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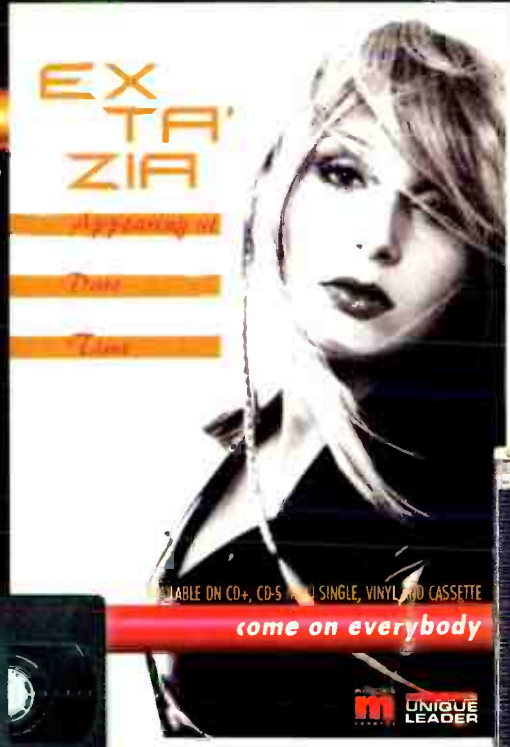
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PUBLISHERS
J. Michael Dolan
E. Eric Bettelli

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-Girnius

ADMINISTRATIVE ASSISTANT
Carrie Colombo

SONGWORKS
Carla Hay

SHOW BIZ
Tom Kidd

NIGHTLIFE
Lisa Derrick

CLUB REVIEW EDITOR
Jon Pepper

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS

Bernard Baur, Eric Morris Blair, Heather Clisby, Amy DeZellar, Traci E. Tom Farrell, Eric Fleishman, Sue Gold, Kenny Kerner, John Lappen, Scott Lenz, Pat Lewis, Steven Rossan, Laurie Searle, Paul Suter, Jonathan Widran.

PHOTOGRAPHERS

Joy Asbury, Joshua Barash, Rod Goodman, Heather Harris, Jeff Levitt, Blake Little, Anna "Flash" Lukan, Jeffrey Mayer, Caroline Pataky, Donna Santisi, Michelle Schwartz, Harold Sherrick, 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: musiccon@earthlink.net
World Wide Web Address: http://www.musicconnection.com
24 Hour Free Classified Hotline: 818-755-0103

Member:



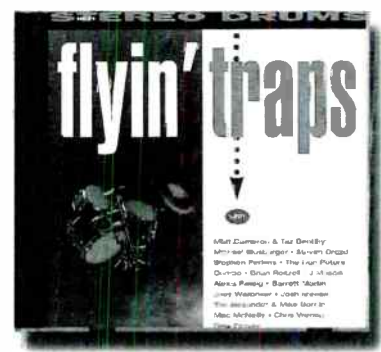
FEATURES



24 Save Ferris

While some fans and critics have unfairly labeled this outfit as just another Orange County-based, female-led, ska-pop band, you may not think so after reading our interview with guitarist Brian Mashburn and the group's statuesque lead singer Monique Powell.

By Laurie Searle



26 Flyin' Traps

In honor of our Percussion Guide, MC gives drummers, and those who love them, the story behind the Hollywood Records CD *Flyin' Traps*, which spotlights some of the best stickmen in the alternative field.

By Paul Suter

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FEEDBACK

Throwing The Book At The Booker

Dear MC:

Regarding Lisa Derrick's Booker Profile of 14 Below booker John Ellis (Vol. XXI, Issue #21), we wonder if she interviewed the same John Ellis we spoke with upon attempting to book a date at 14 Below last year.

Upon reaching him after repeated phone calls (typical for L.A.), we explained that we carry a Hammond B3 organ, Leslie, other keyboards, and additional gear and needed about two hours to load in and set up. "Oh man," he complained, "I'm used to bands coming in ten minutes before show time and just throwing a couple of mics onstage."

In addition to this lack of concern for our band's set-up needs and sound quality, our request for a minimum price of \$150 (we are a five-piece band) was met with a vehement protest. Suffice it to say that at this point we decided to not include 14 Below in our gig schedule. Maybe *Music Connection* should also talk to veteran club musicians before writing the [Nightlife Column] for these self-serving people it reviews.

John Rack

Follow The Piper

Dear MC:

The Piper Downs wanted to thank *Music Connection* for reviewing our show at the Roxy. We really appreciate the coverage that

you give to local acts like us. Knowing that a magazine like yours thought our writing was "top-notch," and saying that our band "had something special," made our day. We have been very successful since our move to Los Angeles (from Virginia), and it is due, in no small part, to publications like yours and your tireless coverage of the Southern California scene. Continue to do great work.

The Piper Downs

A New Fan

Dear MC:

I was window shopping in the Musicians Exchange in Tacoma, Washington, and picked up your magazine which was lying on a counter. Robert, the owner, said I could have the issue. This was a wonderful gesture on his part because your magazine lulled me to heaven. It is so exciting and has jump-started my dreams of being recorded. The mag is so full of information, articles, tips, etc., that I find it hard to put down. I will probably subscribe in the long run.

I just wonder why Washington State doesn't have such a magazine as yours, and why must I have to think of moving to sunny California to have access to all of the opportunities you list in your publication? If necessary, I will try to do my artistic business by any means necessary in California until I discover a publication with your quality and insight that services the bands and artists of Washington State. The best of luck to you.

Calvalita Browning

CORRECTIONS

In our feature story, *Alternative Avenues For Songwriters* (Vol. XXI, Issue #22), there was a mistake in one of the credits for composer John Frizzell. In regards to his work on the Oliver Stone miniseries *Wild Palms*, Frizzell served as the orchestrator and synthesist on the project, not as the composer.

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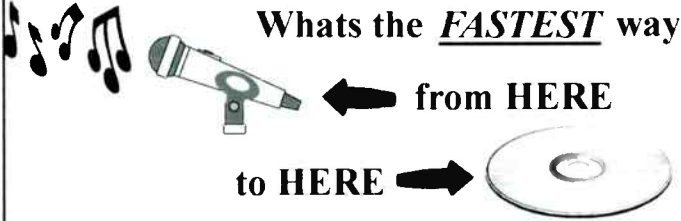
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Calendar

—CARRIE COLOMBO

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

Current

Grammy Award-winning producer David Foster will be receiving the Neil Bogart Memorial Fund's 1997 Children's Award at "TV Dinner: Tune In With David Foster" on Wednesday, November 12, at the Barker Hangar in Santa Monica. The NBMF is a division of the T. J. Martell Foundation for children's cancer, leukemia and AIDS research. "TV Dinner" will be emceed by Merv Griffin, while Carole Bayer Sager, Bob Daly, and Jane and Terry Semel will serve as honorary co-chairs. For information on this event, call 310-247-2980.

Blue Note recording artist and master jazz guitarist Pat Martino will conduct a workshop entitled "The Nature Of Guitar" as part of the 48th Annual National Association For Music Therapy, Inc. (NAMT) conference on Thursday, November 20, from 11:30 a.m.-1:00 p.m. This workshop will be the only NAMT event open to the public. Martino, who has over nineteen albums to his credit, will discuss his theories and techniques of guitar playing and performance. Materials will be included in the workshop, along with a performance by the veteran musician. The NAMT is a non-profit organization whose members are licensed music therapists. Past conference exhibitors have included Yamaha, Remo Inc., Paiste America Inc. and NARAS. In addition, NAMT will be presenting Martino with the "Music From The Heart Award" on Wednesday, November 19th. The conference and workshop will be held at the Regal Biltmore Hotel, at 506 S. Grand Avenue in Los Angeles. Ticket prices are \$25 (\$20 for industry guests and \$15 for students with a valid ID), and may be purchased via mail, or at the door. For more information, call Laughing Wheel Entertainment at 213-240-8760.


