduation.

Within months of relocating to Tinsel Town, Sheik landed a record deal with Immortal Records—but then ended up in limbo for two years when problems with the label prevented him from releasing a record. He was eventually released from his contract and signed with Atlantic Records, which released his debut last year. And, while the record wasn't an immediate hit, Atlantic stuck with it, and about a year after its release, "Barely Breathing" finally broke at radio and MTV.

There's a saying in the music business that goes: "It's hard enough getting signed, but it's even harder after you get signed." And Sheik says that, from his own personal experience, this cliché is definitely true.

"There are so many things that can go wrong once you get signed," he explains. "You have to worry about making a great record. Then you hope that the same people who were behind you at the company when you got signed, will still be there when the record comes out. Then you have to hope that they'll be able to effectively promote the record. The process of selling records is very time-consuming, and it never seems to end."

He continues, "I've known from a very early age that I wanted to be a musician. I've been playing guitar since I was five or six years old." As for the merits of music instruction versus being self-taught, he says, "I think you definitely need people to teach you certain things. I'm not a teacher, and I don't pretend to know the best way to go about learning guitar, but I do think that having some people point you in the direction is a key part of having your creativity manifest itself."

Sheik wrote virtually all the songs on his album, in addition to playing the majority of instruments on it. "The songs on my album were written over the years 1993 to 1995, when I was stuck with a record deal that I knew wasn't right for me. I used all the time I had to write a lot about what I was going through at the time, and I think that's why everything sounds so autobiographical. I write, pretty much, when inspiration strikes me, and when inspiration doesn't strike me, I don't force myself to write. I don't really feel all that comfortable collaborating with other people."

Is Sheik afraid of the infamous sophomore slump, when artists fail to match the success of a hit debut album, largely because they've had less time to write new songs? He says, enthusiastically, "Being on the road so much, I'm jonesin' to write new stuff, but I'm not at all worried about having enough material for my next album. I have a few songs written already, which may end up on the next album."

Sheik, who now lives in New York City, doesn't have time to be resting on his laurels, since he plans to continue his world tour throughout the rest of the year. The future looks bright for him, but he says he won't forget some of the struggles he went through to get where he is now.

"The most important thing I learned, and what I would say to any artist that wants to get signed, is to be very true to your own musical tastes and don't suck up to an existing commercial trend just because you want to be popular. Even if you jump on a bandwagon and get some attention over it, it's only going to be temporary, because you're not doing something that's really you, and you're going to end up hating it. Don't become a musician to become a star. Do it because you really love it, and, because you can't see yourself doing anything else."

Contact Atlantic Records at 310-205-5769. **MC**



VIDEO CONTEST: The June 15 deadline is getting close for the thirteenth annual "Visions Of U.S." home video competition. Created in 1983, the competition accepts video entries in five categories—fiction, non-fiction, music video, young people (videomakers under the age of eighteen) and, this year, comedy. Entries are recommended to be no longer than 20 minutes in length, and must be accompanied by a completed entry form. All entries must be produced and submitted on half-inch, Beta or 8mm videocassettes. The Grand Prize winner will receive the Sony DCR-VX700 digital handycam camcorder, while first place winners will receive the Sony CCD-TRV62 handycam camcorder, second place winners will receive the Sony CCD-TRV52 handycam camcorder, and third place winners will receive Sony CCD-TR96 handycam camcorders. The Grand Prize and first place winners will also be flown to Hollywood to participate in an awards ceremony attended by entertainment professionals. For an entry brochure, you can call 213-856-7749.

MIDWAY: The Midway, a 32-track digital recording studio in Montrose, California, has officially opened its doors, according to producers Michael Gayle and Jennifer Russell of Sugarbone Records. In addition to its state-of-the-art equipment, Gayle notes that the studio is "available 24 hours a day." Call 818-244-5661.

MASTERING NEWS: Rocket Lab's mastering guru Ken Lee put the finishing touches on Neal Schon's latest Higher Octave release, *Electric World*, a double-CD set for a June release...Ninja Lee mastered "Midnight In A Perfect World," the new Mo Wax/London Records single by hip-hopper DJ Shadow...Flies, the group formerly known as Amplifier, recently completed a self-titled album with the band's keyboardist Pete Scaturro at the production helm; Ken Lee handled the mastering duties.

STUDIO ADDITIONS: Westlake Audio in Hollywood, California, recently added a new AMS Neve Flying Faders automation system to a 60-input AMS Neve V3 Series console in Studio C—the third Flying Faders system that has been

installed at the seven room, state-of-the-art recording facility. Studio C is Westlake's mid-size tracking and mixing room. For further information on the Westlake complex, you can contact Philip DeRobertis at 213-851-9800.

STUDIO ACTION: Blue Thumb/Stretch recording artist Robben Ford has completed sessions for his upcoming album, *Tiger Walk*, which is due to hit the streets on June 17th.

The guitarist was joined at Avitar Studios in New York by drummer Steve Jordan, bassist Charlie Drayton, and P-Funk keyboardist Bernie Worrell...Patti Labelle has put the finishing touches on her forthcoming MCA album, *Flame*, which is also scheduled to be released on June 17th. The project was produced by Jimmy Jam and Terry Lewis at their famed Flyte Time Studios in Minneapolis. **MC**

THE MANHATTAN KURZWEILS



The Manhattan Transfer (Cheryl Bentyne, Alan Paul, Tim Hauser and Hanis Siegel) were photographed recently around the Kurzweil Mark 12 as they rehearsed for their latest album, *Swing*, at the Boston-based studios of Corey Allen. The album is due out this summer. In other Kurzweil news, Jeff Dunmire was named the company's Salesman Of The Year.

GIMME SHELTER



The Brand New Heavies recently shot the video for the first single, "Sometimes," from their excellent new Delicious Vinyl album, *Shelter*. The video was directed by Bill Fishman. Pictured (L-R) on the set are: Andrew Levy, bassist; Jan Kincaid, drummer/keyboardist; Bill Fishman, video director; Siedah Garrett, new Heavies vocalist; Mike Ross, President, Delicious Vinyl; and Simon Bartholomew, guitarist.

A MUSICAL CHESNUT

Singer-songwriter Cody Chesnut was recently in Westlake Audio recording the song "Deliberation" for inclusion on the *Gridlock'd* soundtrack CD. Pictured (L-R) (standing) Dory Graves, President, Hardline Music; Philip DeRobertis, Studio Manager, Westlake; (seated) Cody Chesnut; and Chris Roberts, mixing engineer.



YAMAHA PROJECT STUDIO FORUM

YAMAHA PROPOSES 52 TRACK DIGITAL AUDIO/MIDI PROJECT STUDIO

In a move that has major implications for the music industry, Yamaha Corporation of America has introduced two new products that, when linked, combine into a system for music creation and recording of unprecedented flexibility, power and quality.

The two products, the QY700 music sequencer (\$1495 MSRP) and the

MD4 digital 4 track recorder (\$1199 MSRP) are synchronized using MTC (MIDI Time Code) or MIDI clocks (with tempo mapping), creating a 52 track system with ping-pong and track mixing and bouncing capabilities that actually increases the "virtual" number of tracks far beyond 52.

The MD4 allows simultaneous four track recording and multiple track ping-ponging with literally no signal loss or degradation. The MD4's ability to mix four recorded tracks to any track (no open track required) permits

it to function as a larger format multi track. And its sonic performance is so impressive, it is indistinguishable from CD to all but the most sensitive and exacting listener.

The QY700 features a database of drum, bass, guitar and keyboard parts or "phrases" consisting of over 4,000 musical items. These phrases can be combined together in almost any configuration to form everything from a skeleton rhythm arrangement to a fully "fleshed out" sequence. With 32 linear tracks and 16 pattern tracks of

480 ppq resolution, 110,000 notes of memory for 20 song locations, lithium battery backed memory and an internal 32 note polyphonic XG tone generator and three programmable effect processors, the QY700 is an intensive MIDI music creation device.

When combined, the QY700 and MD4 system becomes an incredibly capable audio and MIDI production studio at an equally incredible cost: just \$2694 MSRP together.

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John Avila

The former bassist for Oingo Boingo has embarked on a production course with rising rock artists, and has hit paydirt with Reel Big Fish

By Jonathan Widran

A few years ago, aware that his decade-and-a-half with Oingo Boingo would soon be no more, longtime bassist/vocalist John Avila reached a career crossroads. He had played on Steve Vai's *Parush* album, and the guitar legend offered him a solid touring gig, but Avila instead chose the far less certain path of expanding his home studio and charting a course as a producer for up-and-coming local rock acts.

Years before, when Boingo ringleader Danny Elfman took note of Avila's keen ear for achieving a premier vocal performance, he gave the San Gabriel native a shot as co-producer of such classic band albums as *Alive*, *Dark At The End Of The Tunnel* and *Boingo*. But, while Avila was a credited participant in the overall sound of the recordings, he still had no clue about the technical side of things. His new mission was clear: learn to engineer!

So he came up with an off-the-wall idea, which is paying big dividends with *Turn The Radio Off*, the hit album by ska-rockers Reel Big Fish, whose tracks are currently setting KROQ ablaze. "Because Boingo always had great engineers behind the boards, I only had to concern myself with the harmonic side of things," recalls Avila, who joined the band in 1985 after years as a touring bassist with bands like the Crusaders. "To work on my chops, I decided to put the word out to the local music community that I was willing to record any band who needed a demo, for free. The one condition was that I was kind of new at it, so they couldn't complain about a less than perfect sound. A lot of groups responded, and I called all the engineers I knew for advice at the beginning. But after a while, I really caught on, and learned how to make great sounding recordings."

Avila is currently working on a project with another of the early "freebie bands," Frontside. But it's Reel Big Fish's self-titled debut (released on Mojo Records and distributed by MCA Records), which is giving Avila his long-deserved due as a cutting edge producer.

"They have a very eclectic sound, which is perfect for me, because I get bored doing one thing all the time, and have styled myself as a great genre hopper," he says. "I first heard about them while on tour with Boingo, when their manager laid a very raw early demo of theirs on me. Jay Rifkin, a great engineer who had signed them to his new label, Mojo Records, approached me to co-produce with him, then left me the reins when he got busy with the company. The original tape sounded like a young band in need of stronger chops, but, by the time the guys [who range from late teens to early Twenties] hit the studio, they were very polished and ready to roll."

"For me, the key to a great production is getting the artist to trust you, and these guys and I shared a very mutual sense of respect," he says. "Traditionally, the producer's role is to take a song and make the most out of it, but here, there was also the element of spontaneity with these guys that made it a lot of fun. The album has a strong organic quality about it."

Even though Avila is happy to spend most of his time in the studio these days, he is satisfying his urge for playing live with CID, a blues/rock outfit he formed with his Boingo rhythm mate John Hernandez. In fact, in the late Seventies, the duo released two albums as the group Food For Feet.

"Producing new acts and playing the bass give me the same amount of joy, actually," he explains. "When you're in the studio, there's a non-stop creativity happening, but I also get very enthusiastic when the crowd is out there screaming for more. The main thing is letting the creative juices flow. And, most importantly, not getting too anal about perfection. Details count, but it makes no sense to dwell on the technical things all the time. You should always be prepared for the possibility that the first take may be your best."

Contact Laura Engel at Engel Entertainment (213-874-4206).



E-Mail: brudolph@worldnet.att.net

Tascam's Dual DAT Deck

The DA-302 is Tascam's new dual DAT recorder. This unit is really two separate DAT machines with individual analog and digital inputs and outputs. You can use the two decks independently for recording or playback. If you mix to DAT tape, then you can record both the master tape as well as the safety-backup master at the same time. When you want to dub from one DAT to another DAT tape, you can use the high speed dubbing feature. The new Append dubbing function allows you to start dubbing at any position on the master tape without the necessity of rewinding to the beginning. For archiving data digitally to external devices, the DA-302's digital output format selection supports both the S/PDIF and AES/EBU protocols. The DA-302 uses the proven one-bit Delta



Sigma A/D and D/A converter technology with either 48Khz., 44.1Khz. or 32Khz. rates.

Another feature that is common to analog cassette decks, but unheard of with DAT decks, is continuous or relay record. If you put a 120-minute DAT in each deck of the DA-302 and select Long Play (32Khz sample rate) you can record up to eight hours. Priced at \$1,999 retail, the DA-302 will work in any studio, and you can add the LA-D302 balanced analog I/O kit if you require XLR balanced inputs and outputs.

For more information, you can call Tascam at 213-726-0303.

New Drumsticks from Mainline

When I got a pair of Mainline's new drumsticks for review, I thought they were just another pair of wooden sticks. I had no idea that the redwood-stained finish was covering a stick made of a composite of fibrous and non-fibrous materials. This becomes important since Mainline can produce a stick of consistent weight, size and shape within a gram in weight.

Since the density of these composite sticks is greater than wood, you'll get a brighter cymbal sound and a sharper cross-stick sound. However, Mainline sticks are not made to last forever or to be indestructible. There is plenty of "flex" in the stick,

so that they respond in your hands, and to nuances in your playing. Mainline sticks will last three to five times as long as a pair of wooden sticks, and they won't break without plenty of prior indications. There are five sizes: 7A's are 16 inches long and perfect for a lighter touch; also with an acorn tip are the 16-

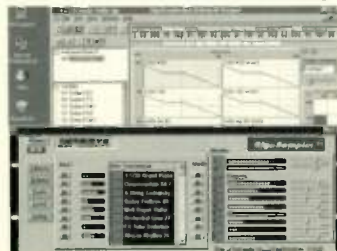


inch 5A's, a general purpose stick; the 5B is 16 inches with a shorter

taper; the 2B is 16-3/8 inches and is a street stick; and the 620 is a 16-7/8-inch rock stick for volume and speed. The natural-tipped sticks sell for \$24.99, while the nylon tip will sell for \$28.99. Call 800-444-2288 or 310-715-6518.

GigaSampler™ from East West and NemeSys Music

Prior to introduction of the GigaSampler™, digital samplers have always been limited by the size of the RAM (Random Access Memory), but the GigaSampler eliminates RAM by using hard disks and other mass storage



devices for the primary, real-time instrument access. Since the hard disk is directly accessed, there is no need to conserve precious RAM space by looping and editing samples. Instead, non-looped massively long samples with full bandwidths and natural decays, multiple velocities, and other real-life parameters, can be used to perfectly replicate any instrument or set of instru-

ments in the orchestra. Furthermore, since you now have a huge database of samples, up to five "Dimensions" are used concurrently to control and fully realize each instrument's natural dynamically expressive qualities.

East West's role is to provide the mega-mapped CD-ROM libraries for this new technology pioneered by NemeSys Music Technology. NemeSys has four systems available that run from the "Light" Project system, all the way up to the Studio Rack System that has 64 voice polyphony, four gigabytes, stereo sampling up to 48Khz., both digital and analog outputs and a real-time effects processor. These systems run software on a Windows PC that is used as sort of a "front end" to their dedicated hardware sampler.

Expected for Summer '97 release, the GigaSampler will also be available as a software-based sampler for Christmas '97. For more, you can contact East West at 800-833-8339 or Nemesys Music Technology at 512-260-2787.





include KRS-One's personal tour of the world of hip-hop culture, including graffiti, breaking, the DJ and the MC. Live performance footage of the artist will also be included, along with a hidden track, an interactive version of the artist's catalog, and the video for the album's first single, "Step Into A World (Rapture's Delight)," which features a hip-hop take on the classic Blondie cut, "Rapture."



KRS-One has a new enhanced-CD on Jive.

The disc will be available wherever you buy music. Pick it up and "Step Into A World" of cyber music.

CYBER SITES AND SOUNDS: Half the fun of the World Wide Web is spending long hours exploring, and one of the best ways to do that

lander's Sites & Sound Links site, (<http://www.servtech.com/public/koberlan>).

Both well-organized and informative, this site will take you to everything from record labels to recording studios, with CD manufacturers, distributors, online music retailers, musical instrument and software manufacturers, music related newsgroups and more, along the way.

With a very user-friendly and easily searchable format, and plenty of information on the specific pages to which it links (where applicable), this site could be the springboard to a whole day of musical cyber-surfing—maybe more. Just be warned: you'll want to have plenty of time available before you jump in—once you start, it can become a quick addiction!

TICKET SEARCH: Ticketing giant Ticketmaster (<http://www.ticketmaster.com>) has now teamed with online entrepreneurs City Search (<http://citysearch.com>)—a

GOING TO GRACELAND (AGAIN): In honor of the tenth anniversary of the release of Paul Simon's landmark *Graceland* album, which was recorded in South Africa, featuring some of that country's top musicians, Warner Bros. (<http://www.wbr.com>) has re-released the album as an enhanced-CD, which will replace the conventional album in the retail market.

Playable on both Mac and PC platforms, highlights of the disc's enhanced portion include video footage from the original recording sessions for the album; new interviews with Simon, guitarist Ray Phiri and Ladysmith Black Mambazo's Joseph Shabalala; a gallery of still photos and video footage from the *Graceland* tour, including footage from the historic date in Zimbabwe; footage from some of Simon's *Graceland*-era TV appearances, including the "Call Me A!" video; and Simon's handwritten lyrics, including the artists comments on each track.

Graceland remains one of the most important albums to come out of the Eighties. If you're one of the few who doesn't yet own the album, now is the time to buy it, and if you already have a copy, you might consider snapping up the enhanced version anyway, as it brings a whole new dimension to the music.



CYBER SKA ON PARADE: There's no longer any question: the Orange County, California ska

scene is blowing up, and this is only the beginning. No Doubt kicked off the year with their ten-week reign atop the *Billboard* Top 200 Albums Chart, and now other groups are dancing in their footsteps—Reel Big Fish, Voodoo Glow Skulls and Save Ferris, just to name a few. And anyone who's spent any time around O.C.'s ska scene will recognize the name of Tazy Phillipz, the voice of KUCI radio's *Ska Parade*, the radio bastion for this style of music.

Tazy and the Ska Parade have just set-up a new and improved web site, with a new address, (<http://www.rutenet.com/skaparade>), which will give you everything from the Ska Parade playlist to upcoming performance dates and ska music news. You can also sign up for the O.C. and L.A. area ska info mailing list, and there's

even a page of ska-related links and a listening room where you can sample current ska tunes. Put on your favorite feathered-hat—and the thickest wallet chain you can find—and join the parade.

RAPPIN' IT UP: Top-selling rapper KRS-One has chosen to release his latest album, *I Got Next*, due out from Jive Records on May 20, as an enhanced-CD, which

will represent one of the few mixed-format discs to come out of the hip-hop community.

Like most discs, it will be playable on both Mac and PC machines, and the ROM portion of the disc will

BREAKING THROUGH THE BUSY SIGNALS: Despite the recent over-usage problems that have been facing America Online—leading to more than a few jammed phone lines—the company has just closed a deal with music giant BMG Entertainment North America to have AOL software included as enhanced tracks on select BMG-distributed CD products.

The AOL software inclusion will be available to all of BMG's owned and distributed labels, including RCA and its affiliates, Arista and the Windham Hill Group, among others.

In addition to the AOL software—and 50 free hours of AOL time—the discs will lead users directly to BMG's online sites, including the company's three genre-based sites: urban-based Peeps Republic (<http://www.peeps.com>), alternative site Bugjuice (<http://www.bugjuice.com>) and the country-flavored Twang This! (<http://www.twangthis.com>).

The discs will be sold at regular album prices. Keep reading Cyber Music for titles and upcoming release dates.

is with a starting point that will lead you in dozens of directions, regardless of your interests. When it comes to music, one of the best sites of this type is Kirk A. Ober-

web-based company which provides local news, event listings and commerce directories for individual cities throughout the U.S.—to provide exclusive ticket sales services





for CitySearch through Ticketmaster Online. As a part of the deal, CitySearch will provide extensive advertising space on its sites for Ticketmaster Online, and both companies will participate in cross-promotion and cross-marketing efforts.

Ticketmaster Online has already sold over 54,000 tickets online, since the company began offering Internet ticket sales in December of 1996. For additional information on Ticketmaster's online activities, contact Larry Solters at Scoop Marketing (310-360-6060).

UP AGAINST THE WALL: As more and more new music-based sites spring up online, it's hard to keep up with who's doing what and where. One of the latest sites to pop up on the web is **Wall Of Sound** (<http://www.wallofsound.com>), which is packed full of music-related info, from album and single reviews—with sound clips included, some in **RealAudio**—to music news and record release dates. Features, charts and artist bios are also available. In addition, the information on the frequently-updated site is archived so that you can check out past items that you may have missed the first time around. The Wall Of Sound doesn't just refer to Phil Spector anymore.

MIDI MENAGERIE: One of the fastest growing uses for musicians on the 'Net is the exchange of MIDI files, and our annual keyboard issue seemed like the perfect place to point out a few of the sites that are specializing in MIDI resources.

Among those are **MIDI World** (<http://www.midiworld.com>), **MIDI Web** (<http://www.midiweb.com>), the **MIDI Farm** (<http://www.midifarm.com>) the **Complete MIDI File Directory** (<http://www.flexfx.com>) and **MIDI Link** (<http://www.xnet.com/~midilink>). While each of these sites is in its own format, all contain everything from MIDI sound files and sound samples to product info, and most also have links to other MIDI sites.

On several of the sites, you may also have the chance to exhibit your own wares online through these locations. Plug-in your favorite keyboard and play along. **MC**

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THE VENTURES



ALL FOUR PHOTOS: JOHN FRIED PHOTOGRAPHY

I would have bet that the Ventures couldn't have pulled off "Nadia's Theme." My money would have been on the square that said, "Surf guitar legends butcher dainty soap opera theme." I would have been wrong. There isn't a soft spot on *Tele-Ventures: The Ventures Perform The Great TV Themes*. As might be expected, the disc is mainly filled with muscular themes. This means you get lots of cop and spy shows (*Baretta's Theme*, *Police Woman*, *The Man From U.N.C.-L.E.*), along with a few surprises, including "Nadia's Theme," the Alka Seltzer commercials, and the morose "Song From M*A*S*H (Suicide Is Painless)." In the hands of the Ventures, it all becomes strangely uplifting, while remaining deliciously unsettling. One of the better instrumental albums of late.

Coming to Rainbow Lagoon Park in Long Beach, May 31 and June 1, is the 11th Annual Southern California Cajun & Zydeco Music-Dance-Food Festival. Gates open at 11 a.m. for a day of music presented by Cajun Music and Comprehensive Child Development, Inc., a non-profit child care organization based in Long Beach. Featured performers include Steve Riley & The Mamou Playboys, Nathan & The Zydeco Cha-Chas, DL Menard & The Louisiana Aces, CJ Chenier & The Red Hot Louisiana Band and Acadiana. Louisiana caterers will sell home-cooked Cajun and Creole cuisine, and dance instructors will teach the Cajun two-step, waltz, Zydeco jitterbug, Harlem shuffle and the Pony Step. For further info, call 562-427-3713 or 714-638-1466. Their web site is at <http://www.ZydecoCajun.com>.

Also at Rainbow Lagoon Park, Ocean Spray is gearing up for the 6th Annual Aloha Concert Jam on June 28 and 29th. This always-joyous festival will include slack key guitarists, Hula Troops, traditional Hawaiian-styled groups, rock, reggae and jazz bands. Scheduled slack key guitarists from the Dancing Cat Records roster will include brothers Cyril, James and Martin Pahinui, Rev. Dennis Kamakahi, George Kuo and Ledward Kaapana. Also performing will be the traditional Hawaiian Makaha Sons, Sistah Robi (who has been compared to Bonnie Raitt), and the

light reggae/Tongan traditional One Foundation and Kalapana. Plenty of food, arts and canoe rides in the lagoon are promised. For tickets and further information on this event, feel free to call 909-606-9494.



Didi Conn

Grammy-winning singer Harry Connick Jr. will play a romantic lead, his first, in Fox's *Hope Floats*. The story, which co-stars Sandra Bullock and Forest Whitaker, has Bullock's character meeting Connick's after returning home to Texas. Connick next appears with Alicia Silverstone in *Excess Baggage*.

In the "Sue 'em when you don't get what you want" department: Joanna Pacitti, the twelve-year-old who won Macy's talent search to play the role of Annie on Broadway, is suing the department store chain now that she's been replaced. Macy's has denied any involvement in the production of the play or in the decision to replace the young actress.

When *Mommy, Gimme A Drinka*

new generation of listeners. Conn is best known to adults for starring roles in the films *You Light Up My Life*, *Grease* and *Grease II*. It's those last two that are echoed here, in musical comedy-type material that is geared to the innocence a parent wants to believe their child would choose to hear. A fine effort at resurrecting an almost-forgotten classic. Wherever you buy CDs.

The Dutch love Madonna. Fifty students have signed up at the University of Amsterdam for Madonna 101, a pop culture course that examines the singer's lyrics, voice and films. Speaking of the latest topic in education, Madonna is set to play Marion Davies in Ridley Scott's planned \$40-million epic *RKO 281*, about the making of *Citizen Kane*. Also on hand for the film, which still does not have a studio, are Edward Norton as the young Orson Welles, Marlon Brando as newspaper mogul William Randolph Hearst, Dustin Hoffman as Kane co-writer Herman J. Mankeiwicz and Meryl Streep as gossip columnist Hedda Hopper.

Rhino Records and Turner Classic Movies have released *George And Ira Gershwin In Hollywood*, a two-CD set drawn from movie soundtracks made between 1932 and 1959. Songs include "I've Got A Crush On You" and "I Got Rhythm."

In *Piano Lessons: Music, Love & True Adventures*, Noah Adams looks back at the year in which he learned to play the piano. "It was an unanticipated, almost reckless year," he writes. "I was at first surprised and delighted by the piano, then daunted, then discouraged. By the fall

I had almost given up. By October's end, though, I was learning."

This is an inspiring memoir, in which Adams, the host of National Public Radio's *All Things Considered*, weaves his search for fulfillment, with piano history and folklore, and insights from keyboard masters Glenn Gould, Leon Fleisher, Dr. John, Keith Jarrett and Tori Amos. A wonderful book for



PHOTO: SCHIRALB



PHOTO: CORNWELL

Ledward Kaapana (above, left) and Cyril Pahinui (above, right) are two of the artists slated to appear at this year's Aloha Concert Jam Festival.

Water was originally recorded in the Fifties by Danny Kaye, it was hailed as a great piece of family entertainment. This song cycle, with words and music by Milton Schaffer, attempts to mirror the way a young child sees the world, and has held up surprisingly well. Now, Didi Conn, star of the popular children's program *Shining Time Station*, is ready to take Schaffer's work to a



Debbie Gravitte

those just learning to play, or, perhaps most importantly, for those who've forgotten why they wanted to in the first place. Wherever you buy fine paperbacks.

One listen to *The MGM Album*, the second collection from **Debbie Gravitte** featuring movie music, and you'll hear why it is that she's been called "One of the best voic-

chestnut "Get Happy" from the film *Summer Stock*. Even when stock arrangements push this collection towards camp, as they do a little too often for my tastes, that marvelous voice keeps pulling you in. Look for it, wherever fine cabaret is sold.

Occasional L.A. bartender and musician **Tony Duffy** has signed a multimillion dollar deal with **Miramax** for his movie script *The Boonbock Saints*. The deal also allows him to not only direct, but also to have the music rights. As for the story, it is the tale of two blue-collar types who embark on an adventure of "mythological proportions." Legendary singer and actress **Eartha Kitt** got much more than she bargained for, recently, when **Benedict College** students in Columbia, South Carolina, presented her with her long-lost birth certificate.

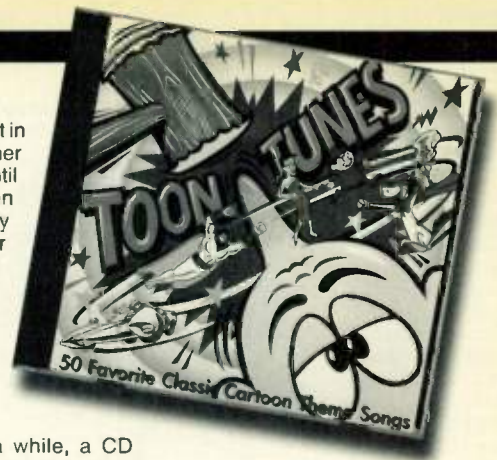
"I've gone through life wondering who I am," said the 70-year-old entertainer. Her father, a poor cotton farmer, disappeared a few years after her birth in the small town of North in 1927, and her mother died when Kitt was six years old. As a child, she lived with neighbors, picking cotton and cleaning

houses, until an aunt in New York sent for her two years later. Until now, Kitt had been unable to find any information on her immediate family. "I had no idea how I would feel coming home," she said, as she prepared for a production with the college dance troupe.

Every once in a while, a CD comes my way that makes me want to install huge speakers in the back of the car, and go driving around Southern California with the windows down and the volume up. *Toon Tunes* is just such a collection. Imagine 50 original classics, from the sultry classic ("The Pink Panther Theme") to the remarkably silly ("George Of The Jungle") collected with **Kid Rhino's** usual attention to detail. This is the collection you'll want, whether bonding with people barely old enough for the **Cartoon Network**, or breaking up your latest psycho tea party. I like it, because after a hard day of hearing somebody else's booming gangsta rap, what I want to hear is jazz giant **Vince Guaraldi's** beautiful theme for the *Peanuts* specials, or "The Tra-la-la Song" from *The Banana Splits Adventure Hour*. And I want everyone else to hear them, too. Wherever you relive your childhood.

Varese Sarabande has released *Hey, Love: The Songs Of Mary Rodgers*. This is the original cast recording of the revue that played recently at New York's **Rainbow & Stars** as *3 Of Hearts*. In the cast are Tony Award winner **Faith Prince**, **Jason Workman** and **Mark Waldrop**, singing the songs of **Mary Rodgers** in collaboration with lyricists **Stephen Sondheim**, **Marshall Barer**, **Martin Charnin**, **John Forster**, **Richard Maltby Jr.**, **William Shakespeare** and co-star **Waldrop**. These are songs about love, rather than love songs *per se*. This is too-clever material that might have been closer to listenable had the vocalists not insisted on pushing absolutely everything over the top. Wherever you buy CDs.

There are two videos out to



accompany two of the astonishing eight singles planned for *The Saint* soundtrack. One is the **Orbital's** "Saint Theme," a video featuring British actor **Roger Moore**, famed for his role in the television version of *The Saint* from the Sixties. The other is **Duran Duran's** "Out Of My Mind," a



video filmed in Prague, Czechoslovakia. That's how most will know of this **Virgin** soundtrack, though its not the entire story. This soundtrack is about electronica, possibly the best chance for the music wave that is sweeping Europe to im-



pact American pop culture. It's a fascinating sampler, particularly the **Chemical Brothers'** update of the **Beatles'** "Tomorrow Never Knows" called "Setting Sun," and the **Sneaker Pimps'** gently persuasive "6 Underground." A welcome new offering. **MC**

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NOAH ADAMS

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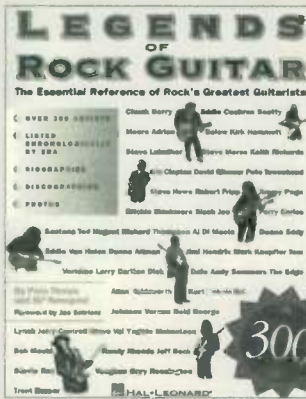
SOUL, JAZZ & LULLABIES. MVP Records has released two brand new "Most Valuable Players" CDs, *Vintage Soul Vol. 1* and *Classic Soul Vol. 1*. The *Vintage* collection features James Brown, Marvin Gaye, the Miracles, Ray Charles and Otis Redding from the Fifties to the Sixties, while the *Classic* compilation spotlights the likes of Etta James, Aretha Franklin, the Temptations, Gladys Knight, Aaron Neville, and the Supremes, among others, from the Sixties to the Seventies. MVP is making a big noise in the re-issue community with releases like these two. You can contact the label, by calling 310-550-0233.

Blue Note Records has officially launched their intriguing *Cover Series*, in which jazz artists put that genre's musical stamp of approval on various classic pop and rock albums. For instance, eight-string guitarist **Charlie Hunter** tack-

les **Bob Marley & The Wailers'** landmark 1975 outing, *Natty Dread*, while

guitarist **Fareed Haque** takes on Crosby, Stills, Nash & Young's immortal *Déjà-vu*, and saxophonist **Everette Harp** locks his horn with Marvin Gaye's epic recording, *What's Going On*. This is an innovative concept that will more than likely please listeners on both sides of these musical fences. For more information, you can contact Blue Note's offices at 212-492-5300.

On A Starry Night is a new Windham Hill collection comprised of international lullabies performed by a wide array of jazz-based artists, including Bobby ("Don't Worry Be Happy") McFerrin, Flora Purim, Aírto Moreira, Jim Brickman and Mike Wolleberg. For further information on this CD, that's perfect for the little one in your life, contact the label at 310-358-4850, or check their web site (<http://www.windham.com>).



SIX-STRING ROCKERS: *Guitar Shop* editor-in-chief Pete Prown and *Guitar* editor-in-chief HP Newquist have put together *Legends Of Rock Guitar—The Essential Reference Of Rock's Greatest Guitarists* (distributed by Hal Leonard Corporation), which is a masterful 250-plus-page tome that highlights more than 300 major guitarists from a wide spectrum of genres. The comprehensive discographies give all the artists' recordings, but this is not only dedicated to the Eric Claptons of the world, as it also hits on the lesser-known guitarists who impacted the world of rock guitar through their session work. The forward was written by Joe Satriani. You can order your copy through your local bookstore or music dealer. The retail price is a very affordable \$22.95, and well worth the expense.

BUZZ SHAKERS: Columbia Records artists Kula Shaker had quite a buzz around town during their two recent L.A. gigs at the Whisky and the El Rey Theater. Performing amidst packed, industry-heavy crowds, the group displayed their own brand of British pop-rock with a Middle Eastern twist, in support of their current album, *K. Pictured*, right, during the El Rey appearance, is the group's frontman, **Crispian Mills**.

—Jeremy M. Helfgot



HELVORIE HERRER



ZEP SET: Legendary producer Keith Olson (far left) is pictured with Foreigner lead singer Phil Gramm during recording sessions for a new Led Zeppelin tribute album for East/West in Japan. (The album will be distributed in the U.S. and Europe through Atlantic, with a tentative release date of September 1st.) Incidentally, Olson,

along with his partner, Dave "Tequila" Burgess, has opened the doors of Bursen Music Group, a new production/management/publishing company that is based in Nashville.

METALLICA GOES GONZO: Rock veteran and radio host Ted Nugent recently joined Metallica onstage for a rousing rendition of his classic "Stranglehold," during their concert at the Palace in Detroit. Metallica's James Hetfield (left), who had earlier appeared on Nugent's morning radio show on WWBR (102.7-FM in Detroit), had invited the Gonzo guitarist to join the band onstage.



MICHAEL SAMPURICK



JEREMY M. HELFGOT



JEREMY M. HELFGOT



JEREMY M. HELFGOT

FOR THE KIDS: A group of Southern California-based rock and ska acts recently came together at Orange County's Oak Canyon Ranch, for an all-day festival-style show that was put together to benefit the South Coast YMCA Child Care program. Among those performing on the two-stage bill were headliners the Voodoo Glow Skulls (who previewed material

from their new album, *Baile De Los Locos*), Mojo recording artists Reel Big Fish, recent Epic Records signing Save Ferris, and Goldfinger. Pictured, performing at the show, are (L-R): Voodoo Glow Skulls frontman Frank Casillas, guitarist/vocalist Aaron Barrett of Reel Big Fish, and Save Ferris vocalist Monique Powell.

—Jeremy M. Helfgot

SEX-O-RAMA

DOES SEX SELL?: Well, Oglio Records is about to find out if that cliché is true or not, with the new release of *Sex-O-Rama*, a collection of music themes from some of the world's most famous porn flicks, including *Debbie Does Dallas*, *Deep Throat* and *Behind The Green Door*. The tracks were re-recorded by a group of musicians in Southern California, and the results are what you would expect—thumping, mindless grooves—with the notable exception that, in this format, you don't have the visuals to take your mind off the music.



MIN & THE CHIN: BNA country sensation Mindy McCready is all smiles with *Tonight Show* host Jay Leno, following her late night appearance, in which she performed her hit single "Guys Do It All The Time." Miss McCready's RCA-affiliated record label also recently presented her with a plaque for sales of more than one million copies of her blockbuster debut, *Ten Thousand Angels*.



BENNETT & MOTOWN: During a post-concert party at the Motown Cafe in New York, following his performance at the illustrious Carnegie Hall, noted crooner Tony Bennett donated his original watercolor painting of Billie Holiday. The painting is also featured on his current album, *Tony Bennett On Holiday: A Tribute To Billie Holiday*.



ESSENTIAL COUNTRY:

RCA Records has put together another batch of releases from their powerful *Essential Series*, which spotlights influential country artists. The latest pack includes CDs from Dolly Parton, Porter Wagoner, Charley Pride, Hank Snow, Bill Monroe & The Monroe Brothers, and Jimmie Rodgers. Each of these excellent compilations has been digitally re-mastered with 20 or more tracks, rare photos, as well as extensive and informative liner notes. These vintage recordings have never sounded fresher, and could go a long way in bridging the generation gaps of country audiences.



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.



1987—HowYa Doin' (Issue #20): The always outspoken Joe Walsh talked to *MC* about a host of topics, including Bruce Springsteen: "Bruce swore in *Rolling Stone* he would never do a live album, and he puts out a five-record [live] set at Christmas! A five-disc set so electronically enhanced it makes the Roxy sound like the Coliseum—and they probably redid more stuff in the studio than we did with the Eagles live album! And he picks up a quick \$30 million."



1986—Sympathy For The Producer (Issue #3): Legendary Rolling Stones producer Jimmy Miller told *MC* about a classic Stones track: "For some reason, 'Sympathy For The Devil' was always a jinxed song. Someone was stabbed at the Altamont concert during that song. When we recorded that song for the album, Jean-Luc Godard had a film crew at the studio...All of a sudden I see Mick and Keith and Bill throw down their instruments and start running in all different directions. A few seconds later, a giant mass of flaming debris falls down from the ceiling right where they had been standing."



Darren Jessee
Drums

Ben Folds
Piano, Vocals

Robert Sledge
Bass

BEN FOLDS FIVE: TICKLING THE KEYS TO SUCCESS

Ben Folds will never be mistaken for Billy Joel,
but with the acclaim he is receiving with his trio, Ben Folds Five,
he is currently rock's hottest piano man

By Scott Lenz

Standing at a pay phone in a Denver eatery, wolfing down a garden burger, 30-year-old Ben Folds describes the moment that lit the musical bulb in his head. "It was probably when I saw the Beatles on *The Ed Sullivan Show*."