"How To Sing The Blues" is a fun new course offered by West Los Angeles City College Extension. This is your chance to learn how to improvise the blues, plus take advantage of the many performance opportunities offered both in the classroom and at the final graduation class held at the Red Lion Hotel in Culver City. The course will be taught by vocal trainer Edie Layland, who will be accompanied by Rick Alieso on piano. Classes

will be held for five consecutive Wednesday nights, from 7-9 p.m., beginning on February 18th. The fee is \$59, plus \$1 for materials. Class size is limited. For further information, or to reserve yourself a space, call 310-287-4475.

Vocal instructor Gloria Bennett will once again conduct her special two-hour seminar on vocal techniques on Sunday, November 23, from 2-4 p.m. The cost of the workshop is \$59, which includes a copy of Bennett's book, *Breaking Through*. Space is limited to ten people. For more information, or to register for the class, you should call 213-851-3626 or 310-659-2802.

Here is your chance to train with top professionals in the music industry. Whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals. Some of the topics regularly offered include performance, the music business, music creation, recording engineering and record production. For a free catalog of courses, call 800-554-UCLA, Dept. E4.

Re-Caps

The Songwriters Guild Foundation (SGA) will present the following workshops coming up in the month of November. On Wednesday, November 12, from 7-9 p.m., George Gamez Ph.D. and author of *How To Catch Lightning In A Bottle*, will conduct the "Creativity Workshop For Songwriters." Designed for all levels, this workshop focuses on the creative process of the songwriter using visualization, mind-stretching techniques and Neuro-linguistic Programming strategies, etc. Ongoing workshops being conducted include "The Vocal Performance Workshop" by Phyllis Osman, on Saturdays, from 10-noon; "The Phil Swann Country Workshop" on Mondays, from 7-10 p.m.; "The Jack Segal Songshop" on Thursdays, from 7-10 p.m. Workshops are held at the Songwriters Guild Foundation in Hollywood. Please note that most workshops do charge a fee, although there is usually a discount given to members of the Guild. For rates and schedule information, call the Songwriters Guild Foundation at 213-462-1108. 

Music Connection BABY NEWS



MC contributing writer Scott Lenz and his wife, Suzanne, have announced the birth of their son, Jaron Matthew, who was born on Sunday, October 26th.

The staff of *Music Connection* would like to send out our heartfelt congratulations to the Lenz family.



If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Cyn. Blvd., N. Hollywood, CA 91507) or e-mail (muscon@earthlink.net); your information to Heart & Soul columnist Carrie Colombo at Music Connection.



ANDREW TUNER

Qwest recording artist Tevin Campbell took time out from his busy schedule to make a dream come true for one of his young fans. Anthony Williams, a longtime, dedicated fan of Campbell, had his wish fulfilled when he got the chance to meet his idol at the Planet Hollywood in Beverly Hills. The meeting was arranged through the Make-A-Wish Foundation, a non-profit organization which strives to fulfill a dream or wish for terminally ill children. Pictured (L-R) are: Matt Kunitz, Make-A-Wish Foundation; Calvin Lee, Anthony's brother; Anthony Williams; Tevin Campbell; Maeola Lee, Anthony's mother; and Alonna Prevost, Qwest Records Artist Relations.

A Graceful Island

Island Records has released a compilation album entitled *Amazing Grace* which features an eclectic collection of musical artists from around the world. Included in the album are songs by such artists as Melissa Etheridge, Angelique Kidjo, P.M. Dawn and Bob Marley. All songs have been donated by the artists, allowing all sales profits to be distributed to the T. J. Martell Foundation, the Multiple Myeloma Fund at the Memorial Sloan-Kettering Cancer Center and other cancer research centers. The diverse collection of songs are united in their atmospheric and spiritual quality, with a message of hope and strength. Some of the songs included are "Calling All Angels" by Jane Siberry, a live version of "One" by The Automatic Baby (members of R.E.M. and U2), and a live version "Dreaming My Dreams" by

the Cranberries. Of course the project includes the title song, which bookends the collection with two distinctive versions—one performed by cutting-edge folk artist Ani DiFranco and the other from writer/producer/musician Daniel Lanois.

Rocking & Racing

The first annual Marlboro 500 Driver-Celebrity Billiards Challenge was held at the Hollywood Athletic Club, and served as the kick-off party for the Marlboro 500 CART Race which took place on September 24th. Proceeds from the event went to benefit The Los Angeles Regional Foodbank and The Buoniconti Fund. Among the celebrities participating in the billiards challenge were actor Patrick Dempsey and Mötley Crüe's Vince Neil. Polydor recording artists Tonic provided a special live performance. **MIC**



BRUNER STUDIO

Paul Tracey, Rick Mears and members of the rock band Tonic are pictured at the Marlboro 500 Celebrity Billiards Challenge.

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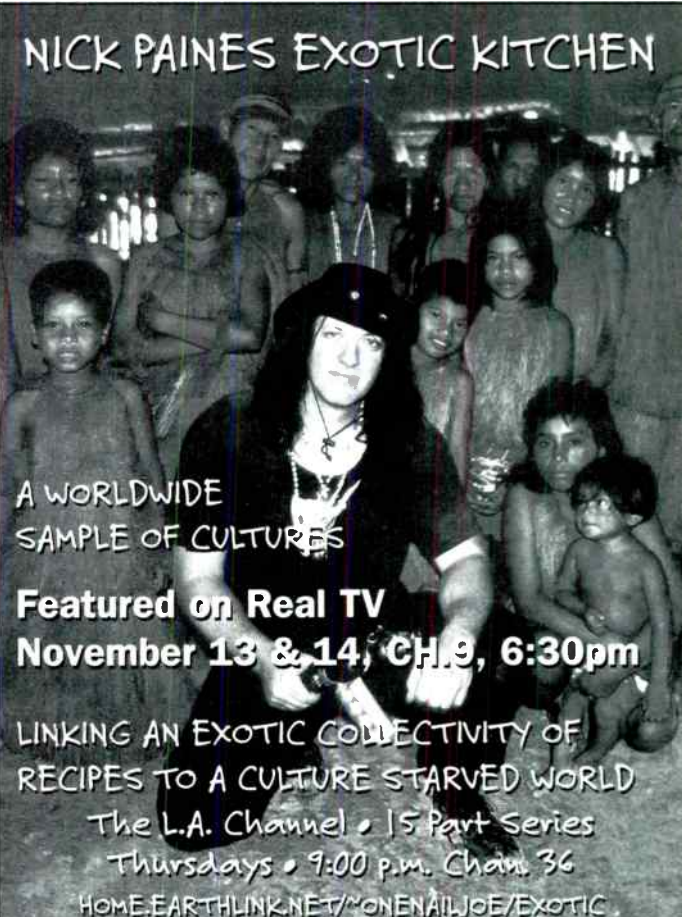
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A veteran record producer and artist manager who hit Number One with Michael Damian's 1989 cover of the David Essex hit "Rock On," Larry Weir dove headfirst into independent record promotion when he realized that some of the promotion companies he was hiring had less-than-honest business practices.

"I became disenchanted with the way they were treating us," says Weir, who runs National Record Promotion with Masika Swain, but who continues to do production projects with his brother, engineer/producer Tom Weir. "We would get a report from a promoter who would say they talked to such and such a station. Then we'd call the programmer of that station and be told they never heard from the promoter. We started making calls on our own and realized that was the way to get the job done."

Weir and Swain work many different formats, from Adult Contemporary and Top 40 to Triple A, and specialize in working with small indie labels that don't have in-house promotion staffs. Weir and Swain have also been hired by majors like Atlantic to break acts like the Boxing Gandhis, and larger indies like Windham Hill. NRP has also secured airplay for indie artists like Taj Mahal, Billy Vera, Janis Ian and Sharonmarie Fisher. They are now gaining multi-format

Larry Weir

National Record Promotions

By Jonathan Widran

adds for "Sweet Summer Days," the new Peabo Bryson-Ray Obiedo single on Windham Hill.

Though only a two-person staff, Weir and Swain work so effectively in tandem—starting at 6 a.m. daily so as to service the East Coast first thing in the morning—that radio programmers sometimes believe NRP is larger than it is. "Masika and I usually split the stations down the middle, depending on the project," he says. "But sometimes, our lists cross and for really important projects which crossover into various formats, we double team them. If I hit them Monday, Masika will call Tuesday, and so forth. The clients who hire us receive maximum coverage."

Upon contracting a project, Weir and Swain sit down and discuss strategies and formats, and come up with the best places to target. Not surprisingly, they have greater success pushing non-major label product in the smaller markets, where programmers tend to be more ambitious and open-minded to good material, regardless of the



Masika Swain and Larry Weir head National Record Promotions

clout of the record company.

"If a great song is on some totally unknown label, sometimes magic will occur with people on those small town stations," explains Weir. "It's gratifying to get an act played on a small station and watch the

fan response when the band comes through and plays that area. Some of the major labels have A&R guys who scour playlists on these small stations, looking to snatch up indie bands who are creating a buzz. Sometimes indie bands sign to majors based on this grassroots approach."

Success in the promotion world relies on working strong songs, but it's all about the relationships that folks like Weir develop with those programmers. "One of the great joys of this job is how fascinating it is to talk to people all around the country, sharing tidbits of my life, hearing tidbits of theirs, learning about things we usually don't know about living in a major city like L.A.," he says. "This is business, but we are people first. So, we talk about those things, and then at the end, they might ask me about my band Neutron Café on Photon Records. They tell me they'll listen and see if it works."

"Sometimes, those small town folks are also fascinated with what goes on in major cities, and as a result, I send out a Friday fax with information on not only my artists, but gossip from Hollywood. In this business, you have to figure out ways to break the ice and get people as excited about the artists as you are."

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Bob Bernstein

Bob Bernstein has been promoted to Senior Vice President, Public Relations at the **Universal Music Group**. Based in Los Angeles, Bernstein will continue to be responsible for the implementation and creation of PR strategies. In related news, **Linda Richards** has been promoted to Director of System Administration, and **Christine Stern** has been upped to Director of Advertising Administration at **Universal Music & Video Distribution**. Also, **Daniella Capretta** and **David Jordan** have been named to senior positions at **Cherry Entertainment Group**, the A&R-based label/publishing/soundtrack company run by **Jolene Cherry**, who recently entered into an exclusive agreement with the Universal Music Group. Ail can be reached through Universal's L.A. offices at 818-777-0915.



Vincent De Stefano

Vincent De Stefano has joined **Rhino Records** as Special Markets Sales Director, where he will represent the company's budget "Flashback" line to both WEA and non-WEA accounts. Contact Rhino Records at 310-474-4778.

BMG Classics U.S. has promoted **Joe Mozian** to the position of VP of Marketing, Broadway, Soundtracks and Crossover. Based in New York (212-930-6790), Mozian will oversee the marketing and promotion of all related recordings for BMG Classics.

Lisa Margolis has been named Vice President, Business and Legal Affairs for **Warner Bros. Music Division**, where she will negotiate all types of music agreements in conjunction with Warner Bros.' mo-

tion pictures, soundtracks and children's albums. She can be reached through the label's Burbank offices (818-954-6290).

Reader's Digest Music has named **Jose Raul Perez** to the position of Vice President, Global Product Development, where he will serve as the primary liaison with the international music industry, working with artists, labels and repertoire owners to source and distribute music products. Contact 212-907-6622.



Lisa Lewis

MCA Records has named **Lisa Lewis** Vice President of Advertising and Strategic Marketing, where she will oversee the label's advertising department. She was Vice President of Marketing for the Music Marketing Network in Los Angeles. Contact MCA Records at 818-777-4000.

Music Marketing Network has hired **Bill Schacht** as an Account Executive in the company's New York City office. He was Editor-In-Chief of *F Magazine* at Concrete Marketing. Contact MMN's New York office at 212-579-8015.

Enrique J. Perez has been appointed General Manager for **MTV Latin America**. He was previously Vice President and General Manager of the Telemundo affiliate in Chicago. You can contact MTV Latin America at 305-535-3745.



Celia Hirschman

Celia Hirschman has been appointed Vice President of Marketing & Sales at **Guardian Records** (212-603-8633), where she will oversee all aspects of marketing, sales, promotion, publicity and advertising for the label.



James Kwon

Young Chang America, Inc., owner of **Kurzweil Digital Pianos**, **Kurzweil Professional Products** and **Young Chang Pianos**, has announced two key appointments: **James Kwon** has been named President of Young Chang America, and **Bruce Crockett** has been appointed President of **Young Chang Research And Development Institute**. For more information on Young Chang America, and these specific appointments, contact **Goodman & Associates** at 818-980-7871.

Veteran industry publicists **Lisa Yucht** (New York City's *Alis PR*) and **Julie Doppelt** (L.A.'s *Wee R Pee R*) have formed **HoopLA**, a Los Angeles-based media and public relations company specializing in music and entertainment publicity. The HoopLA offices are located at 120 N. Swail Dr., Suite 102, Los Angeles, CA 90048, and may be reached by phone at 310-274-4188. Their fax number is 310-274-4010.



Jonas Nachsin

Roadrunner Records has announced a slew of promotions and hirings, beginning with the promotion of **Jonas Nachsin** to Senior Vice President/General Manager. In addition, **Jeb Hart** has been upped to Senior Vice President, Acquisitions and Business Development, **Jamie Roberts** is the new Director of Publicity, **Sean McGoldrick** has been promoted to Controller, and **Jen Simon** has been named Tour Coordinator. You can contact Roadrunner Records at 212-274-7500.

The **Harman Music Group** has announced that the independent

manufacturer's representative firm of **Eakins/Bernstein** has been appointed to distribute and service the company's dbx and Allen & Heath products in the domestic Midwest. In related news, Harman has also announced the promotion of **Aaron Kunz** to Sales and Marketing Coordinator/Customer Service supervisor for dbx and Allen & Heath U.S. For more info, contact **Jesse Walsh** at 616-695-5948.




Chris Walsh

Chris Walsh has been promoted to Vice President of Sales for pro audio gear manufacturer **Martinsound, Inc.** A former general manager of Guitar Center in Los Angeles, Walsh joined Martinsound two years ago as Sales Director. He can be reached at 818-281-3555.

SJS Entertainment, a leader in the production and syndication of special programming and morning show preparation material for country, urban, rock, Top 40, AC and NAC radio, has announced a string of new appointments: **Bonnie Bordins** has been named Executive Director, Creative Services; **Mike Pollock** has been promoted to Assistant Creative Director; **Mike Flannagan** is Director, Internet Services; **Bentley Clark** has been upped to Director, Urban Creative Services; and **Bob Bradley** has joined the company as Rock Production Director. You can contact SJS in New York at 212-679-3200.

Wayne Hrabak has been appointed Marketing Manager, Pro Audio Group for **Yamaha Corporation of America**. He will be responsible for all marketing activities, including product planning, dealer programs, advertising, promotions and trade show execution for all of the company's pro audio products. Yamaha Corporation of America can be reached at 714-522-9011.