Excuse me? Folds was all of negative-three when the Beatles made their legendary television appearance, but the comment is indicative of his wry, sarcastic wit. Besides, if Folds had been a living, impressionable tot in the early Sixties, he likely would have leaned more towards Jerry Lee

Lewis or Little Richard than, say, Chuck Berry or Bo Diddley. The first two men, among others, helped pioneer the art of rock & roll piano, and Ben Folds proudly sustains that tradition.

Folds—pianist, vocalist and main songwriter for Ben Folds Five (who are actually three, with the equally irreverent Darren Jessee on drums and Robert Sledge on bass)—began seriously tickling the ivories as a nine-year-old, growing up about an hour away from Chapel Hill, North Carolina. The same small university town that

has produced a few worthwhile bands over the past few years, including Squirrel Nut Zippers, Archers Of Loaf and Superchunk.

Ben Folds Five, however, is fast approaching the head of the class with the release of the cleverly titled *Whatever And Ever Amen* on 550 Music/Sony. It's their major label bow—a just reward for their successful, eponymous 1995 debut on the indie label Caroline. For Folds, it is the culmination of a lifetime obsession.

"I think I was into music as soon as I could walk," he says, with a slight drawl.

"It's always affected me strongly, much more than visual art. I always felt really stupid walking through an art museum, seeing people with these headphones on, crying, and thinking, 'Whatever—looks like a bunch of paint to me—that's great.' I hate that.

"But, music moved me right off the bat, and kids tend to know when they have a knack for something. I just knew I was good at it, and it wasn't like I was good at everything that came up."

Folds adds that there is honestly no reason why the piano became his predominant instrument. "It was available," he shrugs. "Anytime an instrument was available, I was on it. I played piano, bass and drums."

And did Folds ever suffer from the stereotypical childhood piano traumas—long hours, out-of-touch instructors, or being labeled as a nerd? "Nah, none of that," he recalls. "I don't think anyone ever really thought about it. I played rock & roll piano, that made it pretty cool. Everyone was always like, 'Play that Little Richard song.'"

The keyboard-oriented, guitar-less structure of Ben Folds Five also didn't present any problem for the boys in getting gigs—or in getting signed, for that matter. In fact, says Folds, "I didn't even feel like we had to be good. I thought, as long as it's loud and it's got piano in it, it's gonna be cool."

Of course, "The piano band that rocks"—as it says on the band's bumper stickers—had to become more than just a marketing ploy.

"It ended up taking on more of a harmonically responsible sound than I expected," Folds says, chuckling. Along with the sound, another leap in responsibility came for the band with the switch from Caroline to Sony. Folds likens it to the difference between living together and getting married, which he did a couple of months back—there's even a celebratory song about his new bride on the latest record.

"Out loud, you say there's no difference," says Folds, "even though you know inside that there's something different. It's just hard to say what, since we're only on our second album.

"Caroline offered us a deal; we didn't have a demo, we weren't even trying to get a record deal. We were like, 'Oh good, we'll put out a record earlier than we thought.' With the second one, there was a bidding war. It was a big, hairy deal, with Lear jets and everything. So, we knew we could get some good money, but we decided to make the bidding more of a freedom issue, a 'how creatively comfortable can you make us' kinda vibe.

"550 let us record a whole record, at our house, without calling us the whole time. They didn't hear the final product 'til after it was mixed, and they put it out like they said they would, without cramming it down everyone's throat. That's as cool as it gets."

Folds says he has no problem with interviews, even those that involve pay phones and indigestion, because "we were doing that for the first record, and I don't know what else I'd do—pump gas or something."

Another cool thing that comes with being on a major label, says Folds, is the opportunity to tour with other major label acts. In Ben Folds Five's case, it was a recent, week-long, West Coast jaunt with Counting Crows. Folds notes that even though the two bands may not be similar, musically, there was plenty of mutual admiration to go around—and it was certainly better than opening for a certain other major label act.

"That was great," enthuses Folds. "[Counting Crows] were fantastic. I mean, their crowd is not going to win any dance contests, or appear on the cover of *NME*, but they're a very musical crowd, very attentive, and very polite. They didn't shout at us to get off the stage.

"I don't like to repeat this, 'cause it grosses me out, but I heard the Counting Crows compared before to Hootie & The Blowfish. We were opening for Hootie a little bit at the beginning; they're from South Carolina and they were playing some clubs that we were trying to get into, [but] we'd get halfway through a song, and [their fans] would be shouting, 'Hootie, Hootie.' That never happened with the Crows.

"I think Adam [Duritz, Counting Crows' lead singer and songwriter] and I have a load in common. Obviously, our personalities are different; he's very outward and emoting, and I'm a little more of a smart-

"We were opening for Hootie & The Blowfish a little bit at the beginning...[but] we'd get halfway through a song, and [their fans] would be shouting, 'Hootie, Hootie.'"

—Ben Folds

influences and create something entirely fresh. Their music mirrors the emotion inherent in their audience, rather than defaulting to the extremes of apathetic condescension or implausible trauma. One reason for this may be that, although there are discernible traces of Todd Rundgren, XTC, and other pioneers of frenetic pop in the band's music, Folds is not so much influenced by a particular artist, but rather by what happens during a particular song by an artist.

"I'm so much more affected by the emotional cadence than I am by the vaneer part," explains Folds, "the part where everyone goes 'Aah, that's the Beach Boys,' or something like that. I was never interested in a bunch of old men singing about the beach, but they have nice harmonies.

Debussy has nice harmonies too, and the Spice Girls, for that matter. I'll just hit a point in [someone else's] song, and I'll want to make [mine] peak the same way.

"I'm really directly ripping it off," he admits, "but no one will ever know these things. Rickie Lee Jones' 'Last Chance Texaco' used to hit me that way, but it could be one of those Burger King 'Burger Bundle' commercials, German folk songs, anything."

So why can't everyone be as good as Ben Folds Five at disguising their influences? Why is it that some artists merely replicate their influences—in lieu of expanding on them?

Is it an inability to creatively express one's life experiences? Is it a lack of desire? Or is it, essentially, a lack of talent?

"I think it's conceit," says Folds. "It's ego. There are certain musicians who think 'I shit, therefore I am. I'm grrreat, man. I love to hear my voice.' I never had the confidence that I could put out something subpar, and, just because it was me, everybody was going to like it. I had the biggest hang-up about singing, because I thought 'Well, I can't sing like Pavarotti, so why am I wasting everyone's fucking time with this squeaky voice?'"



ass. But it turns out that we were listening to each other's records like they were going out of style.

"I saw them on *Saturday Night Live* and was nervous for them, and Adam said he wrote four songs from the new record on the piano after listening to our record. I met him a few weeks ago, we were talking and grossing each other out with this mutual ass-kiss thing."

Ben Folds Five falls into that rare category of band that can take its many, many

MC gladly presents our Sixth Annual Keyboard Directory, which gives you a comprehensive listing of all important areas to the keyboardist, no matter their level of expertise. For your information and use, we have included keyboard instructors, retail outlets, repair personnel and keyboard tuners. As always, be sure to call to find out which company or person can best suit your needs.

Compiled by Carla Hay

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 Long Beach, CA 90815
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 1826 Erringer Rd.
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AUDIO VIDEO SOLUTIONS
 4942 Vineland Ave., Suite 104
 North Hollywood, CA 91601
 818-980-7249
Basic Rate: \$45/hour + parts
Housecalls: Yes
Comments: Factory-authorized repair of Yamaha. Also specializing in Hammond, but capable of handling other brands. Also repairs amps and speakers.

STEPHEN GRILLET PIANO SERVICE
 3621 S. Bentley Ave.
 Los Angeles, CA 90034
 310-838-5871
Basic Rate: Call for info.
Housecalls: Yes

CLAUDE J. IRWIN
 3860 Goldwyn Terrace
 Culver City, CA 90232
 310-559-6218
Basic Rate: Call for info.
Housecalls: Yes

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 310-674-9050
Basic Rate: Call for info.
Housecalls: Yes

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Housecalls: No

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 1023 N. La Brea Ave.
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 FAX 213-851-3437
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Housecalls: Occasionally for some keyboards
Comments: Older synthesizers and sequencers. Warranty work for most major brands including Roland, Korg and Ensonic. Also services amplifiers.

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 310-577-9717
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 4942 Vineland Ave., Suite 104
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BALLINGER PIANO SERVICE
 4139 Cahuenga Blvd. #107
 North Hollywood, CA 91602
 818-761-8636 or 213-254-3542
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Housecalls: Yes
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 3621 S. Bentley Ave.
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Housecalls: Yes

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Housecalls: Yes

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Basic Rate: Call for info.
Housecalls: Yes

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 337 N. Larchmont Blvd.
 Los Angeles, CA 90004
 213-466-7707
Basic Rate: \$85/tuning
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 Van Nuys, CA 91401
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Basic Rate: Call for info.
Housecalls: Yes

BRYAN LEE PIANOS
 2865 Olympic Blvd.
 Los Angeles, CA 90006
 213-386-9600
Basic Rate: \$50-\$65/tuning
Housecalls: Yes

NORMAN NEBLETT
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Housecalls: Call for info.

NEXT ISSUE:

16th ANNUAL GUIDE TO RECORDING STUDIOS

On Sale: MAY 22nd

A Conversation With Chick Corea

By Mike Haid

Chick Corea's musical journey first began as a jazz artist in the mid-Sixties, and he would eventually tickle the ivories for Miles Davis between 1968 and 1970, switching to electric piano (at Davis' request) on such landmark albums as *Bitches Brew*. It was his trademark Fender Rhodes sound that virtually rivaled the accomplishments of Davis himself.

Over the course of the next four decades, Corea would embark on an ever-changing musical course. In the Seventies, his groundbreaking work with his electric jazz group Return To Forever was revolutionary, not only to the jazz genre, but the rock world as well, and, after some forays into the acoustic arena, he re-emerged on the electric jazz scene in the mid-Eighties, with his Elektric Band.

Corea's recent departure from GRP Records, marked by an astonishing five-CD box set, *Music Forever And Beyond*, which charted his career from 1964 through 1996, is merely the end of an era. His latest journey begins with the Concord Jazz label, and his own Stretch Records, and his most recent creation, *Remembering Bud Powell*, under the guise of Chick Corea & Friends, in which the influential keyboardist teams with a new generation of artists, including Joshua Redman, Christian McBride, Kenny Garrett and Wallace Roney, in a tribute to the great pianist Bud Powell.

MC recently caught up with the youthful 56-year-old for a conversation that touched on his legendary career, his continual musical diversity, and his new record label, Stretch Records.

MC: With Stretch Records, you've moved into the role of record company owner. How much of the business side of Stretch Records are you involved in?

CC: Fortunately, none! But, because I have produced so many recordings myself, I do have a sense of how to deal with the economics of a record. My basic philosophy on the economics of doing a record is not to spend a lot of money to start a project, and still get the product that I want.

If the project does well, then there's money to be made for everybody. I think everybody tends to succeed that way, rather than spending a lot of money up front, without knowing what's gonna happen.

MC: What do you look for when signing a group or an artist?



Chick Corea & Friends: (standing, L-R) Christian McBride, Joshua Redman, Wallace Roney, Kenny Garrett. (seated, L-R) Roy Haynes and Chick Corea.

CC: There's probably a list of things that all fit together to make an artist's music attract us to want to record it. For me, the bottom line is if I feel an artist is really creating something that he's intensely interested in, and you can tell that he's into it 100 percent whole-heartedly.

It's something that comes from his heart, and comes across in a way that affects me. It comes down to my tastes, I guess, and I do like the idea of having the artists, themselves, consider the project creative and challenging. That, in itself, fits into the general idea we have for Stretch, which is to present creative projects to the listeners.

MC: Has your knowledge of the record industry changed what you write or what you record?

CC: Not at all, really. That is one of my offerings to the artists that I talk to in relation to Stretch, which is to get an agreement on the fact that a record company, just like business management, is a tool, a machine, to realize an artist's dream.

An artist has a vision, and a message, and something that he wants to create and do, and then he will need to apply the mechanics of realizing it. He has to put his group together, get it recorded, and do his performances. If he wants to make a recording,

he has to get the record produced and made, and then get it into the hands of the listeners, all of which is the mechanics and business of the record industry.

I try to get an agreement that it's the artist who is the head of that, and who is the source of it, not the company. The company is an aid to the artist. So, if we get that prioritized the right way, then the music and the message can be unadulterated through the whole process.

The trick of the record company, or any business, is to make a project work economically, and make it viable, so that the artist can have the second chance to continue. That's why we pursue the idea to keep our projects low-budget. After all, we are dealing with jazz, not pop music.

MC: Over the years, you have crossed back and forth between acoustic-based music and electric. Is there a different type of stimulation you get from playing acoustic music, as opposed to electric music?

CC: I think it's the other way around. The stimulation comes from the idea of what kind of feel I want the music to have, which then leads me to the point of trying to use an electric instrument or not.

Stimulation comes from the music, and
Chick Corea 33 ►

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The Women Of Rhino

By Jonathan Widran

After discovering that a large majority of their consumer base was male, the reissue kings at Rhino Records went on the offensive, forming the Women's Product Development Team, a group of female Rhino employees who have started a whole new series of reissue compilations under the moniker of *Heart Beats*, designed to attract the music buyers on the other side of the gender line. This is their story.

In the mid-Sixties, when James Brown sang the immortal "It's A Man's Man's Man's World," he could easily have been referring to the reality that, when it comes to buying and collecting records, the guys traditionally outspend the gals. While the current surge of female chart-toppers has prompted more younger women than ever to flock to Tower or The Wherehouse to pick up the latest Alanis, Jewel, Mariah or Melissa CDs, the majority of catalog, classic rock, and oldies discs are sold to male consumers.

"You'd really have to dig into the whole Mars and Venus sociology to figure out why men are more apt to show off their cars, baseball cards and huge CD collections than women," says Neil Werde, Senior VP of Sales and Marketing for rock compilation mecca Rhino Records. "But all my research shows that men make up the majority of our core consumer base. Maybe it has to do with the fact that, for most of the rock era, the biggest bands were guy groups. Whatever the reason, it's been all too clear that we've been missing a large portion of the population by allowing that status quo to continue."

Shortly after joining the company three years ago, Werde addressed his fellow employees about the reality that too few women went out and bought the huge array of Rhino collections. He spoke of their need to create marketing strategies to appeal to a greater audience of women—focusing on the idea of targeting the female age demographic between the late twenties and mid-forties.

In fact, from his studies of sales figures, Werde had found that the average American woman wasn't as likely as a man of the same age to walk into a record store and head for the oldies bin.

In fact, his research showed that a whopping 80 percent of the world's Rhinophiles were male. "Being in the record business, most of the women of Rhino were initially offended by my assessments," Werde vividly recalls, "because they personally buy a lot of records in the record stores.

"But when they looked at what I presented," he continues, "they came to realize that, indeed, there was this hole, and it was vital for us to step up our efforts to appeal to women."

From this necessity came one of Rhino's most attractive and exciting musical ventures in recent memory. January 14 marked the launch of *Heart Beats*, the new line, created by a team of women at Rhino, specifically for—but not limited to—female

consumers. *Heart Beats* is the first comprehensive project developed by the Women's Product Development Team (WPDT) at Rhino, which is composed of female employees from various departments, including A&R, Finance, Legal, Marketing and Production.

Showcasing the many shades and nuances of romance, the first three volumes of *Heart Beats* explored the theme of love through the country, hard rock and R&B genres. All three offer value in typical Rhino fashion—a mid-line price for fifteen or so songs per disc, with great packaging and fun, fact-filled liner notes.

More recently, Rhino's WPDT put together another three-volume series—*Sirens Of Song: Classic Torch Singers, Closer Than A Kiss: Crooner Classics* and *Behind Closed Doors: '70s Swingers*—that hit the streets last month.

"Rhino has always created value-added packages with cross-licensed tracks, detailed notes and great design—a concept women respect," says Julie D'Angelo, Label Manager for Rhino Movie Music, and



The Rhino Women's Product Development Team: (standing, L-R) Allyson DeSimone, Process Manager; Amy Dean, Publishing Coordinator; Nancy Lee Snyder, Assistant to VP, Human Resources; Julie Temkin, Director of Manufacturing and Inventory Services; Shannon Brown Kayser, Minister of Culture; Robyn Scheller, Kid Rhino Product Manager; Rachel Gutek, Associate Art Director; and Julie D'Angelo, Label Manager/Rhino Movie Music; (seated, L-R) Andrea Klnloch, Director of Product Management; Sarah Diamond, Executive Assistant/Media Licensing; Karen Blakely, Manager, Human Resources; Emily Cagan, Product Manager; Jeni Morton, Receptionist; and Danl Linnetz, Assistant to International Department.

WPDT leader. "We honed that to further appeal to women by focusing tracks around genres that women like—adding more pho-



tos and more information about the artists' lives, and including a logo with a contemporary romantic edge.

"Heart Beats is unique, because it is a line developed by women, for women—a first for Rhino," continues D'Angelo. "It is all about getting the message out to more of them, expanding our base. Not to turn off guys in any way, but our team's main concern is what sort of music appeals to us, as women. We wanted to create a brand new genre, based on what women want, specifically. There was no pre-conception about what that was going to be, which is why, genre-wise, this series is limitless."

While Andrea Kinloch and Emily Cagan handle the product management, and are more involved in the hands-on marketing of Heart Beats, Werde is still responsible for approving all campaigns and expenditures. "I get none of the credit and all of the blame," he jokes.

"These CDs should be a part of the overall shopping experience," Werde adds. "It was important for us to realize that the women we want to reach tend to shop more in stores like Target and K-Mart, than Tower. We want them to be buying all their other items, see our display, and say, 'Gee, this sounds great for ten or twelve bucks, or whatever. I think I'll put it in my cart.'"

"We're working on store tie-ins, point-of-sale displays and getting reviews in women's magazines to make them visible to a woman who wouldn't usually be inclined to buy a CD, but might be motivated with the right incentive," he continues. "We plan to make it even more visible with contests, sweepstakes, and mentions on talk radio."

Cagan adds, "We're targeting supermarkets, drug stores, greeting card stores, any-place women might find themselves."



Referring to Capitol Records' recent big budget, low return prime-time TV campaign for their recent *Love Collection*, Werde believes, "it's best to be cautious right off the bat—make sure we're getting the word out there and it's paying off before we sink fortunes into the wrong place. If we turn a luxury product into something a woman feels she should have, then we've succeeded, and we can spend even more money to keep the line visible in the future."

For D'Angelo, the greatest satisfaction about the women's committee—which meets during lunch hours twice a month—is the fact that many of the employees involved are from departments not usually directly involved in the high-end creative process of record production. Representatives from the mail room, Human Resources and Accounting all had their say in the evolution of this new day for Rhino.

Karen Blakely, Manager of Human Resources, was excited about the prospect of stepping out of her usual role of hiring and firing, and having input as to what constitutes love and romance. "I've been here for seven years, and have never worked directly with the projects like everyone else does. Ever since I started, I would say, 'Well, if they just did it this way, it would be more appealing to me.' That's why I joined the



team. I wanted to make a difference."

D'Angelo adds: "What makes this whole concept special is that all the compiling and research work, all the creative discussions, took place in addition to everyone's regular jobs. Cross-training was the key, and everyone involved has something to be proud of. We all had different skill levels, experience levels, and so many different areas of expertise. It's been a real lesson in consensus building. We all took part in heightening the awareness of Rhino to women, and we hope to have some impact on the whole industry, so that other companies can also better cater to the needs of women."

Each volume within the Heart Beats series was created by two or three WPDT members, who worked on every aspect of the series, and its concept as a team, including A&R (compiling track listings, licensing, sequencing), packaging/design (logos, artwork, selection of writers for the liner notes) and marketing (advertising, promotions, publicity).

One of the team's many challenges was deciding on a consistent look for the line, that evoked emotion without resorting to

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"Our team's main concern is what sort of music appeals to us as women. We wanted to create a brand new genre, based on what women want, specifically.

There was no pre-conception about what that was going to be, which is why, genre-wise, this series is limitless." —Julie D'Angelo

the usual tendency to have a cover of two lovers walking hand-in-hand on a deserted beach at sunset. The types of images you see on those cornball television mail order sets were definitely a no-no.

"We wanted the titles to jump out of the bins," says Emily Cagan, who compiled the *Power Ballads* volume. "We didn't want them to look like ordinary romance packages. We wanted to have something more interesting which would stand out." D'Angelo agrees, "We decided to go for more feeling than stereotype. Clichés were definitely not the way to go."

Ultimately, the team opted to create a mood for each package, and not focus on a generic photo of that dreaded couple. At

really interesting to avoid the 'couple' issue, because things have become incredibly specialized, in terms of people's feelings about what romance is."

Cagan adds, "As a result of our choice to go with image over people, each package creates a mood that expresses the feelings associated with each of the genres."

Almost all of Rhino's CD releases contain some sort of Public Service Announcement, which serves the greater community, and the *Heart Beats* package is no exception, incorporating one of today's most crucial social problems—spousal abuse. The PSA on each disc is an announcement for the National Domestic Violence Hotline, including a toll-free phone number and information about the organization. The hotline plays a critical role in linking individuals, in all 50 states, with local information on shelters, legal assistance and social services programs.

"As domestic violence increases nationally, we felt it was important to address this issue on our romance line, as well as on future Rhino releases," Brown says.

Obviously an idea whose time has come, wouldn't it make sense that other labels would have figured out that a motivated internal women's committee would collectively help the industry, as a whole, gain more mature female consumers?

Is Rhino ahead of its time, or is everyone else simply dragging their feet, because they sell enough first-run product to the teenage and twentysomething girls with disposable dollars?

D'Angelo, for one, believes that other labels have considered such a task force,

but have simply never gotten around to implementing it.

Werde, for one, believes that the reason that Rhino has done it first has more to do with the nature of the reissue business, than any sort of collective lackadaisical attitude towards women shoppers in the industry.

"I don't think the record industry has been particularly marketing driven at any time," he explains. "It's always been more about A&R, more about product, as if to say, 'if the band is hot, they'll sell regardless of innovative strategies.'"

"In the past, these companies have not been sophisticated marketers. They never develop focus groups to identify new possible niches, nor do they seem to care about the buying habits of women, mostly because they have the advantage of relying on radio airplay to get sales.



"At Rhino, we don't have that advantage," he adds. "Sure, songs on our albums get played on oldies radio, but are rarely tied in with any specific product. While the majors chase the hits, we have to come up with new and unique ways to expand awareness of our new lines.

"The good thing is, we already have great brand identity," Werde concludes. "Rhino stands for quality reissues, and people who like our product are in tune with what our catalog offers. Mostly, in the past, this has been men. So, now, with *Heart Beats*, it's the women's turn. This project, and the work we've all put into it, has given everyone at the company, the men, as well as the women, a great deal of satisfaction."

Contact Rhino Records at 310-474-4778. MC



this point in the project, the WPDT members faced some resistance. When the idea was presented to marketing types outside the team, they were advised that using people on the covers was a safer bet.

Shannon Brown, Rhino's Minister of Culture, who coordinates between management and employees, says, "I think it's

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then it realizes itself with the instrumental palette. The difference between me playing Fender Rhodes and piano is quite a lot. I think it's kind of interesting that, in the years when I don't even go near the electric instruments, reader polls still have me playing electric keyboards.

MC: What were your musical intentions when you formed Return To Forever, and then again with the Elektric Band?

CC: There are two pretty different answers there, since they were two completely different experiences. The similarities being that they were two bands that I put together where I played electric instruments. Reflecting on them now, it seems like they were two different guys that put those bands together.

There was a lot of quick changes that occurred for me in the late Sixties and the early Seventies, one of which was the decision that Dave Holland and I made to leave Miles Davis' band, and form our own group, Circle. That led us into experimenting into a free-form kind of music playing, which, for myself, led me directly into wanting to balance that off by putting a certain kind of simplicity and melody back into my music, which led to the first Return To Forever band, with Stanley Clarke, Airtio, Flora Purim and Joe Farrell.

That band was about a year-and-a-half or two years old, and, for mechanical reasons, the band had to change. Flora couldn't

make certain gigs, and Airtio being family, needed to stay with her, so Stanley Clarke and I needed to find more personnel. That evolved into the second RTF, which again evolved into a highly electronic ensemble.

With the Elektric Band, I actually had in mind, at the beginning, the idea that I would use Fender Rhodes and other electronic sounds as the basis of my keyboard sound. But, even in that, after a couple of projects, I began to add piano to the ensemble. What I finally ended up with in the last group, with Gary Novak and Mike Miller, was to incorporate the piano fully back into the ensemble. We actually did a lot of touring with piano and Fender Rhodes.

MC: A lot of the traditionalists feel that the bebop era was the quintessential era of jazz. Can't we look at the Seventies fusion movement as an electric bebop era?

CC: Right, and the whole signal to me is that we're not living life to the fullest if we get stuck in the past, and say, "That was the greatest" and "It's not happening now," and end our statement there.

In order to give life to your statement, you have to now say, "Okay, it's not happening now, so therefore I'm going to create something to make it happen now. I'm gonna do something about it. I'm gonna open up a club, or I'm gonna take it upon myself to create a new form of music, and pursue my dream as a musician, because I want to revive that spirit."

To just end with the critical part of it,

ends up just being critical. If someone is nostalgic, and pining over how great the past was, I wanna get my violin out.

MC: At this point in your life, what do you feel is your purpose in life?

CC: Purposes and goals seem to degenerate when you try to put them into words. My purpose in life is not a lot different than anyone else around me. I want to have some fun [laughs].

Basically, I want to improve things. Whatever trouble we might have in the world, there's always an intent to want to improve on it, and change things in a positive way. I want to learn new things, and I want to keep myself challenged and keep my life creative all the time.

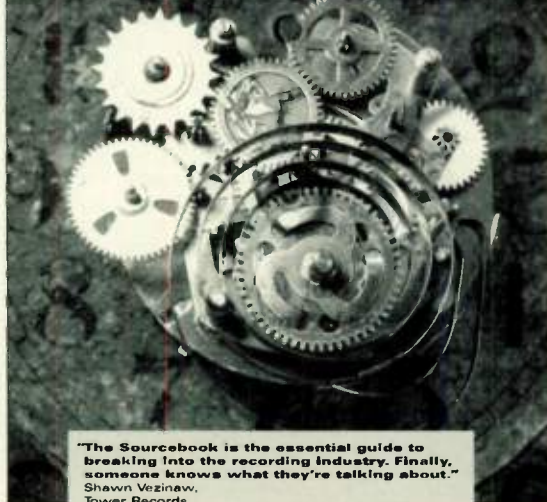
MC: Where do you see jazz headed at this point in time?

CC: The *world* is headed where we make it head. The future is in our minds. It's not in the physical universe. The future is what we intend, what we dream, and what we then resolve to do. The future is where our hopes are. The future is what we look forward to, to make happiness for ourselves.

We have to be willing to invent something new in the future. You review the past, and say, "That was great, but this wasn't so good, so now I'm gonna try it another way." Now you've pointed your face to the future.

Contact Bobbi Marcus Public Relations (310-829-9800). MC

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JEFF RYAN

Sneaker Pimps

Label: Virgin
Contact: Wendy Weisberg/Virgin
Address: 338 N. Foothill Rd., Beverly Hills, CA 90210
Phone: 310-278-1181
Booking Agent: Marc Geiger/Artist Direct
Legal Rep: Jay Barbour/One Little Indian U.K.
Band Members: Kelli Dayton, vocals; Chris Corner, guitar; Liam Howe, keyboards.
Type Of Music: Trip-Hop Alternative
Date Signed: December, 1996
A&R Rep: Susan Collins

Not just another English export, the Sneaker Pimps explore the depths of techno-trance music by tripping upon pop melodies, spacey grooves and eclectic moods. Their album, *Becoming X*, is music you can dance to, sing to, or even sleep to.

Keyboardist Liam Howe and guitarist Chris Corner started producing dance music in 1992, and they connected with a record label in England, where songwriting was not really a priority. "We were making really obscure songs and records," Corner remembers. "One night, Liam and I went into this pub where Kelli was singing. We asked her if she would like to join us."

Shortly thereafter, the Sneaker Pimps were born—taking their name from a phrase used by one of the Beastie Boys to describe a friend he had paid to search for hard-to-find gym shoes—and songwriting and production suddenly became priorities.

The group put out some of their own music, and began to build a following. "We released '6 Underground' to radio, and reached the top of the pop charts, which meant a lot of big things in England," notes Dayton. It wasn't long before the buzz spread across the Atlantic.

Virgin U.S. A&R Rep Sue Collins fell in love with each Pimp the second she met them. "The first time I heard them was when my friend Ingrid [Skunk Anansie] sent me a tape," she recalls. "After the first listen, I knew I had to meet them. We had lunch, and there was never much doubt after that, that it would work out."

The group signed to Virgin, in early December of last year, and the label immediately jumped on the project. "They've been touring since March, and they're doing really well," adds Collins, the ever protective A&R person.

"Dance music has been around England for a long time," Howe says, "and it's just now starting to be assimilated into American commercial radio and culture."

"We've put a new twist into it," sums up the group's keyboardist, "and we're glad people have been receptive to what we do. We make it an ethic to be different, vague and ambiguous."

—Laurie Searle



ROBERT ALPHELD

Suicide Machines

Label: Hollywood Records
Manager/Contact: Bruce Lorfel
Address: 29209 North Western Highway, Suite 723, Southfield, Michigan 48034
Phone: 810-443-2170
Booking Agent: Stormy Shepherd/Leave Home Booking
Legal Rep: Lindsey Feldman/Burger-Khan.
Band Members: Jason Navarro, vocals; Dan Suicide Machine, guitars, vocals; Derek Grant, drums, vocals, keyboards; Royce Nunley, bass, backing vocals.
Type Of Music: Punk/Ska
Date Signed: December, 1995
A&R Rep: Julian Raymond

With bands like No Doubt blasting open the door for ska-hybrid music, every label began scurrying to sign bands that incorporated the beat heavy reggae-tinged sound. Hollywood Records was actually way ahead of the pack, armed with a group that is possibly the pick of the litter, with *Alternative Press* calling their debut disc "one of the best American pop albums of '96."

Of course, ska-hybrid music is nothing new, now being in it's 'third wave' of existence in a style, which is seeing bands like Rancid and the Mighty Mighty Bosstones marrying the aggression of punk to ska's danceable rhythms.

After changing their name from The Ugliers to Jack Kevorkian And The Suicide Machines, and finally dropping the reference to Dr. Jack after protesters began frequenting their gigs, the Suicide Machines debuted in their friend's basement, before warming the stage for Boston's the Mighty Mighty Bosstones.

One year later, they were opening for Rancid, and had established themselves as Detroit's ska kingpins, appealing both to the Motor City's punk rock and ska/dance communities. They also began a handful of do-it-yourself tours, linking up with other ska punkers who were fast becoming part of the national underground.

"We're still on the road," laughs Dan Suicide Machine, calling from a pay phone in New Orleans. "But we like being on the road, which is a good thing, since we've been on it for so long."

But that's not where Hollywood's A&R man Julian Raymond ran into them. "I was given a CD copy of their indie record, which was actually them and another band on the same record."

"I heard the CD, and called the manager, and said, 'I think this band is great,' and got on a plane two days after I heard it, and they did a showcase for me in the basement of the guitar player's parents' house," recalls Raymond. "We committed to them on the spot."

And what was it that prompted Raymond to sign the Suicide Machines? "Great songwriting. Period."

—Tom Farrell



DEBORAH A. CARLSON

Gouds Thumb

Label: Critique Records
Manager/Contact: Crazy Management/Missi Callazzo, Jonny Z
Address: P.O. Box 779, New Hope, PA 18938
Phone: 215-862-5411 / Fax 215-862-9470
Band members: Conner, vocals, guitar; Walter Craven, guitar; Jeff Krall, bass; Bernard Willimann, drums.
Type Of Music: Modern Rock
Date Signed: January 31, 1996
A&R Rep: Todd Nichols

Our music is very song-oriented. Lyrics are very important," explains Gouds Thumb's vocalist and guitarist, who goes by the single name of Conner. "I guess it comes from growing up with R.E.M., U2 and the Beatles. It isn't that I got into the music that much, but I loved the writing, and I always wanted to write as far back as I remember."

Conner grew up in Portland, Maine, which is where he met up with drummer Bernard Willimann, when they were barely teenagers. They eventually formed a small bar band, called the Sense, before they both attended Berklee College of Music in Boston. It was there that they hooked up with bassist Jeff Krall, and, by 1994, they had found guitarist Walter Craven to finalize the lineup of Gouds Thumb.

The band toured all over the eastern seaboard, and also recorded some 25 different demos, with two to three songs on each one. They sent them out to labels, and, basically, gave them out to anyone who would take them. As it turns out, some of those people passed it on to others, and the group got their first big gig.

"I don't even know who it was, but someone submitted our demo to Ticketmaster for their Showcase Tour, and we were selected to participate. It was great. They put us up in big hotels, paid all the expenses, and we got to play our music all through New England."

Conner also thinks it was during that tour that their future A&R Rep, Todd Nichols, first saw them. "I remember when we went back to playing gigs on our own, Todd kept showing up."

But it wasn't until another phantom submission occurred that things really started rolling. Someone sent their demo to New Jersey radio station WHTG, and the station went on to play a cut from it.

It was at that point that Jonny Z contacted the band and signed them to Crazy Management. ("After Jonny Z, everything clicked," Conner admits.)

The group was approached by several labels, but finally decided on Critique, because Nichols was with them before the rest of the A&R industry came calling, and he had faithfully followed the band's development.

"Also, at Critique," adds Conner, "we were a priority, not just another name on a roster. They gave us a lot of attention."

—Bernard Baur

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Bernadette McCallion

Contact: Bruce Colfin
212-691-5620
Seeking: Label/Publishing Deal
Type of music: Triple A

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

Comments: A New York-based artist, McCallion has put together an enticing demo, which spotlights songwriting talent, and a voice that conveys a strong personality and point of view, without being overbearing. Unfortunately, the strong opener was followed by lesser material, although "Cry Wolf" contains a haunting edge.



Patricia Zehentmayr

Contact: Artist Hot Line
213-683-3556
Seeking: Label/Publishing Deal
Type of music: Folk/Country

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

Comments: Zehentmayr is a very strong songwriter, who stretches the boundaries of Nashville's contemporary songwriting industry, but her thin vocals failed to match the power of the material. So, while we have reservations about her as a full-fledged artist, publishers would be well advised to check into her catalog for a deal.



Audrey Becker

Contact: Artist Hot Line
313-995-9882
Seeking: Label/Distribution Deal
Type of music: Triple A/Folk

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

Comments: This Michigan-based singer-songwriter has a solid grasp of songwriting structure, although she has a tendency to fall into lyrical clichés ("Putty In Your Hands"). Things got off to an excellent start with "Scarlet Velvet Jacket," but the originality tapered off quite dramatically with the songs that followed.



Sacred Ground

Contact: Artist Hot Line
714-747-0227
Seeking: Label Deal
Type of music: Pop/Rock

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

Comments: Five guys from the current ska capital of Orange County, California, they surprised us with a harmonic pop/rock effort. While there's nothing really wrong here, the songs are more average than not. They are a very skilled band at what they do, although the market for this style of music is questionable today.



Papa-Nata

Contact: Namaste Entertainment
818-727-6626
Seeking: Label/Distribution Deal
Type of music: Ska/Funk

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

Comments: Blending together pop sensibilities with such island influences as reggae and ska, these top-flight musicians groove in a playfully engaging manner. On the other side of the coin, the songs come across as nothing more than nicely structured jams. With better material, they'd really be on to something.



Bygone Dogs

Contact: Artist Hot Line
415-561-9750
Seeking: Label Deal
Type of music: Alt. Rock

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

Comments: Musically, and as a band, these three are very tight. But vocally and lyrically, they suffer. A producer might be able to help these guys, but they still need stronger songs and a more formidable presence behind the microphone. There is also a bit of a scattered direction, in terms of musical focus. More work is needed.



Next

Contact: Artist Hot Line
718-463-6105
Seeking: Label Deal
Type of music: Hard Rock

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

Comments: The playing is your standard Eighties-styled hard rock, but the vocals are buried in the mix, and, as such, they do nothing to lend an identifiable sound to the band. These guys have an attitude, but they seem to be less concerned with their songwriting than anything else. They appear to be capable of much more than this.

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ROCK



ROBBY GORMAN

Boz Scaggs

Seen recently was a tremendous live set by **Boz Scaggs** at the **El Rey Theater**, to celebrate the release of his new album, *Live At Slims*, on **Virgin**. The set that Scaggs and his ten-piece band played was filled with blues standards and Scaggs' hits. This man can still rock a joint after all these years, and he can do it in style. Scaggs manages to be both polished and gut-bucket intense at the same time. And don't worry, he still sings "Lido Shuffle." Look out for a tour to follow.

I also caught **Roy Ashen** at the **Troubadour**, with a roomful of his fans. Ashen brought loads of energy and attitude to the stage. But it was his pure intensity that made the show a must-see. Ashen is a one-man Red Hot Chili Peppers. Cocky, and strutting with in-your-face aggressiveness, Ashen does not just play for your pleasure—he's an irresistible force demanding attention, and he gets it. His funky-rock material would be perfect for dancing, if he didn't mesmerize you with his performance. Even when he slowed it down with his solo ballad of "Another Twisted Love Song," all it did was give a moment to breathe. If you like your shows funky and intense, this is



BENJAMIN BARK

Roy Ashen

the guy to see.

Speaking of extraordinary guitarists, **Eric Johnson** played a sterling set at **Billboard Live**. Using the members of Robben Ford's trio—**Roscoe Beck** on bass, **Tom Brechtlin** on drums and **Steve Barber** on keyboards—Johnson showcased material from his current album, *Venus Isle*, on **Capitol**. His guitar playing is flawless, and this collection is worth the long wait since his last album. Another guitarist, **Jon Butcher**, opened the show with an acoustic set.

The **Ash Grove** recently hosted a benefit for the defense of **Arthur Lee**, former leader of Sixties band **Love**, who is facing a possible three strikes life sentence. While some of the stars did not show up, the ones who did made for a great show, anyway. Fuzz guitar man **Davie Allan**, as well as the various former members of **Love** who played, brought back that psychedelic SoCal groove. The standout performances, though, came from slightly more off-beat sources. **Dave Munoz**, ex-Plimsouls guitarist, premiered his band **Pod**, and dazzled everyone with layer upon layer of avant-garde guitar work. **Baby Lemonade**, easily one of L.A.'s best bands, finished off the show, playing with **Peter Case** and other friends. Lee's last back-up band, **Baby Lemonade** played an incredibly moving version of the **Love** classic "You Set The Scene." If you'd like to contribute to Lee's defense fund, contact the **Ash Grove** at 310-394-7015.