Pro audio gear manufacturer **HHB Communications** has named **Highway Marketing** to be its Southwest manufacturer's representative firm. Highway Marketing is a Dallas, Texas-based firm, and will handle HHB's full line of products in the Southwestern territory. For further information, you can contact HHB Communications at 310-319-1111. 



Larry M. Cohen



Title: Co-Founder
Duties: Full service
Years with Company: 1
Company: Destiny Records
Mailing Address: 4114 Glencoe Avenue, Los Angeles, CA 90292
Phone: 310-306-3300
FAX: 310-822-3039

Background: "My background has been in business, marketing and sales since I was a teenager," explains the exuberant Cohen. "I always had a dream to be in the music business. It was an aspiration and a dream that came true this year. I grew up in Boston and realized that to get involved in the music industry I had to make the move to Los Angeles. It was a long road as far as getting up to speed in this business, but I think it was worth the work.

"I came to L.A. and joined my longtime friend [and Destiny co-founder] Mark Friedland, where we planned the creation of a specialized boutique label. We started Destiny Records when we felt it was time for us to apply the combination of our passions for music with the marketing and creative sales knowledge we had developed over the years.

"We believe that the music industry has room to grow with each new generation discovering themselves and creating their own environment. Although human emotions remain constant among the young and not so young, the young need new and innovative ways to express themselves. This is where a specialized label like Destiny can zero in on the needs of the marketplace and supply product that we feel can fill that need. Being small, we can strive for our creative goals without the hindrances of corporate bureaucracy. We feel that the music business has room for the little guys, as well as the corporations who can afford to try lots of product to see what works."

Personal Philosophy: "I'm a firm believer in destiny. I've felt all my life that if I believe something will happen, it happens. When I was a boy living in Boston, I was in awe of Hollywood and the music industry. I had this dream that I would live someday in the land of sunshine and palm trees. Miracles do happen, and I couldn't be happier.

"Believing in your work is essential. Trust your instincts. Many people try to follow everyone else's work only to fail with a cheap copy of the original. We believe that an artist needs to be unique and the label and producer have a responsibility to build upon that uniqueness. When you put out a product, no matter whether it's a record or something else, you've got to put 100 percent of yourself into it."

Business Partners: "Mark Friedland is a longtime friend of mine. He was going to college in Boston and that's where we met. We had been involved in business for a long time when we decided to work together on the new label.

"As we got into the production of our first record, we felt the need for experienced direction creatively and that's when we brought in David Longoria. His experience working with many artists ranging from dance and pop to R&B has completed the team. We are a young company where each of us wears many hats."

Finding A Niche: "Destiny Records was formed nine months ago. We have so many different types of music coming to us. Our concentration is on quality commercial music that is radio-friendly.

"There are a lot of great artists in the music business today, but there's not somebody the kids can look up to and respect. I see a need and we are filling it. Our first artist is a talented singer named Steve Falcone. One instantly feels his presence and tremendous star appeal. Of course, because he's a good-looking young guy, people are skeptical about his talent until they hear him. His voice and style are so unique that you can't help but like him."

Steve Falcone: "Steve moved out to L.A. from New Jersey. He had just finished college when he decided that he had to take his shot at becoming a recording artist. He was working on his entrance to become a New Jersey state trooper, but his dream was to be in the music business; to be a performer and a singer. The move to California was a big one and it was tough when he got here. He took jobs as a personal trainer and a bartender to pay the bills as he studied acting and singing.

"He heard about Destiny Records' talent search, [and] when he came in to audition, we had a room filled with hundreds of hopefuls, many of whom were quite talented.

But Steve got our attention right away. All of us just said, 'Wow!' We thought it would be nice if he could sing. When Steve got up on stage he wowed everybody. We could tell this kid was a diamond in the rough. He's got a beautiful voice and a sound that really gets to you. One day, Steve goes to an audition and gets discovered—in Hollywood. It was destiny."

Where Songs Come From: "Our publishing arm is called Del Rey MusicWorks. We have a lot of different types of music. Because of who Steve is—his own style is in a pop vein. He has a love for groove-oriented music and reggae, so there's a bit of those in his repertoire. We tend to look for material that says something. I like a song that tells a story or has an expression of emotion.

"We publish material that we believe has a great appeal for these reasons. It doesn't hurt to be catchy, too. David Longoria has written some very strong material for Steve. It really works well, because David is in tune with Steve's attitudes, and is able to craft a great song that expresses what Steve is all about.

"We are getting a lot of material submitted for publishing, but we are being very selective. Our goal is to work a small amount of great product."

Promotion: "We now have our first single just about to be released. We have set in place a national team of record promoters to work the CHR pop radio format. Steve is preparing to tour nationally in support of the single. The album is scheduled for national release just after the first of the year. The single's music video—called 'Forever

And A Day'—will be released to MTV, VH1, and other outlets in December."

Label Growth: "We have several other people we're looking at. We want to always look for new artists and groups. Our criteria stress commercial appeal as well as uniqueness. A lot of great stuff has been coming in and we're getting new stuff all the time. Just in the short time we've been in business, people have heard about us and a lot of things are coming our way.

"Music to me is something I either like or don't. If we hear something that's exciting and innovative, though it might not be the style of music we're thinking about, I can't say we wouldn't release it. I don't want to exclude anything, though I like good, clean, fun music. If we met a performer and he or she was doing some great music, I don't think we'd say no. Of course, there's only so much product that Destiny can put out, so we have to be selective. But we're wide open to good music."

Business Attitude: "We are completely self-financed. We have no outside financing. Our partners make the decisions as to our product and plan. Although the company is new, each of us has been in business for several years. With my own background in sales and marketing, I've always believed you surround yourself with a good team and you can do great things. We have a great team. I believe that there really are no rules. If you put a good product out and you get it to the people, if they like it, you'll be successful. You do your best and it comes back to you."

—Interview By MC Staff Writer Tom Kidd

WELCOME TO AMERICA



MCA Records' Danish foursome Aqua are pictured on the roof of the Bel-Age Hotel, where they were presented with gold records for their debut album, Aquarium, less than 48 hours after arriving in the States. Pictured (L-R) at the event are: Jim Urie, Executive VP/GM, Universal Music and Video Distribution; René Dif, Aqua; Abbey Konowitch, Executive VP/GM, MCA Records; Nancy Levin, Senior VP, MCA Records; Lene G. Nystrom, Aqua; Jay Boberg, President, MCA Records; Soren Rasted, Aqua; Jayne Simon, Senior VP, Field & Sales Marketing, MCA Records; and Claus Norreen, Aqua.

THE GOLDEN SHEIK



Atlantic recording artist Duncan Sheik recently received a gold record for sales of his self-titled debut, at the label's New York headquarters. Pictured (l-r) are: David Leinhardt, Sheik's manager; Val Azzoli, Co-Chairman/Co-CEO, Atlantic Group; Duncan Sheik; Ron Shapiro, Executive VP/GM, Atlantic Group; Andrea Ganis, Executive VP, Promotion, Atlantic; and Tim Sommer, VP of A&R, Atlantic.

Late Night Wars

And you thought the late night talk show wars were over. Actually, with the release of two new CDs, the war has moved to a new battlefield—the music stage—as these new releases focus on the on-air musical performances from two of the shows in question. Mercury Records took the offensive in early October by releasing *Live From 6A: Great Musical Performances From Late Night With Conan O'Brien*, but Reprise Records answers back on November 18 with *Live On Letterman: Music From The Late Show*.