Speaking of benefits, on May 17, **Play Mountain Place**, the West Coast's oldest alternative school, will feature a benefit party and silent auction at the **El Rey Theater**. Among the performers to be featured are **Randee**, of the **Redwoods**, and his **Guitar Army**, the **Bruce Michael Paine Ensemble**, **Duck's Breath Mystery Theater**, **Ian Shoales**, **Dr. Science** and many others. Tickets are \$20 each, and can be reserved by calling 310-712-1643. —**Jon Pepper**

COUNTRY



JANA PENDRAGON

Members of Rio Grande and Billy Tulsa & The Crawdads at Country Star.

Junior Brown played **Buck Owens' Crystal Palace** in Bakersfield, recently, and he shared the stage with his hero, **Red Simpson**. Buck also gifted Junior with one of his famous red, white and blue guitars. Another notable in the audience that night was guitar master **Roy Nichols**. Dedicating a song to Roy, Junior confessed that Mr. Nichols was one of his heroes, too. This was the first time Roy, Red and Buck had been together in a long time.

At the **Carpenter Performing Arts Center** on the campus of Cal State Long Beach, the King of California, **Dave Alvin**, joined a trio of blues greats for an evening of **Blues Unplugged**. Produced by **Gary Chiachi** of **KLON**, the night was an SRO success. Alvin's moments onstage, with "Gatemouth" **Brown** and the elegant **Billy Boy Arnold**, were priceless. Also joining the festivities was **Joe Lewis Walker**.

Short Takes: The **Horse Soldiers** are joining **Roy Rogers**, **Gene Autry** and some other cowboys, in the making of a new cowboy Christmas CD, produced by **Katherine Farley**, on **Scotti Brothers Records**. They also have a new drummer, **Glenn Jost**...**The Trailer Park Casanovas** will be putting out a CD in the next few months—it's about time...**Jimmy Camp** recently shared the stage with the always interesting **John Doe**. Look for Jimmy and his new band—they are hot...**Mark Insley**

joined **Jimmy Muffin**, **Erin McCaffrey**, **Aynee Osborn**, **Jimmy Muffin** and others at the **Troubadour** for a country night. Look for Mark's **Country Town Records CD, Good Country Junk**.

There will be more local talent at the **Crazy Horse** thanks to **Kevin Scott**, who has booked **James Intveld** on May 20, and **Chris Gaffney & the Cold Hard Facts** on May 27th. Scott is interested in music beyond the usual radio slop, and you can contact him by calling 714-549-1512.

Another venue that is finally seeing things our way is the **Country Star Restaurant**. A recent Saturday night saw a top-drawer double-billing of **Billy Tulsa & the Psycho Crawdads** and headliners **Rio Grande**. **Eric Ellis** is the cat in charge, and he can be reached at 818-622-6422. Speaking of **Rio Grande**, they are in the studio recording, and looking forward to more touring. They will be around home doing some dates, and can be found at the **Country Star** on May 17th. If you haven't caught this band in a while, you really need to.

We have had an array of terrific folks visiting us lately, like **Laurie Lewis**, **Kim Richey**, **Jack Ingram**, the **Bad Livers**, **Junior Brown**, **Don Williams** and **BR5-49**. We enjoyed everyone of you and the music you made. Thanks for taking the time to visit the West Coast, and come back again real soon!

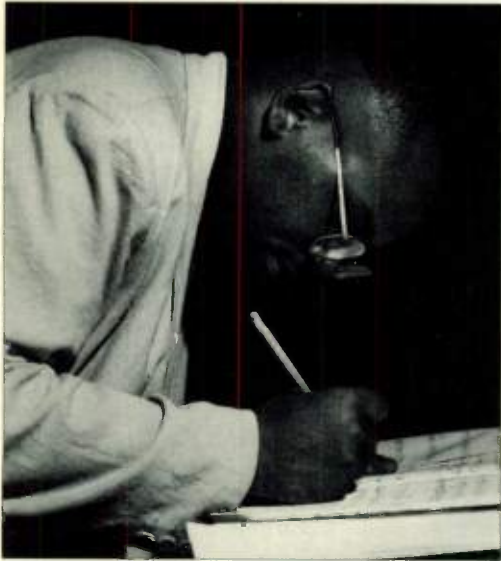
—**Jana Pendragon**



JANA PENDRAGON

Gary Chiachi, "Gatemouth" Brown, Billy Boy Arnold and Dave Alvin

JAZZ



JOHNNY KATZ

Stephen Scott

During the Seventies, flugel-hornist **Chuck Mangione** was one of the most popular performers in jazz; in fact, much of his music successfully crossed over into pop. His attractive sound (based originally in the bop of Dizzy Gillespie) was quite effective, while caressing catchy melodies, including "Feels So Good." Virtually nothing has been heard from Mangione since the mid-Eighties (his last couple of albums for **Columbia** were duds), but he recently returned to the music scene. At the **Jazz Bakery**, Mangione had a reunion with some of his alumni (including fine reed player **Gerry Niewood** and guitarist **Grant Geissman**) and he showed that his brass chops were 80-90 percent back, just wavering a bit on the higher notes. His entrance into the venue was quite memorable—as the band vamped, Mangione kissed every female who had an aisle seat (while being careful to shake the hands of their male companions!). Highlights of the long, and generally rewarding, performance included a Gillespie blues, "Give It All You Got," "Theme



Chuck Mangione

From Children Of Sanchez" (a fine production number) and "Feels So Good."

Altoist **Frank Morgan** became an inspiration to many, when, after 30 years off the jazz scene due to problems with heroin, he returned in prime form in the mid-Eighties, having kicked drugs, and playing brilliantly. Morgan's comeback now seems permanent, but at the **Jazz Bakery**, recently, his solos were much more understandable than his rambling mono-

logues between songs, which bordered on incoherence. Without knowing any details, all one can say is that it must have been a bad night. However, musically, Morgan (who was joined by pianist **George Gaffney**, bassist **Dave Carpenter** and drummer **Dale Alexander**) was in fine form, despite some mixed signals to his sidemen. Best were his mid-tempo run through of "Cherokee," a burning "Night In Tunisia," "Blues In The Closet" and "Caravan."

Stephen Scott, a fine pianist who records for the **Verve** label, also had a recent stint at the **Jazz Bakery**. With the able rhythm assistance of bassist **Chris Thomas** and drummer **Greg Hutchinson**, Scott proved to be a powerful player, with aspects of McCoy Tyner, Ramsey Lewis and Ahmad Jamal (particularly in his use of dynamics) utilized as part of his fresh style. Scott, who seems to enjoy punctuating solemn vamps with surprisingly playful ideas, performed such numbers as his own "Young Confucious" (a tribute to Bud Powell), "What's New" and "Maiden Voyage."

The lineup for the **40th Annual Monterey Jazz Festival** (Sept. 19-21) has been announced, and it is quite impressive. On five stages (just a six-hour drive from L.A.), a countless number of top musicians will be performing, including such headliners as **Sonny Rollins**, **David Sanborn**, **Gerald Wilson**, **Arturo Sandoval**, **Jim Hall**, **Marcus Roberts**, **Jay McShanh**, **Charlie Haden**, **Don Byron**, **Dave Grusin** (playing music from *West Side Story*), **Buddy Guy** and many others. This is one jazz festival that you won't want to live without seeing, so be sure to get your tickets early so you don't miss it!
—**Scott Yanow**

URBAN

Kedar Entertainment, headed up by **Kedar Massenburg**, is certainly stirring up a lot of activity, with the rising success of **Erykah Badu**, whose debut album, *Baduizm*, is selling through the roof. The **Universal**-distributed label has begun laying the groundwork for its next slate of releases. First up is *Timeless*, the solo debut from **Big Bub** (formerly of the group **Today**), slated for release sometime in August. "Need Your Love," the album's first single, due in June, features rap work from **Queen Latifah** and **Heavy D**. Also look for Bub's track, "Zoom," on the upcoming soundtrack for the film *Hoodlum*. Another item to look for from Kedar is the fall release, as yet untitled, from **Chico Debarge**, which is being produced by his brother, **El Debarge**.

Rap superstar **Ice Cube** makes his film directorial debut with the **New Line** feature *The Player's Club*, which is currently being filmed in and around Los Angeles. Cube, who is currently featured in the motion picture *Anaconda*, penned *The Player's Club*, which centers around a woman's struggle to escape from a hostile work environment. Featured actors in the film include actor/comedian **Jamie Foxx**, **Bernie Mac** and comedian **Adele Givens**. In addition to stretching his creative wings as a director, Ice Cube is also flexing some economic and creative muscle by using an all African-American production crew.

En Vogue's Dawn Robinson, who signed a solo deal with **Dr. Dre's Aftermath** label, has left the **Elektra Entertainment** act in



Kedar Massenburg

favor of her solo career.

Commemorating the 50th Anniversary of the founding of the legendary **Chess Records** label, **MCA Records** will launch a year-long series of special CD compilations, featuring the very best of the Chess label's historic blues, rock & roll and R&B catalog.

Pay special attention to *If I Had My Way*, the upcoming release from **Columbia** songstress **Nancy Wilson**. Expect her new project to delve more into R&B music than her previous efforts.

Fast on the heels of their platinum party, held at the **Roxbury**, **LaFace** rap duo **Outkast** partied with **Flavor Unit** family members **Monifah**, **Donell Jones**, **Queen Latifah** and **Monica**, and **LaFace** National Promotion Director **Shanti Das**. The group's current single, "Jazzy Belle," features a special mix from **Babyface**.

—**Gil Robertson**



(L-R): **Monifah**, **Donell Jones**, **La Face Records' Shanti Das**, **Outkast's Big Boi** and **Andre Benjamin**, **Monica** and (kneeling) **Queen Latifah**.



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X-RAY STUDIO



The Max Bangwell Band: Blistering, white hot blues.

The Max Bangwell Band

The Gig
West Los Angeles

Contact: Artist Hot Line: 310-208-4804

The Players: Max Bangwell, vocals, drums; Joe Striles, guitar, vocals; Miles Reed, stand-up bass.

Material: If you're ready for some "get down and party" blues, this is the group for you. Although, for the most part, this is traditional blues in form and content, it's not laid back by any means. Gut bucket blues with a punch, it's blistering and white hot. The band plays a good mix of covers and originals, all with a fresh feel and growing intensity. Bangwell included a few lighter swing numbers, and Striles did a moving song called "Love That Lil' Girl," which brought out the heart and soul of this group.

Musicianship: There are very few people in Bangwell's league. I cannot recall anybody standing up to play the drums harder, and still being able to flash the sticks with the flair that Bangwell did. Both Striles and Reed also showed no mercy to their instruments, playing each note so hard that they must have been using industrial strength strings. When these three play, it's an all-out, take no prisoners style. Bangwell's vocals are rough and heartfelt—perfectly complimenting the passion of the music. He can be funny one minute and threatening the next, but he's always true to the song. Striles was a bit more sensitive, but no less powerful. Reed is a classic bassist, who is probably one of the only bass players who can match Bangwell's intensity. On top of all that, you have Striles' guitar technique, which is not only relentless and unforgiving, but also unforgettable. These guys are the real deal. They don't just play the blues—they feel it, live it, and give it up to you.

Performance: This isn't a performance to be taken lightly. They

don't play the blues, they shove it into your gut. Bangwell has one of the most unique drum styles you will ever see, while Reed and Striles both move into his space onstage, hunker down, and blow you away. When they're all leaning into each other, with hands and fingers flying over their instruments, it's quite simply breathtaking. Your stare is galvanized, your heart is pumping, and you know you're seeing one hell of a show. Bangwell and Striles frequently engage the audience with short stories and comments, and it's in those moments that you can finally take a breath or two. But beware, because when they start playing again, they're gonna take it back away from you.

Summary: I couldn't believe that this band plays regularly at The Gig, and I hadn't ever caught them before. On top his band's performance, Bangwell hosts a jam afterwards that is open to anybody who can play, and wants to follow his act. It's an evening and experience that you won't soon forget. In fact, it's even worth taping *The X-Files* to see them.

—Bernard Baur

Del Harley

The Blue Saloon
North Hollywood

Contact: Artist Hot Line: 818-607-1510

The Players: Del Harley, vocals; Robert Tepper, acoustic guitar; Brad Swanson, drums; Maria Werth, bass; Howard Yearwood, guitar; Tracy Barns, harmony vocals.

Material: Almost all originals, Harley's material is basically country-rock with a little bit of funk thrown in for good measure. However, her songwriting is craftier than your typical country tune. Harley's much more like Melissa Etheridge in her perspective and take on life. Her song "Scene Of The Crime" was

rocking, involved and exceptional. Sometimes sentimental, but never too sweet, she has a knack for touching the truth of a matter, and projecting her feelings into her audience. Another song, "Nashville Blues," was so moving that you truly wanted to comfort her. The depth of her writing reveals life experience, but without being jaded or callous. Harley has obviously found some way to feel the good times and bad times equally, without closing her doors of perception. This open attitude comes across loud and clear in her songs. **Musicianship:** I don't know if this particular crew of musicians always backs her up, since she mentioned that some of them were just sitting in for the evening, but they were all more than adequate. Yearwood was especially outstanding, adding his own flavor to the leads without taking away from Harley's mood. Meanwhile, Tepper appeared to be closest to Harley, interacting and playing off her like an old friend. If, in fact, some of the others were just there for the gig, you couldn't really tell the difference—they were as tight as they needed to be, because it was Harley, herself, who gave the songs life. When Harley is into her song, she's not simply performing, she's reliving it. **Performance:** Harley communicates, not only with her songs, but with her body. She has a cute little kick that punches up a song right when it needs it. And her gestures are so natural and inviting that they help to break down the wall between the stage and the audience, making room for her fans to come to her. Harley is one of the most engrossing performers that I've seen in a long time. She does talk a little between songs, sometimes to set them up; other times, just to acknowledge her audience. She seems to take as much interest in them as they do in her.

Summary: Harley's got a talent that's hard to deny, and her break should be right around the corner. But, if it doesn't happen, she'll probably write a song about it.

—Bernard Baur



Del Harley: An engrossing performer with an undeniable talent.



Holy Bulls: Adrenaline-fueled, accessible rock with an edge.

Holy Bulls
Hollywood Moguls
Hollywood

Contact: Pat Magnarella, Third Rail: 310-729-7308
The Players: Nathan December, vocals; guitar; Phil Jaurigui, guitar; Dave Goerjer, bass; Jeff Serra, drums.

Material: Lead singer/guitarist Nathan December writes well-crafted alternative rock gems, somewhat along the same lines as Paul Westerberg did with the Replacements. Their alcohol and adrenaline-fueled set also harkened back to the energy of the early Replacements. At times, the Holy Bulls bordered on punk, because they were playing so frantically—throughout the set there was a feeling that these guys were barely able to contain themselves from spinning off into the stratosphere. Amidst the blazing guitars and crashing drums, December's songs have vivid imagery, quippy lyrics and lush, gorgeous layers of chords. Songs like "Welcome To Where You Are" and "(Whatever Keeps You Out Of The) Stripper's Dress" belie a sensitivity buried underneath all that gorgeous noise.

Musicianship: The players in Holy Bulls breathe the loud and fast life into the melodic songwriting. They're a tight and hard rocking band, and everyone sings backup in support of December's seasoned voice. Drummer Jeff Serra is central to the band's sound, with his break-neck drumming and frequent backing vocals. Phil Jaurigui on lead guitar and Dave Goerjer on bass

supplement December's rhythm guitar with noisy layers of harmony.

Performance: In keeping with the down-to-earth style of the music, the set had most of the fat trimmed off. Holy Bulls didn't slow the momentum by talking much between songs. There were short, basic song intros. The exception was during the last song. The band played a long intro, while December told a story about his best friend, and roadie, getting a bad performance review from his menial job at a certain chain coffee-shop that's on practically every corner. This is December's attempt to slow things down at the end of the set, but the song careens into their own style of frenetic rock. The crowd at the artsy Hollywood Moguls was on their feet and mesmerized. It was hard not to get drawn in by the band's intensity.
Summary: Apparently Nathan December has been at this music thing for quite some time.

His skill at the art of songwriting shows him to be a veteran. Holy Bulls are accessible, but with a rough quality that will please those who like an edge along with their melodic hooks and visual lyrics. This is a band that is worth checking out. —Amy DeZellar

The Hutchinsons
House of Blues
West Hollywood

Contact: RTG Productions: 615-385-5560
The Players: Jimmy Hutchinson, drums, vocals; Joe Hutchinson, guitar, vocals; Glen Hays, bass, guitar.

Material: This Tennessee band has a sound that brings a slice of middle America to mind. They mix southern rock with power pop—kind of a cross between Sponge and Collective Soul. As such, the Hutchinsons suffer the same prob-

lems as those two bands, in that, on the surface, there's nothing really wrong. Every song is catchy, the bridges, choruses and solos are all in the right place, which is the entire problem. This band is playing stuff that's way too easy for them. It gives a heartless quality to the material. Each song starts off friendly and familiar, then gets too friendly and familiar. "Nobody's Perfect" was a hook-filled song with a refrain of "I let you down," but the song never explains why or how. The song "Elizabethtown" offers interesting snapshots of the bleakness of life in a small community, but then skirts around providing us with a fuller picture.

Musicianship: These guys know what they're doing, and play as a tight, well-rehearsed unit. Joe Hutchinson is an old school guitarist who loves his riffs and solos, and gets the job done. Jimmy Hutchinson, who plays drums and sings lead on most of the tunes, is a bit more dynamic. His intensity on the drums and his impassioned vocals seemed to really reach the audience.

Performance: The most remarkable thing about the Hutchinsons was their versatility. As they are only a three-piece band, they work hard to bring additional sonic elements to each song. Glenn Hays actually switched instruments—going from bass to guitar—during songs. At times, this enhanced the performance, as the Hutchinsons came off as a sweaty, hard working bar band. But certain songs lacked this quality, like their leaden cover of Hendrix's "Manic Depression," which ended their set.

Summary: There's nothing experimental or innovative about The Hutchinsons' sound. Their material lacks a depth of emotion, and there is nothing substantial about the music. However, given today's musical climate, these qualities could be a key to their popularity, as many people do not want to hear challenging, groundbreaking music right now. The Hutchinsons play simple, easy listening pop, but do it with enough passion in their performance. —Jamie Tierney



The Hutchinsons: A cross between Collective Soul and Sponge.

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CLUB REVIEWS



Rob Gumbman

The Malones: Compelling, unplugged R&B.

The Malones LunaPark West Hollywood

Contact: Artist Hot Line: 310-971-3750

The Players: Troy Horne, vocals, guitar; David Noel, lead guitar; Deena Lombardi, bass; Patrick Rousseau, drums; Matheus Szumanski, bongo drums.

Material: The Malones play soulful music with a soft sound. Frontman Troy Horne is the focal point of the band, with his deep and powerful voice, and he sings rather effortlessly. Unlike most R&B singers today, Horne doesn't try to show off his talent by employing vocal gymnastics. The Malones, as a band, can be described as "unplugged R&B." Think Seal. Most of the songs had a nice, mellow, groovy feel. The Malones played a diverse mixture of songs, throwing in a Bill Withers tune, and a flamenco-flavored jam. Lyrically, the band was not terribly strong. Most of the songs were simple love tunes with lyrics like, "I can't see, because you've got a hold on me." and "the lady's blowin' my mind."

Musicianship: Here was another problem at times. On a funky tune, guitarist David Noel really had an opportunity to let his solos rip, but instead chose a much safer and less adventurous path. He needs to fill in the spaces with more color. Similarly, the rest of the band seemed comfortable playing the mellow stuff, but when Horne hit crescendos, they were not really there along with him. They did a version of Jimi Hendrix's "Red House," an incendiary song, that needed to be lit up with more gusto.

Performance: Again, Horne was a compelling performer. It was difficult, though, to understand what he said between songs because his speaking voice was quite soft.

While singing, Horne emoted and brought the audience into the performance. The band, however, was too anonymous. It was not obvious that Horne wanted to be the star of the show, but he was, anyway, by default.

Summary: Despite a number of problems, the Malones have great potential. This multi-racial, multi-gendered band should scream crossover to any industry hound. While the LunaPark audience appreciated their obvious strengths, there is more that needs to shine through. The Malones have the capability to execute wide ranging and compelling material, but right now, they're not all hitting the same note.

—Jamie Tierney

Venus Rising Blue Saloon North Hollywood

Contact: Artist Hot Line: 818-769-2359.

The Players: Trea Patric, vocals, guitar; Sanford Gallent, bass; Glenn Aveni, drums.

Material: This trio plays a very amazing brand of rock—mostly highlighting the vocals of Trea Patric and the drumming of Glenn Aveni. The songs seem to have an ethereal quality about them. Patric's vocals tend to be more the voice as another instrument in the mix, rather than about the lyrics. And, in this case, it worked to the group's advantage. It makes the music that much more striking and mysterious. This is moody, introspective music, that can be used to explore the different emotions that the songs bring to light. The sounds create an interesting tonal quality, almost

like sense memories.

Musicianship: Trea Patric is not only the group's vocalist, but also the guitar player. Patric has an interesting style of playing the guitar, that involves hammering and sliding on the strings, instead of plucking them, which causes another layer to be added to the sonic melange that is being presented. As for her vocals, Patric's voice is good, but could be a bit stronger to override the sonic assault of the rest of the band. Sanford Gallent is a fine bass player, who often, as Jack Bruce did in Cream, has to carry the main melody of the song as Patric goes on harmonic journeys, taking her far from the main motif of the song. Glenn Aveni is a very good drummer, who anchors this band to the floor and prevents the music from floating away. At times, Aveni seems to be hitting as many drums as he can without messing up the beat.

Performance: This band has a lot of solid chemistry. The interplay between Patric and Gallent is very good, with each seeming to anticipate the other, and sensing where the music is going to go. Aveni is also in sync with the other two, sometimes leading, and other times following the lead. These three musicians work as a team to create some interesting music. The waifish Patric does look at times like a good blast from the speakers would knock her over, but she holds her own, and makes sure that the audience has something to look at.

Summary: This music may not be everyone's cup of tea, but for those who enjoy it, it is very interesting. This is a group that is still in the process of establishing its identity, but they have a good start, and with some more work, could definitely become a musical force to be reckoned with. Only time will tell whether or not they will reach that goal.

—Jon Pepper



BENJAMIN BAIR

Venus Rising: Moody, introspective music that is striking.

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

PRO PLAYERS



ODDS & ENDS

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

ODDS & ENDS



DISPLAY ADS

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

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



EQUIPMENT

1. HOME ELECTRONICS

•DOD15-band graphic eq... \$70. Andy 818-757-0542.

2. PAs & AMPS

•FACOUS bass amp, 125 rms pwr, cab w/1 15" JBL spkr, \$400. 818-990-2328.

3. RECORDING EQUIPMENT

•Foslex D-16, 16 track recorder, 16 mds, xint cond, \$1,499. 818-709-0936.

4. MUSIC ACCESSORIES

•2 custom made 5way loud spkrs w/polishd aln finish, eor 300 watts ea. Must see/hear to apprec. \$950. Amir 818-757-2007.

EQUIPMENT

to freq response. \$295. Marshl bass cab w/xtra drivr, \$80. swedebass@earthlink.net. 818-563-2787.

5. GUITARS

•1975 Fender Strat. blk/maple. \$750. 1981 Paul custom, maple/gld. \$850. 1975 Paul custom, tobacco sunburst. \$875. Harpstone acoustic. \$350. 714-847-1470.

6. BASS GUITARS

•1970 Hagstrom bass, Les Paul style. Blk, solid mahogany body/neck, gd cond, all orig w/gig bag. \$375 obo. Phil 310-798-5461.

8. KEYBOARDS

•Do you have strap... midi keybrd controlr gathering dust? Get quick cash for Lynx, Casio A21 only. 818-753-5635.

MUSICIANS AVAILABLE

•Wntd, Roland CK100, KC300, KC500 keybrd amps in very gd to xint org cond. JV 310-392-9802.

10. DRUMS/PERCUSSION

•Linn 9000 drum machn w/sampling & lrg collectn of xtra percussn & drum snds on 20 3.5 floppys. Perfect cond. sacrifice. \$885. 818-763-3007.

11. COMPUTERS/SOFTWARE/ETC.

•Mac Performa 600, like new, \$1,200 firm. DJ 818-705-8371.

12. TRADES/FREEBIES/ETC.

•'35 GMC tour bus, motor coach, 4104 diesel, 671 perfect for band. Storage, kitchen, shower, blender, generatr, custom paint. Sacrific \$26,000. 805-965-3747.

13. GUITARISTS AVAILABLE

•All guit w/vocs avail. Wah wah tremelo, eg:hoplex. Exp stage, studi, tour. 818-341-0850.

Center Stage REHEARSAL STUDIO Former BR Location, 10 & 405 FWY Close Extra Clean Rooms! New Professional PA's with Monitors. Central AC, Mirrors, Carpet, Storage, Parking, Concessions Discounts For: Referrals and 12+ hours \$5/Hr Drummer Specials \$ GREAT RATES \$7-\$13/Hr "A CUT ABOVE..." 310-202-STGE or 310-202-7843

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MUSICIANS AVAILABLE

•Exp pro for paid sessns, demos, tours etc. Hvy, jazz, alt, funky, metal, R&B, pop, blues. No cntry. Kevin 213-465-4615.

•Guit avail for working sits, 12 yrs exp, all styles. George 714-957-2802, pgr 310-960-6793.

•Jazz/progress/vimpro guit avail for projcs, gigging, collab. Strong expmstn skills. Pro at & chps. Intl in anything adventures &/or lucraty. Derek 310-799-1685.

•Top 40 modern rock guit avail for working band. Pro w/no hangups. Full spectrum dance, alt, modern rock, disco to reggae 60+ songs. Frank 310-578-6507.

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MUSICIANS AVAILABLE

Dedicated, exp & versatil drmr avail for orig band. Bob 818-760-4425. Drmr & guit avail to join/form hvy groove w/instrifl flair. 818-501-4414. Drmr avail for recrdg sessns, touring, club gigs, demos, shows. Pop, R&B, rock, jazz. Paid site only. Product & singr welcome. 818-789-8342. Drmr avail, hvy in pocket w/soul & showmshp. Copy & orig bands welcome. Duane 818-709-5503. Drmr lngk to form/join 3 or 4-pc band. Infl Veruca Salt, Catherine Wheel, Cranberries, Pixies, Bush, Oasis, under 28 pts. 818-916-4811. Drmr, 25, new to area, much exp stage/studio, lngk for any music stl. Serious only. Endorsed. Mark 818-795-2491. Drmr/percussn&programr, all styles, avail for paid gigs, studio. Berkeley grad & N. Texas, masters. Chip 818-843-1973. Electric drmr sks pro futuristic electric dance tech pop unit. 310-399-6831. Ex Concrete Blond drmr, now avail for maj label recrdg & touring acts only. 213-874-8441. Ex-Berkeley rock blues jazz funk, avail for live/studio. Credits. Doug 310-556-6152 pgr.

MUSICIANS AVAILABLE

Great drmr, formly w/Chaka Chan, Eric Gale, Eddie Harris. Avail for studio/recrdg. Peter 714-890-0828. Have chops, exp, pro equip. Infl Beasties, Janes. Seber progrm only call. Eric pgr 310-239-0962. Pro drmr lngk for ska band. Must be great. 818-597-9221. Pro drmr/percussn&st compsr/recrdng artist sks steady emplmt. 15 yrs exp. Free to travel. Pref recrdg sessns, jazz, latin, Brazil, world beat, top 40, wave. 702-233-3865. Pwrhouse pro drmr w/20 yrs tour/concert exp, dbl kick acous set, dbl kick Roland TDE7K elect set. All styles, avail for gigs, tours. Prvs only. Steve 818-981-0545. Singr/sngwrtr ndd for open sngwrtr spotlite at Burbank coffee house. All styles, solos/duos, 15 min sets. George 818-843-5707, x6. Veteran drmr avail. Xceptnl groove plyr sks ultimt groove band w/outstndng bass & horns. Total pros only. Pete 213-464-6257. Well roundd drmr sks proj w/funk, hiphop, jazz infl. 70s Miles, Chem Bros, JB. Dependbl, pro, clicks, seqncr, readng, pros only. Stuart 818-990-6781.

MUSICIANS AVAILABLE

18. HORN/WIND PLAYERS AVAIL.

Sax plyr avail for studio work, demos, all styles, also for horn sectn arrangements. Rick 818-845-9318. Tenor sax plyr avail for paid gigs & seasn jobs. Great skill & stage presnc. Anna 213-960-5123.

19. SPECIALTIES AVAILABLE

ACANALAR, rock en espanol band! All orig songs, email or page for demo. Raiz De La Luna [gallagos@worldnet.att.net, 310-298-4681]. Band w/organic edge snd. Sks distributn/cable shows. Jovan 818-846-9178. DJ lngk to collab w/other musicsn for live/studio work. Sample, break beat expert. Rock 213-506-7358, 213-934-2680.

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MUSICIANS AVAILABLE

employ 15 yrs exp. Free to travel. Pref recrdg sessns. Jazz, latin, Brazil, World Wave, top 40. 702-233-3865. Veteran drmr lngk for band w/outstndng bass & horns for ultimt groove dance make/move band. Total pros only. Pete 213-464-6257.

20. VOCALISTS AVAILABLE

23 yr old tenor avail for recrdg sessns, concerts, bckgrnd or front. Eng/Spain. Styles prof. Madonna, Babyface, MJ, Jackson, DiFoster, Shemm 213-390-7780. 31 yrs, fierce absolute crucial spirit/focus/purpose, bold fortitude, intrepid quest for truth, enlightn, transcend, no religion. U2, Dead/Dance, PJ, Jam. Daniel 213-462-3583. 70s fanatic lngk for band w/italn & image. Zep, Humble, Stones etc. 213-980-7891. Ambitious attractv, talentd singr/sngwrtr skng hot producr/collab. Dance/pop style, seductv grooves. Sade meets D/Summers. Ready to get signd. Gina 310-278-8001. Bass & drmr w/bckng vox wntd for instab rock band. Craftsmshp, meets spontaneity. Delicate to dealing. Christn. altitca. desiribl. Joe 818-775-0980, dscowan@hac.usc.edu. Bluesy rocking R&B voc w/lntr rhythmic feel & own matrx sks only pro musicsn/band for serious collab. Chris 818-787-3709.

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Entry male voc w/range, pwr, emotn. 15 yrs exp. studio/live. Vince Gill, Brian White, Collin Ray. Brad 818-951-3782.

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MUSICIANS AVAILABLE

-Ex-Melices sing/guit lking for bass & guit for new band. Infi Pixies. Replacements, Beck, Dan 213-960-8883.
-Fem alt/pop voc/guit lking for musicians to collab & perform with. Infi Alison Moyet, Alanis, J/Joplin, Harley 310-390-9031, fannyhxx@earthlink.net
-Fem bckup singer lking for live work & studio. 213-463-8820.
-Fem sing/sngwrtr, creatv, deep, sncls Brit. Lking for rock band. Ruth 310-572-9932.
-Fem voc/lyncr sing/sngwrtr or band to write, record, Infi Garbage, Cranberries, new Sheryl, groove of blues edge ok. Serious, pros only. 818-754-2430.
-Fem voc/sngwrtr lking for writing partnr w/studio, skills, vision, integrity. Incognito, D/Hathaway, R/Farrelle, G/Duke, P/Hyman. Lets create next level. 213-876-7626.
-Fem/male sing/sngwrtr lking for producer w/studio access, may recd labels int. All, spritll, 310-281-7174.
-Financed singr srching for U2ish style band, old/new. Call or send info to Beau Killeit, 260 N Orange Grove Ave #1, LA, CA 90036. 818-973-2260.
-Girls lking for band. Chem Bros/Sneaker Pimps. Boys/girls welcome. Yicky, 213-962-8104, Eve 213-467-4764.
-HI tenor trtmntr, range pwr ala Lou Graham, Brad Deel, Jon Anderson. No flakes, no drugs. Curtis 310-318-0457.
-Hypnotic voc w/soul, 20s, sxs pro orig sil w/dynamic intensity, beauty, beast. No metal. Alex 310-209-1890.
-I swear they're out there. Fem voc/lyncr sxs band/plyrs, onigs, Sheryl, J/Oborne Goals, recrdng, touring, maj label. Very strong exp sngwrtrs only, pls. 818-508-9857.
-Lead sing/sngwrtr sxs rock band w/multipl inft. Versatt & orig, 310-289-3294.
-Lead voc, fem w/male style vocs, exp in touring, sngwrtrng, recrdng Tyler 213-651-1954.
-Male lead voc, world class talent, xtremly pwrfl. Infi G/Allman, Jack Bruce, early Free. Also avail for demos. Nathan 818-243-2696.
-Male pop singr avail for demos & other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign lang. G/Michael snclatlike 213-876-3703.
-Male sing/sngwrtr sxs musicians/sngwrtr/producer. Maxwell, Sade, Jamiroquai w/trhipop, electrca twist, 213-650-3752.
-Male voc avail for demo sessns. Cntry, pop, AC. Very hi range. Read &/or hear til Exp life & sessn singr. 909-931-9549, pgr 909-449-9529.

MUSICIANS AVAILABLE

-Male voc, model w/tenor like G/Michael & degree in music, lking for bckgrnd work w/sngnd grp or paid gigs. Clark 818-788-4884.
-Musician/sngwrtr sxs lem lyricist for sngwrting team in Hollywood. No drugs. Anthony 213-467-2174, Room 307.
-Otis Redding, Wilson Pickett, Mick Jagger. Skng lunky 70s shrt R&B super grp. Image, soul, roots. Daniel 213-461-5901.
-Pro fem voc avail for sessns, demos, jingles. Wide dynamic range, very flexibl. Also int in serious band proj. Etheridge, Joplin, Maniacs, Stacy 213-882-8322.
-Pro tenor voc, very versatl, avail for demos, gigs, projs. Lead/bckup. JR 818-984-2146.
-Pro voc/sngwrtr/lyncr lking for estab orig commrcal rock band. Perfrmng & recrdng exp. Infi Plant, McCartney, Townsend, Perry, Anderson, Mercury. Robert 714-937-5424.
-Pwrfl male baritr/C-tenor, 37, talentd w/some exp, sxs other sane musicians. Any style but HR considr. Serious about rehrst, Dimples Sundays 8-10pm, 818-760-1717.
-Pwrfl, soft, bluesy fem voc lking to formjvn band w/2 lead vocs. Style SR/Vaughn, K/WShepard. Mercy 818-885-6546.
-Serious fem voc/lyncr sxs creatv industril aggressv dance psychedic rock band. Into Rage, NIN, Wht Zombi, Garbage, Ruby. Have equip/agent. Pauette 213-658-7518.
-Sidney, R&B singr, avail for demo projs. Style Brandy, Alea. Dwight 213-465-9595.
-Singr avail for recrdng &/or touring act. Lots of exp, presnc. Great rock/alt voc. Pros only. Jimmy 213-461-8220.
-Singr/guit lking for bass & guit for new band. Infi Pixies, Replacmnts, Beck. 213-960-8883.
-Singr/guit plyr/sngwrtr lking for Eng pop rockily lking members to perform my tunes. INXS, Prince. 818-761-3306.
-Singr/guit sxs drmr & bass for progressv alt onigs. 818-353-6787.
-Singr/guit/sngwrtr lking to collab w/anybody who knows how to work w/computrs. Obase sampling mach. Infi Rage, Madonna, Soul Coughing, Prince, No Doubt. 818-960-6878.
-Skng guit/voc to collab on Beatles matrl for small gigs, recrdngs. 714-899-1355.
-Tenor range soulful voc sxs punk style band w/light rhythms & surf gults, 90s edge for gigs & recrdngs. Infi anything insprtnl. 818-986-3431.
-Voc in Henly/Eiton mode sxs pro proj for live/studio work. Lead/bckgrnd, vocs-both. Mark 818-787-2599, Grammywrr@aol.com

MUSICIANS WANTED

-Voc lking to form grp w/soul singrs, blk/wht. Style of Temptations, Chlites, Oakridge Boys for Vegas act. 213-294-0621.
-Voc/guit/bass/sngwrtr avail to join/form Intellgnt open mindd creatv dedicatd band. Infi punk, metal, gothic, industril, alt & more. Tony 818-446-2521.
-Voc/lyncr/sngwrtr sxs dark plyrs. Infi Peter Murphy, Cave, Cabarel Voltare, Crowley, Wyk 310-399-4649.
-What do U2, Zep, Steely Dan, AIC, Beatles have in common? Hint: more than just great songs. Know the answer, call Paul 213-467-5413.
-Xceptnl, 4-6ctv+ range, master improv, clear, sensuous, haunting vox, alt, modern rock, jazz, world, dance, pop. Paired gigs only. StudioHour, 213-668-2453.
-Yng, talentd, energetic fem singr/sngwrtr sxs recrd deal or band. Confdnt & serious, alt, melodc, catchy style. Have demo. 310-581-0870.

MUSICIANS WANTED

hiphop/jungle noise guit. Lking for fem/male singr/sngwrtr partnr. 213-661-0482.
-An exp performr w/richness of strong R&B voc qual wrld to front melodic HR band. Can you hang? Clayton 818-761-2877.
-Band w/hvy groove sxs aggress, angry voc w/melodic style. Into Tool, Deftones, Orange, 9 Millimeter. Jason 213-466-4759.