Each of these CDs is strong in its own right, but which one is best for you depends on your musical taste. The *Conan* set focuses on the more cutting edge acts like Ani DiFranco, Björk, Cake and 311, as well as David Bowie, Jamiroquai, Elvis Costello, Matthew Sweet (doing a raucous rendition of the ELO hit "Do Ya") and the Squirrel Nut Zippers. The *Letterman* package is a bit more conservative in its scope, but no less enjoyable, with Sheryl Crow, Lou Reed, Dave Matthews Band, Aretha Franklin, Paula Cole, Van Morrison (with Sinéad O'Connor), Rod Stewart, Jewel (with Flea), R.E.M., Lenny Kravitz, Patti Smith, and the interesting pairing of Elvis Costello and Burt Bacharach. We could actually use more wars like this. Perhaps next time, we might even get *Letterman's* people to throw in such riveting performances from the past as those from Michelle Shocked ("Come A Long Way") and Boris Grebenshikov ("Radio Silence").

Live Releases

One of the industry's most invigorating new artists Erykah Badu is set to release her first live album, *Erykah Badu Live!*, on No-

vember 18—a bold move by Kedar Entertainment/Universal Records considering that she has released only one album, *Baduizm*, which has already reached double-platinum status. Still, the release makes sense, considering the mass critical acclaim that Badu has received for her performances, and her new album spotlights that side of her considerable talent as she is backed by her three-piece band and background singers during a performance at the Sony Music recording studios in New York. In addition to songs from her first album, the live set will include a cover of Chaka Khan's "Stay," as well as two new Badu originals, "I'll Be The Moon" and "Tyrone."

For more than ten years, Neil and Pegi Young have been putting on the annual Bridge School Concert to benefit the Bridge School in Hillsborough, California, a facility offering unique educational programs for children with severe speech and physical impairments. And now, finally, on November 18, Reprise is set to release the first CD to package select performances from every Bridge School Concert since its inception in 1986. Proceeds from the sales of the CD will also benefit the Bridge School. *The Bridge School Concerts—Vol. One* features performances from Young, Tom Petty, Don Henley, Pearl Jam, David Bowie, Tracy Chapman, Elvis Costello, Ministry, the Pretenders, the Lovemongers (actually Heart's Ann and Nancy Wilson), Bonnie Raitt, Beck, Nils Lofgren and Simon & Garfunkel.

New Compilations

Speaking of Simon & Garfunkel, the legendary duo have been honored by Columbia/Legacy with a three-disc box set entitled *Old Friends*, which hit the stores on

October 28th. Featuring 59 tracks in all, you'll find fifteen previously unreleased tracks, three newly discovered studio recordings, two early demos and ten live performances.

Elsewhere, Elektra Records has compiled an impressive musical look at one of the most critically acclaimed bands of the late Eighties and early Nineties, the Pixies. *Death To The Pixies* serves as the perfect swan song, featuring tracks from all five of the band's albums. And, speaking of swan songs, if A&M's 1993 Police box set, *Message In A Box*, just wasn't enough for you, the label has now released *The Very Best Of Sting And The Police*, a fourteen-track compilation featuring the group's material as well as some of the solo hits from their focal point.

And for those head-bangers, on November 11, Epic Records will unleash *The OZZman Cometh*, a fifteen-song collection from Ozzy Osbourne, which not only features his best-known solo work, but also a few cuts from a 1970 Black Sabbath rehearsal.

In dance music news, Interhit Records has released *Club NRG Volume 1*, which brings together the best of the HiNRG sound from Europe and around the world. The album is also Interhit's first release under its new distribution agreement with Priority Records.

Signings

Carlos Santana has inked an exclusive record deal with Arista Records, teaming the legendary guitarist, again, with recording industry executive Clive Davis. Davis, the President and founder of

Arista, originally signed Santana to Columbia Records nearly 30 years ago, in 1968.

Propellerheads, an electronic outfit from England, has signed to DreamWorks Records for release of their music in the U.S. The debut album from the duo of Alex Gifford and Will White, *DecksAndDrumsAndRockAndRoll*, will be issued in early 1998.

Fishhead Records has inked a deal with former New York Dolls guitarist Sylvain Sylvain, and his first album for the label, *Sleep Baby Doll*, is set for release in December.

Composer James Horner, who has scored such films as *Ransom*, *Apollo 13* and *Aliens*, has signed an exclusive contract to record for Sony Classical. The first release under the terms of the contract will be the soundtrack recording for the upcoming film *Titanic*.

Ventures

Roadrunner Records and Autonomous Records have announced an international joint venture which will bring Autonomous' music to the worldwide market. Roadrunner will press and distribute the label's new releases and some of their catalog. Autonomous is the original home of hit Universal act Sister Hazel. Contact Roadrunner at 212-274-7560.

PR Records has entered into an agreement with dance label Waako Records. The first release from the new venture is a compilation CD, *Nightlife Essentials*. Contact Hands On Public Relations at 213-467-6967 for further information.

—Compiled By MC Senior Editor Steven P. Wheeler

SONGS WITHOUT WORDS

Although they may not necessarily be known as pianists, sixteen prominent composers, arrangers, songwriters and producers have been brought together by Windham Hill to contribute solo piano performances of their original works on the newly released album *Songs Without Words*. The artists featured on the almost classical-sounding CD, include such notables as Brian Wilson (bottom, left), Carole King (bottom, right), Stephen Sondheim (upper, left), David Foster, David Benoit (upper, right), Desmond Child, Diane Warren, Eric Bazilian, Walter Afanasieff, Michael Kamen, Jeff Lorber and Jim Brickman. The album is in stores now.





MCA SIGNS SANDERS



ALAN L. MAYOR

MCA Music Publishing Nashville has signed a worldwide co-publishing deal with Mark D. Sanders. In addition, MCA has purchased the Mark D. Music catalog from the songwriter. The award-winning Sanders has written several Number One country hits, including "It Matters To Me" (recorded by Faith Hill), "The Heart Is A Lonely Hunter" (recorded by Reba McEntire) and "No News" (recorded by Lonestar). Pictured at the signing are (L-R): Steve Day, VP/GM, MCA Music Publishing Nashville; Jody Williams, President, MCA Music Publishing Nashville; Mark D. Sanders; Stephanie Cox, VP, Creative Services, MCA Music Publishing Nashville; and attorney Mike Milom.

BMI News

BMI has announced that it is now offering medical, dental, life and musical instrument insurance for its members. The insurance will be available to BMI affiliates who live in the U.S. Call 800-638-2610 for more information.

In other BMI news, the performing rights organization has created a new Internet robot called MusicBot to gather marketing information and spot musical trends on the Web. According to BMI, MusicBot will perform 24 hours-a-day, seven-days-a-week and can per-

form the same tasks that a staff of two dozen web surfers would do, but at a fraction of the cost. BMI has also updated its web site (<http://bmi.com>) to include downloadable license agreements.

The BMI Foundation is accepting applications for the 1998 Pete Carpenter Fellowship, which is open to aspiring film composers under the age of 35. Only one person will be selected for the fellowship, which will include the opportunity to work for one month in L.A. with professional film and TV composers. The recipient of the fellowship will also be given \$2,000 for

PLAYTHING & PILATE



LAUREN COHEN

Plaything Music, the publishing wing of management firm Shankman DeBlasio Melina, recently signed a co-publishing deal with songwriter Felton Pilate and acquired his Felton Pilate Felstar Music catalog. The catalog, which contains more than 150 copyrights, is comprised mainly of songs recorded by the R&B group Con Funk Shun. Shown celebrating the deal are (L-R, standing): Plaything Music executives Ron DeBlasio, Ned Shankman, Laurent Besencon and Blake Everett; and (L-R, seated): Alan Melina of Plaything Music and Felton Pilate.

expenses. The Pete Carpenter Fellowship is named for the late composer, best known for co-writing the themes to *Magnum P.I.*, *The Rockford Files* and *The A-Team*. The fellowship is currently being supervised by award-winning TV composer Mike Post. You can receive an application by writing to the BMI Foundation, 320 W. 57th St., New York, NY 10019. The entry deadline is November 30th.