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A singr for band w/iproductn deal & CD. Dark hvy alt style. 213-595-4870.
Abnormal, voc god ndd by band that refuses to be defined. D/Theatre meets Faith+More, parties w/Beatles. Mace 818-696-1881.
Amateur blk fem voc. 21-25, wrld for R&B ballad, reggae hiphop fem grp. May recrd label. Owen 818-240-4670.
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1-800-708-6225
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Bkgnd gm w/dance abll wrtd for showcng & video prj. Great exposure. Dance/pop style, must be able to perform. Gina 310-278-8001.
Bjork/Garbage/Amos/Lennox lead for SF Bay innovatv electrnca/pop studio prj. \$700K studio, plainm ambn. Stylish, seductvly Intelligent. poetic, unnhbitd. Reloc nec. 415-948-7445. www.srius.com/~sleestak
Blk fem singr wrtd for Motown show, 60s snd 26-31. Must be able to harmz. 213-856-8949.
Buesy soull/poetic voc/lyncist sought by guit/wrtr w/studio. credits. Dylan J/Morrison, V/Morrison, Bowie, Ronson. 313-656-3878.
CYRANO, funky all/pop, lkng for awesome fem bkng voc. See & hear the grp at http://www.1stnetusa.com/~cyrano, 818-608-1754.
Estab all rock band from Portland, OR w/CD, moving to LA, sks pwrfl male/fem voc. 503-227-3987.
Exp yet yng male for funky triphop prj w/strng tracks & studio. 310-559-7526.
Fem singr wrtd for alt/ndstrl band w/songs, gigs, label int. Vlsaryny wrtd, hvy drk image. Garbage meets M/Manson. Serious only. 213-368-6169.
Fem singr wrtd for working cover band to sing songs by No Doubt, Alanis etc. Lm sgd 818-366-4372.
Fem singr wrtd. Intl Redhouse Painters, Coteaux Twins. 310-399-2408.

MUSICIANS WANTED

Fem voc ndd for alt, aggress, industrl dance type thng. Unique talent w/energy for serious prj. 818-384-1725. bradnet@spitzlari.com
Fem voc w/ptr all wrtd to join band & collab on sngrwrng. Reggr ggs. Portishd, Garbage, C/Blonde & Collectv Soul Intl. Lloyd 310-840-8209.
Fem voc wrtd for serious prj. We have mtd studio. Alt rock/electrnca/groove music. Strong voca/lyncist w/mage. Steven 310-453-2348.
Fem voc/sngwrtr skng co-wrtr/lnstrumntist to write pop songs for showcngr/label deal. Style J/Osborne, have rehrsl spc. No hired guns pls. 213-258-0329.
Funky voc frtmn wrtd for org funk, soul, R&B ensemble. Pro mind, talent, exp. No hobbyists. Can you meet our muscl standards? 310-839-2702.
Gult plyr skng voc for demoposs band in HR blues based style. Must have blues edge feel. 213-993-8695.
Gult, 34, sks basa, drums, vocs. Music from hvy to progress to melodic. Goals, rechrng, gngs, mktg of CD. Poss form indie label. 714-842-7322.
Incurable iconoclast sks maleable singr-stuff. Garbage, Porno, NIN, Zep, Floyd, Bjork. Top-drawr prj sks true talent. Rick 213-469-6748.
Jim Morrison wrtd for Doors tribute band. Xact replicatn of music, act, look. Blngs & payng ggs. 818-347-4928.
Keybrd/sngwrtr lkr for HR metal muscn, male/fem. Will reloc. For info: Lance, 2150 S. Ingram Mill Rd #832, Springfield, MO 65804.
Lead fem voc ndd to put woman's touch on my org songs. Cranberries meets Clapton kind of thing. Tim 714-645-5408.
Lkng for fem voc w/gd looks, gd voc abl, overall entertn, asap. Race doesn't matter. 310-672-4288.
Lng blk hair/taoodeo guit plyr w/CD credits, plys Paul/Marsh, skng real muscn or band Intl Cuit, LA Guns, Elk Crows, Allmans. Serious only. 213-464-8128.
Male/fem lead voc wrtd for R&B dance band. 818-774-0836.

MUSICIANS WANTED

Orig hvy expermtl full band lkng for frtmn w/personality. Styles Slayer to Morphine & all in betwn. John 818-996-3406.
Orig rock band skng pro lead singr. Our roots are in 80s. Have strong bckng vocs to accent the right frtmn. Lv mgd 909-889-4262.
Orig upbeat all pop band nds talentd singr to put melody/lyrics to our music. Must have great vox, be responsbl. Dave 818-708-9171.
Rhythm guit sks singr to help form band, 60s garage/pop meets 90s noise/pop. music must make bodies move. Sayne 818-794-8143.
Sngnd guit w/mgmt sks vlsaryny singr under 30. Intl Banshees, Korn, Porno, Funkadisc, Bowie, Rage, NIN. 310-551-0904.
Sngnr ndd, non-muscn pref, harp ok. Must hate all new music. Old school shuck & jive, singr in key, universal rock. Matty 213-960-7925.
Sngnr wrtd for band. Drk hvy all style. Have own rechrng studio & rehrsl spc. 213-654-9793.
Sngnr/wrtr ndd for new band. Nd someone who knows where its at. Matt 213-851-0601.
Sngsr serious attractv sexy fem voc, able to harmz, int in formng fem grp. Have concept, cornex, backing. 818-908-0075.
SMOKE is lkng for fem lead singr. Portishd, Concrnt Blvd, Garbage, Collectv Soul Intl. No divas pls. Lloyd 310-840-8209.
So where's the singr w/some fmg nuts who do more than yell & want to rule world. Dynamic, diverse & aggressv. Male, 20s. 818-901-7102.
Solo artist sks blk fem bkgndr singr, in 20s, for bckup band. Must have strong R&B, gospel & jazz Intl. Pesc 213-994-5545.
Top 40 cover band auding vocs. Must play keybrd w/samples. Reggae, modern rock, more reggae, some disco, even more reggae. Frank 310-578-6507.
Voc into Miles, Bungle, PJ, Boingo, Sndgardn, XTC, James, JB, Seal, Aretha, Belew, Wonder, Tool, Holiday, Glover, Spearhd, Fishbone, P/Glass, Bjork. 818-342-6078.
Voc ndd by light, energetic, alt pop band. Must have great vox, stage presnc, transp, lync/meody abil. into KROQ, Y107. Craig 818-567-0707.

MUSICIANS WANTED

Voc wrtd for band w/fresh new snd, hi energy, full of groove, 70s meets 90s, vry diverse, aggressv, laid back, moody. Pgr 213-360-6584.
Voc wrtd for estab aggressv, progressv, art, crunch pop band w/song & ggs. Must be a pro & play some guit or keybrds. Jeff 213-465-2589.
Voc wrtd for Iron Maiden tribute prj. 818-769-0328.
Voc wrtd for org progressv rock, HM band Intl D/Theatre, Rush, Ozzy, Metallica, Scorpions. Greg 213-722-3965.
Voc wrtd, atmospnc, dark vibe. Nd great vocs, lyrics, melody. Gd & sances. Muscn only pls. Morrissey, Gahan, Bono. Louie 310-688-8223.
Voc/wrtrtmn wrtd for hvy rockn med band w/all. Alt org, Hlywd locatn, band age is mid 20s. Intl Aero, Zep, G&R, Motley. 213-368-6537.
Wallin blues big rock voc wrtd for elec/acous blues rock band. 15 tunes in the can. Nd lyrics. Allmans, Zep, Clapton. Jinx 213-782-3905.
WIND OF CHANGE sks singr/sngwrtr that's open mindd, versatl, pwrfl. Intl Halford, Mercury, Tate, Perry. 818-891-0141.
Workng a capella grp sks fem alt. Shd have sense of rhythm, harmoniz, performng in grp environ. Audns by appt. Dan 213-953-8819.

22. GUITARISTS WANTED

2nd guit ndd for new band w/maj label int. Must be a multi-instrumnt plyr. Deadly serious/able to take directn. 818-752-0885.
2nd guit, classic rock roots for modern rock melodic band. Well known, hrd working band, top mgmt & int to break band. Marie 310-798-8294.
Acous guit wrtd by male singr to collab & re-vamp covers, play live, you get \$5 from paid gigs. Rant, Eagies, Flieshd Iron 213-957-4957.
Acous rhythm guit wrtd for classic rock type band. Have shows, lthp, pro equip, image, talent, songs. Origs only, no pay. 213-526-2979.
Awesome all org urban R&B band w/maj payng ggs sks w/alt class pro guit plyr. Age 20-30. P-funk funky. Will 310-836-0803.
Bass formng band sks guit into Fun Lovin' Criminals, Beasties, Rage, Tool, Garbage, Luscious Jackson, Santana. Chuck 818-762-9652.
BRASIA lkng for HR guit, Intl Rush, Santana, Halen, Sponge, Robert 213-773-5063.
Chops, exp, pro equip, Intl Beasties, James, Sober prgrm only call. Eric pgr 310-239-6962.
Chord mstr w/xtrm rhythmic finesse, ear for placemnt & fx to texture bass grooves, voc melodies for 1 guit band. Brit & funk Intl. Chad 818-318-5487.
Fem guit wrtd for estab all fem metal band w/mgmt & ggs pendng. 213-467-5137.
Fem rock pro guit plyr wrtd, any race, no flakes, drinkrs, druggs or obese to rechr & shop deal w/voc/sngwrtr. Many contax. 213-660-1994.
Financd singr srching for U2ish style band, old/new rock or sand into to Beat/Killat, 350 N. Orange Grove Ave #1, LA, CA 90036. 818-973-2260.
Guit w/harmonys for cntry & variety 3+1 lounge casino band. Chuck 818-784-1830.
Guit wrtd by hvy & expermtl band Intl Cure, Tool, Tricky, Sepultura. 818-382-2813.
Guit wrtd by rhythm acctn to join/form melodic atmospnc prj. Nd great rhythm, creatvity, lnc, elec/acous. Johnny Marr, The Edge. Louie 310-768-8223.

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- Guit wntd by sing/wngwrtr for band. Must have arranging skills, play w/groove, time & feel. Variety of styles, learn ptyr only 213-462-7465.
-Guit wntd for cutting edge experimntl groove driven rock prj. Must be open mind, creatv, on the edge. 310-823-7033.
-Guit wntd for fem melodic alt band. Commitmt & pro a must. No drugs/alcohol. Monica 310-643-1173.
-Guit wntd to join bass, voc, drums w/labell int to play matrl. Pros only Claudio 818-905-4506.
-Guit wntd to play w/fem voc, guit, cellist & percussionist in alt band. COORD All orig matrl. Pls call. Alan 818-760-1417.
-Guit wntd, no egos, for cool fem artist. Infl. Sheryl, Fiona, Melissa etc. Immed showcases & recrdng. Dave 714-589-0596.
-Guit wntd, vocs a plus for dark sultry hypntc fem trntd psalob band 213-878-6971.
-Guit/wngwrtr to write w/fem voc/lyricist & form band. Hi intensly melodic rock, Serious, unpretentious, focused. Edmanep Sndgrdn, Tonic, Radioid, Live. 213-461-3025.
-HONEYBONE ska aggressv lead/rhythm guit ptyr w/groove. Funk infl. Must be dedicatd, open to collab, ready to go. Just rd you. 213-661-2971.
-Hvy polyrthmic guit w/casilla, origntly & pro gear to complt strong rhythmicly mudd blend. Infl. Korn, Tool, Snot, Spank. No Bull discogr. Erik 213-307-4440.
-Industri guit nowl int inc Frontline, Ministry & local LA scene. No habits. Tim 818-831-1964, gipr@ioco.com.
-Lead guit nrd for fem trntd orig alt band. Have mgr, recrd int. All pro, no tudes, serious only, this band rocks. 818-908-0014.
-Lead guit nrd for working top 40, rock/R&B band. Vocs hllful. Scott 310-308-7738.
-Lead guit sought by Journey tribute band. Must sing hi tenor, backp voc, have pro gear/transpo. Retrse in OC. 562-425-3551.
-Lead guit w/bcking voc abll wntd for SanFran alt pop grp w/maj labell int immed. Already getting airplay. Serious only. 408-738-0811.
-Lead guit wntd for band prj. Snds rangng from early Blondie disco to vry ambient mood. 213-856-8927.
-Lead guit wntd to complt rock band. 23-26 only. Have songs, demo, rehral spc. 310-712-2690.
-Lead guit/bcking voc wntd, male/fem, for acous rock/alt prj w/emphsis on cello ptyr in band as well. 818-341-8423.
-Lead/rhythm guit wntd by band w/fem singr. All orig songs, melodic acous to HR. Rehral spc, demo w/produsr. Serious & vocs a plus. 818-380-7108.

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-Lking for a dedicatd guit ptyr w/great chops & great gear to complt Candlebox type band. Paul 818-508-1359 w/msg.
-Lking for guit w/psychedic tendencies, own unique trip to start prj. 213-465-4211.
-Male voc w/vry distinctv vox & killr HR songs nds guit, over 25, w/warm melodic snd. Must have demo/gd equip. Carmelo 310-839-9726.
-OPAL lking for drms. Good dynamics, some abll to read basic charts, Jazz/blues/classic/rock style nnd. Has own transp/gear. 213-939-4110.
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-Rhythm guit wntd for estab orig band w/CD, gigs, college radio airplay. See our website 1st http://home.earthlink.net/~happydeathm/. Paul. 818-796-1455.
-Richard Perry Fenders nnd. Signd band now touring. Demo to: PO Box 12204, Marina Del Rey, CA 90295.
-Rotten Rod aka rotten guit. Punk metal orig gignng band. 310-864-2313.
-Sngwrtr & voc. skng bckup musispn. Guit, drmr, bass ptyr nrd for demo prj. Pete 818-904-1740.
-Stones, Blk Crowes, Beatles type R&R band. 2nd guit ptyr nrd. Infl K/Richard, R/Wood, C/Mayfield. B/Wornack. 25-27. 213-660-6714.
-THE YOUNG THORNS sk guit w/great right hand, love for 60s soul, Stones & hunger to be somebody. Ron or Cisco 310-514-9494, 310-324-5795.
-TRANSULTRA ska 2nd guit. Infl Tool, Clutch, Helmet, Downset. 213-205-8499.
-Waitin bluesy guit wntd for elec/acous 2-guit blues rock band. Pentatonic monsr. SRV, Allmans, Page, King. 15 tunes in the can. Jim 213-782-3905.
-Wntd, guit for blues & R&B band, reads pref, will swap for chops, for sitcom & related indie party work. Mark 818-949-9420.
-Wntd, keybrd ptyr & lead guit for cntry & top 40 traveling band. 760-769-4549.
-Yngwie, Helloween, D/Theatre style chrdtr to form band w/scoremn 4-ocvt frman. No alt freaks. Jason 818-332-4448.

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-A bass desir to create stylishly unique, dynamy orig pwr trio. Taint to make \$\$ while explorng sonic realm. Sean 818-906-7132.
-A1 bass who sings & wnts to commit. Will play grove of-entrd roots rock to Mother Hips, Wilco, Wide/Panic, Allmans. Scott 310-837-6206.
-A1 ace ptyr wntd by keybrdtr/sngtr/sngwrtr for gigs, recrdng. Harmony vocs a plus. Pop rock McCartney style. Want success call. Jeremy 213-258-4211.
-A1 alt band lking for bass ptyr. Good level & commitmt. Bush. U2. Blur. Lv msg 310-371-7308.

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- A1 alt bass wntd. Adam Clayton, Flea, where are you? Blk or wht. Tour, gigs, recrdng. U2, Bowie, Porno. 818-753-0731.
-A1 bass nrd for orig studio album & formatn of band. Must be creatv, versatl, melodic & serious. Gabriel 310-854-2005.
-A1t pop band w/fem singr nds bass ptyr. Must play w/pick. Band has maj labell int & develop deal. 213-851-1680.
-Band cur recrdng debut CD nds gft'd bass ptyr for trackng & subseqnt touring. Have game plan, have songs. Voc & guit abll a plus. 818-241-4455.

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Bass & guit plyr w/nd, working alt funk band w/paying ggs. LA area. Mgmt, publishing. Richard 310-837-8447
Bass w/nd for new band w/maj label int. Must be fan-tastic/natrl song orient plyr. Deadly serious/able to take directn. 818-752-0885
Bass ndd to complt past post modern neo-romantic band. Infll Bowie, Smiths, Cocteau Twins, Teardrop Explodes, etc. Serious only. 213957-4320
Bass plyr & dmr w/nd for bar band. Novelty blues rock ZZTop & Zep meet Mony Python. Doug 310-476-3497
Bass plyr & lead guit ndd for upcoming forming hrd core punk metal band infll Suicidal Tend, Sick/Ail, Slayars. Serious into this music. 213-387-9569
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Bass plyr w/nd by band SanGab, Pomona area. Infll Radiohead, Vervepeps, My/Valentine, Failure, Sonic Yth, Pavement, Nirvana. Pgr 800-753-8888 X1454279
Bass plyr w/nd by rhythm guitar/sngwr to form band. Talent, dedicatd a must. All orig. Infll Porcu, Sngdgrn, NIN. 213-202-8434
Bass plyr w/nd for band proj. Snds ranging from early Blndie disco to very ambient mood. 213-856-8927
Bass plyr w/nd for fem melodic alt band. Pro & committ-nt a must. No drugs/alcohol. Monica 310-643-1173
Bass plyr w/nd for uptempo punk alt rcdng proj w/ht potentl. Totally together. 818-891-3671
Bass plyr w/nd to complt rock band. 23-26 only. Have songs, demo, rehearsal spc. 310-712-2690

MUSICIANS WANTED

Bass w/bckng vox w/nd for versatl, dynamic rock band. You have style, maturity, imaginatn. We have spc, demo, centax, CD comng. Christn ethics desabl. 818-775-0980
Bass w/nd by band w/organic edge. Ind. Video/gigs, pro att, open mindd. Infll NIN, Floyd. Jovan 818-846-9178
Bass w/nd by singr/sngwr for band. Must have arranging sklls, play w/groove, time & feel. Variety of styles, team plyrs only. 213-462-7465
Bass w/nd by voc/guit/bass/sngwr to form intellgnt gen mndd creatv dedicatd punk, metal, gothic, industril, alt amalgamnt. Tony 818-446-2521
Bass w/nd for band w/fresh new snd, hi energy, full of groove. 70s meets 90s, very diverse, aggress, laid back, moody. Pgr 213-360-6584
Bass w/nd for GABBA GABBA HAY tribute to Ramones. Must be able to sing DD songs. 213-532-5787
Bass w/nd for immed rcdng proj. Fem voc, style Cranberrys, Tori Amos, Paul or Alisa 213-436-0351
Bass w/nd for INXS, Prince type dancbl music. Songs already wrtn. Eng pop rockbl image. 818-761-3306
Bass w/nd for orig progressv rock, HM band. Infll D/Theatre, Rush, Ozzy, Metallica, Scorpions. Greg 213-722-3965
Bass w/nd for orig rock band. Infll Duran, Queen, Extreme. Corey 213-874-1055
Bass w/nd for rock en espanol band w/maj label deal pending immed. Greg 310-796-0985
Bass w/nd to form grp. All orig matrl. Jazz, rock, blues, funk infll. Ryan 310-476-1289
Bass w/nd Melodic, loud, hvy for orig alt pop band w/radio ready songs. Curr mixing EP. Aaron aaronblatt@aol.com. 818-769-8897
BETH ANGEL, onig rock rcdng proj, skng serious, dedicatd, hrd working bass plyr w/ego or alt. Serious ing only. 213-466-7116
Brit band nda bass. Siouxsie/Suede/PIL. Skinny, under 30. Gigs, showscng. 310-473-2566