SGA Event

The Songwriters Guild of America (SGA) is now holding an intimate songwriter performance every first Wednesday of the month at the SGA office in L.A. (6430 Sunset Blvd., Suite 1002). The showcase, "Story Night At The Guild," features established

songwriters in a "storyteller" format, performing their songs and telling the stories behind them. Admission is \$5 for SGA members, and \$10 for non-members. For more information, call SGA at 213-462-1108.

Industry Grapevine

EMI Music Publishing has appointed Jane English to the position of Southeast Asia Regional Director at the company's Hong Kong office. Contact EMI headquarters at 212-492-1200.

David Steel has been named VP of V2 Music Publishing. He can be reached at V2 headquarters in New York (212-320-3500).

Sony/ATV Tree Publishing has upped Judy Roberts to the post of Senior Tree Catalog Historian. She

TAYLOR-MADE FOR ASCAP



Singer-songwriter James Taylor recently performed before a sold-out crowd at a benefit concert for the Marine Sciences program at Southampton College in Long Island, New York. Taylor (center), who recently joined ASCAP after a longtime affiliation with BMI, was greeted at the concert by ASCAP VP Cy Coleman (left) and ASCAP VP of Communications Karen Sherry (right).

MUSICAL VIC-TORIES FOR WARNER/CHAPPELL



LAUREN COHEN

Publishing giant Warner/Chappell has inked a worldwide deal with alternative rock band the Tories, whose debut, *Wonderful Life*, was recently released on N2K's Encoded Music label. Shown celebrating the deal at Warner/Chappell's L.A. headquarters are (L-R): Tories manager Dave Christensen; Kenny MacPherson, Sr. VP, Creative, Warner/Chappell; band member Steve Bertrand; Rick Shoemaker, President, Warner/Chappell; band member J.J. Farris; Shari Saba, Senior Director, Creative, Warner/Chappell; and band members Brent Klopp and James Guffee.

BUSTER & SHAVONI HEAD TO DREAMWORKS



DreamWorks Music Publishing has signed hit gospel/R&B songwriters-producers Buster & Shavoni. The duo has worked most notably with Kirk Franklin on several albums, including Franklin's latest project, *God's Property*. Buster & Shavoni have also recently worked with Daryl Hall and R&B supergroup Trin-I-Tee 5:7, featuring R. Kelly and Teddy Riley. Pictured all smiles at the signing are (L-R): Buster; DreamWorks Music Publishing execs Ron Handler, Chuck Kaye and Michael Badami; and Shavoni.

can be reached at the company's Nashville offices (615-726-8300).

MSC Expands

The Music Sales Corporation (MSC) is opening a West Coast office in Los Angeles, which will be headed by producer-songwriter Dick Rudolph and publishing veteran Bob Knight. Rudolph will hold the title of Chief Creative Executive and Knight has been named Vice President. MSC has also entered into a joint venture with Rudolph's production company, Rudolph Productions, to sign artists and songwriters. MSC's catalog includes the works of Celine Dion, Duke Ellington and the Rolling Stones. The company also owns Omnibus Press, the leading music book publisher.

Songwriting Contest

The San Diego Songwriters Guild is holding its seventh annual SDSG Song Contest on Novem-

ber 17 at the Doubletree Hotel in Mission Valley, California. Prizes include cash, recording time and equipment. All styles of music are eligible for the contest and each contestant is allowed a maximum of two song entries, with a submission fee of \$10 per song. Any song submitted by a contestant must be an original song written by the contestant, and the contest will be judged by a panel of industry professionals. Contest registration begins at 6 p.m. and closes at 6:45 p.m. Admission is free for SDSG members and \$10 for non-members. Contact 619-225-2131.

Touched By A Song

Jon Iger, President of the Arizona Songwriters Association, along with co-writers Scott Ever-soll and Marty Jenson, placed their song "Angel On The Run" in the season premiere of the CBS series *Touched By An Angel*. The composition was placed by Mastersource.

STILL WORKING SIGNINGS



Still Working Music Group has signed separate publishing deals with songwriters Robert Hart and Nancy A'Ian Kane. Hart, the lead singer of Bad Company, is currently working on a solo album. Kane has toured with Jars of Clay and will release her debut album in 1998. Pictured (L-R) are: David Huff, Kane's producer-manager; Barbara Orbison, President, Still Working Music Group; Nancy A'Ian Kane; Robert Hart; Tanja Crouch, VP of Marketing, Barbara Orbison Productions; and Chris Keaton, VP of Publishing, Still Working Music Group.

JOHN SLOATE
President,
Musikuser
Publishing



John Sloate is a 25-year veteran of the music industry who decided to start a publishing company that would be slightly different from the rest. In the competitive world of publishing, Musikuser often works in conjunction with competing publishers to develop various musical projects.

Sloate explains, "Because I have been in the publishing industry for so long, I've developed so many relationships with not only people on the client side but also with other publishers. We constantly come up with new ideas on how to run our businesses."

After working at ASCAP for fifteen years, Sloate started Musikuser Publishing almost three years ago. He explains the uniqueness of his company by saying, "We're not necessarily the standard music publisher where we just take songs and pitch them to various artists. There are three main areas of Musikuser: catalog, management and administration. We have catalogs that we administer and market, and we also perform music clearances for film and TV productions."

"Over the last six months or so," he goes on to explain, "we've been going into an area I'm really excited about: the development of multimedia products. We just finished our first full-fledged multimedia project, which is a CD-ROM that's a sampler of the Paul Anka catalog we did for [publisher] Chrysalis Music."

Sloate adds that the Chrysalis deal is a prime example of how Musikuser took an existing relationship with a competing publishing company to come up with a project that was mutually beneficial to both parties. Part of the deal sprung from the fact that Musikuser has been associated with Leeds Entertainment, which was formerly headed by Leeds Levy, the very same man who is now President of Chrysalis Music.

Sloate is quick to note, however, that the project with Chrysalis was not a one-off for Musikuser. "Now that we've done this CD-ROM," he explains, "other publishers have contacted us and expressed an interest in doing something similar for them. So, we're not a typical publisher, because we can be contracted out by other publishers. As far as catalog management, we don't just collect money and watch catalogs. Our big thing is marketing the catalogs."

Speaking of Musikuser's most recent accomplishments, he says, "We have a song called 'Thief Of Hearts' on the latest Tina Turner album, *Wildest Dreams*. We also placed a song that was used in a promo in *The Jenny Jones Show*. We're also starting to become a major supplier of background music for various companies."

As for signing new artists, Sloate says, "We aren't really signing artists now, but we do represent a number of up-and-coming film and TV composers. They don't have exclusive deals with us, but they come to us when they need us to place songs for them."

He adds, "From the time I started in the music business until now, the biggest trend that I see is diversification, especially with independent publishers. A corporate publisher like Warner/Chappell purchases all these catalogs over the years, so the money just flows into the company. But a smaller independent publisher has to really diversify in order to compete effectively in the marketplace. Musikuser started off working in a lot of different areas in the music industry; we didn't limit ourselves to one area. I think the important thing that an [independent publisher] must do is to not rely on a handful of artists and their next albums to carry you over financially. You have to diversify in other areas."

Sloate also observes, "The biggest responsibility in the management of the catalog is to collect all the royalties. There's a tremendous maze of administration and catalog collection that goes on throughout the world. When I worked at ASCAP, I really appreciated how much artists and composers rely on us to collect royalties so they can make a living. It's one thing to get a song placed, and it's another to collect the money for it. I think it's a tremendous responsibility to work hard to collect royalties on behalf of the artist, so they don't have to worry about all the complicated business affairs. Most artists don't want to spend too much time dealing with business, because they just want to create music. Our overall mission is to find all possible uses for all the material we represent and to put the artist and the songs first."

Contact Musikuser Publishing at 310-440-0140





RECORD PLANT NEWS: The Record Plant has seen a lot of recent action, playing host to a slew of major acts, including Barbra Streisand and Celine Dion (with producers David Foster, Humberto Gatica and Walter Afanasieff), Mariah Carey (also produced by Afanasieff), and Michael Bolton. Producer Danny Saber and engineer Krish Sharma have also been in at the Plant, working on music for the upcoming film *The Jackal*. For more on the Record Plant, call Amy Burr at 213-993-9300.

CHEROKEE: The newly "relapsed" Jane's Addiction were in at Cherokee Studios tracking their new song, "So What," with engineer Dave Friedmann. Film Director John Carpenter has also been using the facility to score his latest project for the big screen, *Vampires*, with Cherokee's own Bruce Robb engineering. **SKIP SAYLOR:** Suicidal Tendencies were in at Skip Saylor Recording last month, having their latest

cuts mixed by Paul Northfield (Ozzy Osbourne, Rush), with Mike Muir producing. Skip Saylor has also recently been home to projects by D.J. Quik, Capitol Records act Menthol and Virgin/Noo Trybe act the Luniz. You can contact the studio by calling 213-467-3515.

IMAGE: Image Recording, in Hollywood, California, had Atlantic artist Sugar Ray in working with Carnie and Wendy Wilson on a track for an upcoming Christmas benefit. Producer Chris Lord-Alge was also at Image, mixing the new song "Anchor," for Revolution artist Letters To Cleo, with producer Peter Collins.

NRG: MCA Records act Dance Hall Crashers were in at NRG Recording Services in North Hollywood, California, working on their latest project. The studio was also used for the recording of current MC cover act Save Ferris' Epic Records debut, *It Means Everything*. For more on NRG, you can contact Kit Reburn at 818-760-7841. **MC**

IN THE HOT HOUSE

Trumpeter Arturo Sandoval has been busy recording his latest album, *Hot House*, at Magic Sound in Santa Cruz, California. The release is his first for the N2K Encoded Music label, and is due out in the spring of '98. The sessions included help from veteran vocalist Patti Austin, who sang both English and Spanish versions of the song "Only You (No Sé Tu)." Pictured in the studio (L-R) are: N2K Encoded VP of A&R Carl Griffin, Patti Austin and Arturo Sandoval.



DAVE ALI VANDER

JESUS' SECOND COMING



Chicago-based rockers The Jesus Lizard have been at Chicago Recording Company studios recording their second album for Capitol Records, the follow-up to their 1996 major label debut, *Shot*. Their sessions are being produced by Andy Gill (Gang Of Four, Red Hot Chili Peppers, the Strangers) and engineered by Jeff Lane, with the album due next spring. Pictured in the studio are: (L-R, standing) producer Andy Gill, engineer Jeff Lane, and (L-R, seated) The Jesus Lizard's David Yow, Duane Denison and David Sims.

BUSH WHACKED



ANNABARA DISANTO

Trauma Records act Bush recently shot the video for their latest single, "Mouth," from their upcoming remix album, *Deconstructed*, and the *An American Werewolf In Paris* film soundtrack. The video features the film's co-star, Julie Delpy. Pictured taking a break at the shoot are (L-R, standing): Billy Poveda, President, Dil Factory Productions; Bush's Robbin Goodridge; video director John Hillcoat; actress Julie Delpy; Bush's Gavin Rossdale, Dave Parsons and Nigel Pulsford; (L-R, kneeling) Glen Lajeski, Vice President, Product Management, Music for Walt Disney Motion Pictures Group; and Jim Martone, Vice President/General Manager, Trauma Records.

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Zbigniew Preisner

This Polish composer has crossed the Atlantic to break into scoring American film projects

By Jonathan Widran

Polish-born film composer Zbigniew Preisner's one major experience scoring an American movie, the Andy Garcia/Meg Ryan film *When A Man Loves A Woman*, shed light for him on the fundamental differences between moviemaking in Europe and in the States. Chief among these is second guessing. In Europe, a film is the director's vision, and the director is directly responsible for securing the score to his or her movie. Here in America, it's often art by committee.

Preisner, best known for his Award-winning scores to Krzysztof Kieslowski's trilogy *Red, White and Blue*, and Louis Malie's *Damage*, among over 20 popular scores, recalls Francis Ford Coppola's story about how the score we love from *The Godfather* was almost dismissed. "The studio executives were watching a final cut of the movie, he told me," recounts Preisner through an interpreter. "and they didn't like Nino Rota's music; they felt it wasn't commercial enough. So, they threw it out, hired another composer and hated that score worse! They went back to the first, and so, by accident, we have one of the greatest scores of all time!

"In Europe, film is not as market-oriented a medium," he explains, "and because there is always less money at stake, those financing the movie simply trust the director to work with the composer to achieve a great score. In the U.S., you have to run it by producers and studio executives who have to take the marketplace into consideration. It's not as pure a process. Those in charge should learn to trust the instincts of the composer more."

Preisner also agrees with the mindset that American directors in general seem to favor the concept of overscoring—that is, putting music behind almost every scene as opposed to letting the actors interact in a quieter atmosphere, where *they* can convey all of the emotions of a scene. He jokingly refers to this as a "fear of silence," and believes that if music is everywhere, then it becomes like sonic wallpaper.

"Film has a rhythm, and a synchronicity that must be matched with music only at the appropriate times," he says. "When I work with European directors, we go over that together."

Preisner cites his most fulfilling working experiences as his collaborations with Kieslowski. In fact his music for the color trilogy has not only sold over a million soundtracks worldwide, but also earned him citations from the French Film Academy and the Los Angeles Critics Association. The accolades aren't the most important thing, however. It's more about the great chemistry that the two felt while working on the projects.

"For me, it's always important to be thought of as a partner with a director who recognizes that a movie is a combination of elements and who is open to discussion," he says. "With Kieslowski, I had only scripts to base my first impressions on. I would read the climate of the film, imagine how it would look, and then write a short piece which would reflect that. In these cases, my music actually inspired some of the way the films were shot, and I appreciate that respect. We really learned a lot from each other."

Discovered while playing piano at a popular cabaret in Krakow, Preisner for years was identified with the moral concern trend in Polish cinematography, and in 1992 receiving the Award Of Foreign Affairs for outstanding achievements in the presentation of Polish culture abroad. Other top Polish-directed films he has scored are three by Agnieszka Holland: *Europa Europa*, *Olivier, Olivier* and *The Secret Garden*. He has also written the title music for *The People's Century*, a 26-part BBC documentary.

"No matter what I am working on," Preisner concludes, "there are always certain similar elements. Mostly, the way a film is scored is very much like the way a casting director chooses actors. Truly great directors, I think, are the ones who believe strongly in the power of great music."

Contact BMI at 310-289-6346.



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The Boomerang™ Phrase Sampler is a digital audio recorder for use in live performance. The Boomerang is a self-contained floor pedal that will record up to 32 seconds of 16kHz, bandwidth audio from your guitar, synth or microphone, play it back and allow you to play and add other parts or harmonies. This layering, "sound-on-sound" goes way back to the old Echoplex units and also was the very first primitive "overdubbing" method in the recording studio. The Boomerang's use of modern technology enables you to revisit this lost playing style and technique in a fresh, new way.