MUSICIANS WANTED

Chops, exp, pro equip. Infll Beasties, Janes, Unique groove, sober progrm only call. Enc pgr 310-239-6962
Classic rock roots for modern rock melodic band. Well knowin, hrd working band, top mgmt & int to break band. Marie 310-798-8294
Crescenta Vily band lking for bass plyr. Eagles, Floyd, Raitt. Orig music. Ageless 818-951-1650
Estab OC pop rock band w/top notch musicians, great songs, sks talentd team plyr. Payng ggs, CD infll Melissa. Sheryl 714-998-3783
Exp bass plyr w/nd to complt band. Lkout, label int. Sngdgrn, Spacehog, Robert 818-989-1511
Fem bass plyr w/nd for estab alt fem metal band w/mgmt & ggs pending. 213-467-5137
Fem/bass plyr w/nd for gothedeic, psychedic band. Drk hair image. 18-25. 213-876-3750
Fem bass w/nd, 4-pc 3 guys, mgmt, successfl band. Hi energy, alt. 818-380-1544
Fem voc, ex-bass, now guit, sks bass to form hvy velvet wall of snd. 310-281-6072
Fem/male bass w/nd, vocs a plus for estab band w/CD college airplay, ggs. Veruca Salt, Beatles, Siouxsie, Byrds, Radiohd. 818-990-3116
FOREVER YOUNG lking for bass. Steve 310-379-9551
Funky bass plyr, groove orientd. Infll Chili Peppers, Kraviz. 213-782-0317
Fem/male bass w/nd, vocs. Music from hvy to progressv to melodic. Goals, rcdng, ggs, mktg of CD. Poss form indie label. 714-842-7322
Kick ass proj lking for bass, drums, keys for cover gip w/fem vocs. Tracy Bonham, Fiona No Doubt. Raya 818-907-1847, Jimmy 213-767-5874
LIQUID PLANET sks bass, we have mgmt/PR. Infll NIN, Verve Pipe, Floyd. Dan 818-782-2005
Lking for R&R bass to complt proj. Think late 70s, early 80s. Eric 310-820-1967
Lng blk hair/fatooed guit plyr w/CD credits, plys Pearl/Jarvis, skng real musicians or band. Infll Cult, LA Guns, Bik Crown, Allmans. Serious only. 213-464-9128
McCartney-like bass w/nd for rock/pop band. Infll Toad, Blossoms. Jellyfish, Melody. 213-549-9850
Orig band w/maj label int, xntl sngwrng & musncshp, sks commtntd bass plyr into creatvly open sit. Raney 310-478-2227
Pop grp w/CD & ggs nda bass asap. We are plyng House/Blues. Exp a must. Taylor 310-453-4105
Pop rock req pro bass plyr, alt, pro, att, greg, w/cool image. Killr songs, demo avail. absolutely no time wasters. Dave 310-657-1369
PORT ARTHUR sks acoustic/bass. Acous pop/rock. For ggs rcdng. Soul Hootie, McCane, Petty, yng Springtn. Tom 818-244-4231. Rick 818-247-9221
Pop orig band w/label int sks 110% dmr ala Nicky Six. Billy Sheehan etc. Send pckg to 7056 Lindley Ave. Reseda, CA 91335 asap

MUSICIANS WANTED

Psychedic, melodic pop/rock band relocatd from NYC w/mgmt, ally sks bass. We're into Swervedrvr, Ride, Stone Roses, Radiohd, Catherine Wheel. 213-413-9664
Sgnd band, RED DELICIOUS, sks bass plyr. 818-716-8490
Sngwrtr & voc skng bckup musicians. Guit, dmr, basa plyr ndd for demo proj. Pete 818-904-1740
Solo artist sks blk funky bass w/hvy soul & jazz infll for bckup band. Pass 213-994-5545
Soon-to-be-gigging org hvy groove rock band sks fngrr bass plyr to complt proj. Must be dedicatd, reliable. Infll AIC, STP. John 818-342-1729
The best live band in LA nds a great bass plyr. Estab act, must have demo, gear, transpo. Infll Deep Purple to STP. Steve pgr 213-651-6194
Versatl bass ndd for 3 pc band. Desperately ndd bass for our grp. Various styles in R&R genre. Frank 818-240-6590
Versatl bass w/nd to form progressv metal band. Chris 213-212-4906
VICIOUS REASONING skng bass plyr. 110% dedicatd, must have it all. Infll Sabbath to Slayer & beyond. Have tapes/ggs. Rex 213-845-9546
We are lking for a highly energetic intense hvy aggressv creatv bass personally w/polyrhythmic characteristics. Infll Machinehead, Sepultura, Downstart, F/Factory, Pantera. 213-856-9089
W/nd, bass for blues & R&B band. reads pref, will swap for chops, for sitcom & related indie party work. Mark 818-949-9420
Yng, talentd, under 30, bass w/nd for orig band w/CD proj. Payng ggs, lours etc. Lng term committent, serious only. plys Allmans, Santana, Fish, etc. Frank 818-467-7889

24 STRING PLAYERS WANTED

ART IN AMERICA sks string harpist. Chris 818-345-3058

25 KEYBOARDISTS WANTED

1/2 instrumentl. Infll Floyd, Crimson, B/Herman. Must be classily traind, xpirted, widdl time sng. Tape/Resume. PO Box 30012-281, Laguna Niguel, CA 92677
90s classic rock band sks keybrdst w/B3 & piano type snd. Have shows, tape, talent, image. No pay. 213-526-2979
AAA+ keybrdst plyr w/voc abtl w/nd to fill snd of estab orig blues rock band w/whom sectn. Lv. msg 800-815-4968
Accordian plyr w/nd for swinginj, pvr-jvnl album release party at Roxy. Thurs 5/15, to play for 2 songs only. 818-848-0007. Powerjive@aol.com
Awesome all orig urban R&B band w/maj payng ggs sks world class pro multi keybrdst plyr. Age 20-30. P-funk funky. Will 310-836-0803
Bass forming band sks keybrdst into Fender. Rodas, Leslie or similar snds for Fun Lovin' Criminals, Garbage, Dee-Lite type band. Chuck 818-762-9652
Funky keybrdst plyr. Infll Dust Butlers, Portishd, Maloco. 213-782-0317
Keybrdst w/nd East Indian voc music. Sheila Chandra's Crone Drome. Zora 310-827-5305
Keybrdst w/nd for fem alt ballad style band. Commitmt & pro a must. No drugs/alcohol. Monica 310-643-1173
Keybrdst w/nd for orig rock band. Infll Duran, Queen, Extreme. Corey 213-874-1055
Keybrdst w/nd for soull blues band. Must play left hnd bass. Have rehearsal spc & payng ggs. Quick learnr & vocs a plus. 310-479-6900
Keys &/or program/amplr w/nd for collab w/voc/fryncs/sngwrtr. Very dark. Peter Murphy, Cave, Cabaret Voltaire, Crowley. Wyr. 310-339-4849
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MUSICIANS WANTED

Villy Infr Frontline, Ministry & local LA scene. No habits. Tim 818-831-1984, gip@loop.com
Kick ass proj lking for bass, drums, keys for cover gig w/frem vocs Tracy Bonham, Fiona No Doubt, Raya 818-907-1847, Jimmy Z 818-767-5874
Hate voc w/long vox & killr HR songs sks keybrd plyr, over 25 Must be serious & have gd equip. Carmelo 310-839-9726
ORCHID, band w/ltve show, outstanding CD, recently recd from East Coast lking for keybrdst for grand piano & cello samples. 213-874-1718
Pop fem singin/wrtt lking for keybrdst/program or music to gig w/ltve publicity. Must be serious & fun. 310-214-9768
PORT ARTHUR nds hi qual piano/keybrdst Acous pop/rock Showess recding in works Tom 818-244-4231, Rick 818-247-9221
Techno/industrl 2-man proj Infr Chem Bros, Prodigy, KMD/MS. Must be ready to recd & tour. Justin 818-760-4046
Top 40 cover band auding keybrdsts Vocs are a must, pref lead. Reggae, modern rock, more reggae, some disco, some more reggae. 310-578-5507
Trippy loopy sampl band w/gigs sks triggrr happy keybrdst who llikes to groove. 310-556-3142
Universal keybrdst wntd to supplmnt 80s HR style of Essence. Req: compositional writing/arranging skills. Bckgrnd voc abal desired. Doc 818-980-4685
Versatl bass wntd to form progress metal band. Chris 213-212-4928
WIND OF CHANGE sks keybrdst/sngwrtr open mind, versatl, creatv Infr D/Theatre Journey, Floyd 818-767-8227
Wntd, keybrd plyr & lead guit for cntry & top 40 traveling band 788-789-4549

26. DRUMMERS/PERCS. WANTED

*1/2 instrumntll, Infr, Crm, B/H, in, M, etc. Have specific wntd time. Tapel/Resume: PO Box #12-281, Laguna Niguel, CA 92677
*1/2 drmr wntd w/lead guitar, chops, famillr wntd time ssk Must be hv, wvrlt, creatv Infr Tool, Helmet, Defones 213-205-8499
*A drmr desired to create stylistahly unique, dynamicly orgn prg into Talent to make \$\$ while exploring sonic realm. Sean 818-996-7132
*A drmr wntd for org 80s-90s style rock band. Strait ahead killr songs, recding studio. Jim 818-884-5306, Dan 310-374-5105
*Acoustipop proj sks drmr who can plyr like that guy who pld on all the kids records. Relate to Donovan, TwinPwr, Bik Flag, Lenuz 213-934-2657
*Aggress, offbeat, versatl exp drmr nnd. D/Theatre meets Faith+More, parties w/Beats. Curt 818-996-1881
*All around, get down, grooveman w/versate pattern vocab Solid, creatv, pr. Chad 818-318-5487
*All orig HR band sks pr mind drmr. We have pr gear & rehrnl ind pr kit for audnls. Infr Fleetwld, Ozzy, Zep. 213-644-9049
*Alt pop band w/fem sng nds drmr w/style. Band has maj label Infr & develop deal. 213-851-1680
*Anybody Infr in great band w/recrd, mgmt, studio, drum kit already set up. Moon, Bonham, Ringo etc. 213-368-4924
*Atten drms. Band is estab, have CD, several deals pendng, curr recding. Dial klick & click exp req 100% dedicatn. Lv msg 818-380-7102
*Band sks drmr into industrl metal w/hvy trbal beats. Matt 213-871-6889
*Base & guit sks drmr for spacey psychcd pwr trio. Cream meets Hendrx meets Gratefl Dead. Larry 213-739-4824
*Big loud tight aggress creatv groovin time keepr nnd immed. Have studio, CD int. 310-543-1565
*Bik HR guit, 15 yrs exp sks like mnd drmr w/retahl faculty to form HR band Infr UFO, NSG, Scorpions, Loudness. 213-920-7645
*Creatv nrradntrl drmr/percusnst w/Christn beliefs by fem Infrtd modern rock band w/atmosphrc moody feel. Non Ministry, Pasadena. 213-857-7420
*Danceable funkable rockin bluesin cover band nds versatl pro drmr to have fun & make \$\$ Mark 818-788-6994
*Defmetrl drmr wntd. Dedicatd, creatv, responsbl. Infr Sepultura, F/Factory. 310-794-4253, 213-462-8683
*Drmr & bass plyr wntd for bar band. Novelty blues rock ZZTop & Zep meet Monty Python. Doug 310-476-3497
*Drmr metal fast loud dcl bass motorhd punk gigs misfits beer GBH Porno CD release Dead Boys TSO/L Elvis. Call now. 310-787-1388
*Drmr nnd for 3-pc proj. Have matr Bcng vocs & maybe vision a plus. Rod 818-771-0538
*Drmr nnd for new band w/maj label int. Must be fantasncatnry song orient plyr. Deadly serious/able to take directn. 818-752-0885
*Drmr nnd for orig song-orientd pop all band. Have rehrnl/recding stuo, ready to gig. 818-883-7094
*Drmr nnd for soon-to-be working R&B/blues/swing cover band. Exp only. Paul 818-785-7144
*Drmr nnd to complt 5 pc alt band. Beatles, Pumpkins, Janes. Todd 213-436-0906
*Drmr nnd to complt past post modern neo-romantic band

MUSICIANS WANTED

Infr Bowie, Smiths, Cocteau Twins, Teardrop Explodes, etc. Serious only 213-957-4320
Drmr sought by alt band. Have maj connex, demo avail, smt ply Infr REM, Velvet/U, Miles Davs. Chris 818-709-4064
Drmr w/bkngn voc wntd for or versatl, dynamic rock band. You have style, maturity, imaginatv. We have spc, demo, contax, CD comng. Christn ethica desirbl. 818-848-8853
Drmr wntd by voc/guit/bass/sngwrtr to form intellgnl open mind creatv dedicatd punk, metal gothic, indusr, alt amalgamatn. Tony 818-446-2521
Drmr wntd for alt band. Buch, U2, Blur. Lv msg 310-371-7398
Drmr wntd for immed recding proj. Fem voc style Cranberrys, Tori Amos. Paul or Alisa 213-436-0351
Drmr wntd for INXS, Prince type dancbl music. Songs already wrtn. Eng pop rockblly image. 818-761-3306
Drmr wntd for punk & beyond. Infr Buttholes, Dead Kennedys, Nirvana. Dan 213-461-1491
Drmr wntd, male/fem, expresv hrd hittr w/great meter for indie-label modern rock/punk/psychcd band w/write future. If we get paid, you get paid. mayron@pacbell.net
Drmr wntd, pop song orientd, for cast fem artist. Infr Sheryl, Fiona, Melissa etc. Immed showess & recding. Dave 714-589-0596
Drmr wntd. This band rocks, so call if you know your good Infr Janes, Beatles, Zep. 310-478-6413
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Drmr, elec, trbal, technid, human, versatl. 818-985-8247
*Enlightd nnd nnd immed for lem alt ambient artist w/iband, CD, represnt, label int. Showessng, tours. Exp. steady, trbal pr only. 310-288-5018
*Fem voc, ex-bass, now guit, sks drmr to form hvly velvet wall of snd. 310-281-6072
*FOREVER YOUNG lking for drmr. Steve 310-379-9551
*Groove in all styles/meters, contrib to creatv process, plyr for songs, rehse 4-5 nites/wk. No money grubbers. 818-985-4640
*Guit, 34, sks bass, drums, vocs. Music from hvy to progress to melodic. Goals, recding, gigs, mtg of CD. Poss form indle label. 714-842-7322
*Help! Yng alt rock band nnd drmr. Must have ideas for already wrtn or songs. Plyng Whiskey 5/27. 50 818-216-9198
*High school punk band lking for drmr, 14-18. Marina/Df/Westchstr area. Adam 310-641-0573
*Hvy groove band sks creatv drmr w/instuments, pwr, odd time, trbal beats, Midi triggrrs. Must be talentd & dedicatd. Infr Tool, Korn, Helmet, Defones. 818-762-9652
*Intuitive percussnst w/brnns sought by LUDLOW Sngdrtr, Tool, Janes, Stooeps. 213-427-8557
*IVY BLUE, alt org bluesy HR band, lking for solid, serious drmr in Cntrl Ohio. Chad 614-522-5190, jefchad@alltel.net
*John Denmore wntd for Doors tribute band. Xact replicatn of music, alt, clock, Bkngs & paying gigs. 818-347-4928
*Kick ass proj lking for bass, drums, keys for cover gig w/frem vocs Tracy Bonham, Fiona No Doubt, Raya 818-907-1847, Jimmy Z 818-767-5874
*Male voc w/hvy distinctv vox & killr HR songs nds guit, over 25 Must be real serious, have demo/gd equip. Carmelo 310-839-9726
*NY DRMR to complt modern pop rock band w/great songs & pr att. Must have rhythm, rock & soul. Phish, Peity, Beatles. 213-969-1910
*OPAL lking for drmr. Good dynamics, some abal to read basic, charis, Jazz inf. Has own transpo/gear. 818-996-4535

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*Percussnt wntd for org funk, soul, R&B ensemble. Pro mindd, talentd, exp. Can you meet our music standards? 310-839-2702
*Percussnt wntd to play w/frem voc for East Indian music program. Zora 310-827-5305
*Percussnt wntd to play w/frem voc, guit & collist in alt band, CORD. All orig matr. Pts call. Alan 818-760-1417
*Percussnt wntd, Formng new grp based on afro-cuban drumming lking for drms who dcl on melodic instrumnt. Steven 213-257-5558
*Pro drmr wntd for orig studio album & formatn of band. Must be click friendly, versatl, creatv, serious. Gabriel 310-854-2005
*Pro orig band w/label int sks 110% drmr ala Tommy Lee etc. Send pckg to 7056 Lindley Ave, Reseda, CA 91335 asap
*Reinvent the trap! Unique grp w/CD, touring exp, sks experimntl sds & rhythms. FX, electric or modified kit a+. Rhonda 213-953-9460
*Rhythm guit sks drmr to help form band. 60s garage/pop meets 90s noise/pop. music must make bodies move. Sayne 818-794-8143
*Ring-ish drmr wntd for play w/frem voc, guit & collist in alt band, CORD. All orig matr. Pts call. Alan 818-760-1417
*Sheryl, M/Sweet 213-654-6388
*Sign band, GROW, sks drmr. 818-716-8450
*Singr/guit lking to start mainstr band w/Christn overtones. Nd drmr/program/percusnst. U2, Depeche Mode Infr Jaso 818-880-5367
*SMOKE wntd for responsbl pro drmr Infr Garbage, Portland, Concr Bnd. Lloyd 310-840-8209
*Sngwrtr & voc cng bkup musicians. Guit, drmr, bass plyr nnd for demo proj. Pete 818-904-1740
*Solo artist sks blk funky drmr w/hvy R&B & jazz Infr lking for bkup band. Pece 213-994-5545
*Tribal drmr wntd for experimntl recding proj ala Steve Janson or Terry Boice 213-668-1724
*Yng, talentd, under 30, drmr wntd for org band w/CD Proj. Pending gigs, tours etc. Lng term commtmnt, serious only sks Altmans, Santana, Fish, Dead. 213-467-7889

27. HORN/WIND PLAYERS WTD.

*Acoustipop proj sks trumpet/clarinet plyr who doesn't snc like an inventory. Leno 213-934-2657
*Non-Iteral, inventv harm plyr nnd by pro unique band. Proficiency, stage exp, open mindd, real creatvty a must. Rhonda 213-953-9460
*Wntd, sax for blues & R&B band, reads pref, wll swap for chops, for sitcom & related indie party work. Mark 818-949-9420

28. SPECIALTIES WANTED

*Acoustipop proj sks drmr to help form band. 60s garage/pop meets 90s noise/pop. music must make bodies move. Sayne 818-794-8143

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*DJ nnd to spin elec noise groove w/frem voc & space guit. Jazz, R&B experimntl library. No pay, but oppor knocks Rhura Duran tribute band. Simon LeBon sks Jonn Taylor Roger Taylor, Nick Rhodes, Andy Taylor. Jason 310-390-6037
*Guit/voc, blues, R&B, classic rock or cntry. Elediacous, pro gear, PA, ready to work. Ronny 85-298-7478, pgr 818-757-5362
*Keybrdst wntd East Indian voc music. Sheila Chandra's Crane Drone. Zora 310-827-5305
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•Sngwrngwrtr/lead guit from Michigan sks grp or membra to form Infr 70s rock, acous rock. Led to Aero Pros only Scott 818-788-0974.
•Sngwrtr lking for person(s) to collab on christi-infr/d. U2-

Production

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Business/Services/People

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•Sngwrngwrtr lking for composr/arrng for collab. Ruth 310-572-9932.
•Sngwrtr/lyricist wntd for Christ fem sngng proj. Infr Sandy Patty, Twyla Paris. Tom or Sue 770-838-1946.
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•Investrs wntd for album & tour proj for 23 yr old biling multi-talentd, bus orientd male artist. Sherm 213-390-7780.
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