The audio is digitized and stored in RAM (random access memory), so there is no tape loop or any media to replace—nor is there a dirty recording head to clean like the old Echoplexes. Because the Boomerang is digital, successive layers are "merged" or mixed with previous layers with little degradation. Being digital also means that the audio can be reversed for instant backward guitar parts and solos. To aid in this process, the live direct signal can be muted during record (Thru Mute) so

that only the reversed signal is heard. The comprehensive set of controls allows you to: start and stop the recorded loop, stack as many parts as you want, change direction anytime (even while recording successive parts), switch to half-speed recording or playback for learning or transcription, and do stuttering effects. Once recorded, the



loop can be a "one-shot" or loop endlessly. The unique foot-controlled, on-board output level wheel lets you adjust the volume of your loop with your hands free.

The standard Boomerang sells for \$459 retail. For more about it, you can contact Boomerang Musical Instruments by phone (800-530-4699), by e-mail (mnelson@dman.com), or you can visit their web site at <http://www.boomerangmusic.com>.

Metropolitan Guitars



The new Westport Series from Metropolitan has the features of the 1996 Tanglewoods but with a new body and headstock design. Both the Custom and Custom Acoustic models have rosewood fingerboards with wide bindings and geometric abalone and mother-of-pearl "butterfly" inlays. The fixed bridge sits high creating a more hollow body feel with added brilliance. The Custom Acoustic model has an LR Baggs transducer built into the bridge for acoustic tonality, while the Custom model does not. The Deluxe is a trimmed down model and somewhat less flashy in appearance. The chrome truss rod shield, elaborate mega-headstock emblem and Metropolitan logo make this instrument a visual statement worthy of even the biggest showman.

MSRP's are \$2,795 for the Custom Acoustic, \$2,495 for the Custom, and \$1,695 for the Deluxe. Available colors are pearl yellow, pearl aqua blue, basic black, pearl mint green, pearl white and metallic gold. Contact Metropolitan Guitars at 3526 East T.C. Jester Blvd., Houston, TX 77018. Call them at 713-957-0470, FAX 713-957-3316, or e-mail robintx@io.com. Visit their web site at <http://www.io.com/~robintx>.

ZBT and ZBT-Plus Cymbals from Zildjian

The two new lines of value-priced cymbals from Zildjian are called ZBT and ZBT-Plus. ZBT stands for Zildjian Bronze Technology. These cymbals replace the existing entry level cymbal line with no price increase. The professional grade ZBT-Plus replace the Scimitar Bronze range and are manufactured in a new and innovative way, using the same high quality sheet bronze alloy. ZBT-Plus cymbals are bold, bright and fast, and are available in rides, crashes, hats, chinas and splashes. The ZBT cymbals replace the Scimitar range and are made from the same sheet bronze as the more expensive Edge and ZBT-Plus cymbals. Ideal for rock music, the ZBT's are perfect for beginning drummers looking to create a bright and focused sound.



If you would like more information, you can contact the Avedis Zildjian Company at 22 Longwater Drive, Norwell, MA 02061. Visit them online at <http://www.zildjian.com>.





ON THE COVER: Our cover story on Orange County-based ska/pop/swing act **Save Ferris** (page 24) is a great way to learn about this hot SoCal act. But for those who have access to a computer with a CD-ROM drive, it's just the beginning.

The group's debut album for **Epic Records**, *It Means Everything*, is a CD Extra, loaded with interactive material in the form of literally dozens of **QuickTime** videos, comprised of performance footage, interviews, backstage candids, and more.



Save Ferris as they appear on their CD Extra

Be sure to read the *MC* story on Save Ferris, but don't miss this unique opportunity to catch the band interactively!

JUST VISITING: "Hey, Elwood and I are gettin' the band back together." This time, in cyberspace.

Imagine being able to hook up with your favorite musical collaborators in real-time streaming video and audio, with an unlimited number of users "conferenced" together on your computer screen. If it sounds a bit too sci-fi, rest assured that there is nothing fictional about it, thanks to **BoxTop Interactive's** latest software development, **iVisit**.

Developed by the same team that created the revolutionary **CU**

See-Me software, which has been a staple of interactive music events for several years, the new **iVisit** software adds a new dimension: full-feature conferencing for multiple parties. (**CU See-Me** only allowed two users to connect at a time). All you need is a Power PC-level processor, a modem, and a QuickTime-compatible digital video camera, and you're ready to go. And believe me, it's worth checking out—it's a very unique experience.

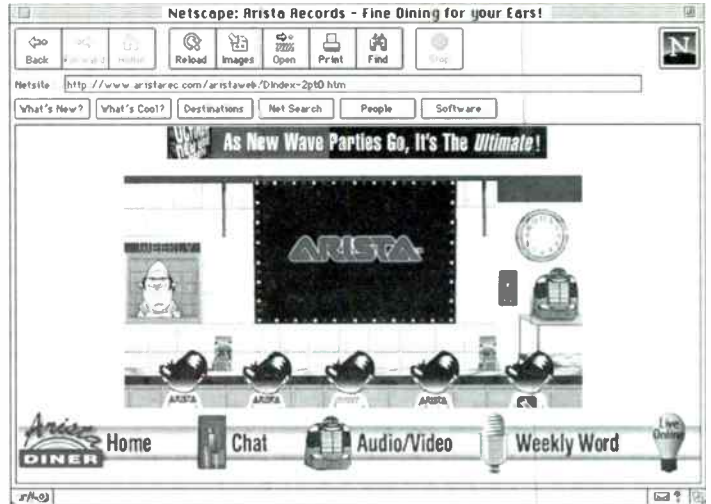
The **iVisit** software can be downloaded for free at <http://www.ivisit.com>.

The audio quality is a bit poor, but here's a tip: pause your video for better sound transmission. Have a blast!

STOCK UP: If you have ever wanted to own a piece of the web, now is your chance.

N2K Inc., arguably the most recognized brand-name in online music content, with such sites as **Rocktropolis** (<http://www.rocktropolis.com>), **Jazz Central Station** (<http://www.jazzcentralstation.com>), **Classical Insites** (<http://www.classicalinsites.com>) and **allstar** online music magazine (<http://www.allstarmag.com>), has gone public, with an initial public offering of 3,330,221 shares of stock at \$19 per share. The company will be traded on the NASDAQ market under the symbol "NTKI."

ARISTA RE-LAUNCH: **Arista Records** has re-launched their web site at <http://www.aristarec.com> in the form of the "**Arista Diner**," which boasts 24-hour service of



everything Arista.

The new design includes interactive audio and video, the usual collections of artist bios and photos, interactive chats, and "The Weekly Word," where Arista's animated anchorman delivers the latest in exclusive news on the label's artists and other goings on.

If you're looking for the latest scoop on artists like **Sarah McLachlan**, **Whitney Houston**, **Annie Lennox**, the **Grateful Dead**, **Patti Smith** and a host of others, this is the place to hang out. Stop

humorous side of the drum world.

Every musician is sure to have told, or at least heard, their fair share of drummer jokes—drummers included! So it's no surprise that both classic and new quips about men with sticks are showing up in cyberspace.

If you're looking for a drum-based laugh, you might want to check out the unofficial "**Dave Grohl's Top 10 Drum Jokes**" page (which is part of an extensive site dedicated to the Nirvana drummer, <http://www.iinet.net.au/~simnoris>) at <http://www.iinet.net.au/~simnoris/jokes.htm>.

Dave Grohl's Top 10 Drummer Jokes

in, drop a dime in the jukebox, order something from the soda fountain and enjoy the tunes.

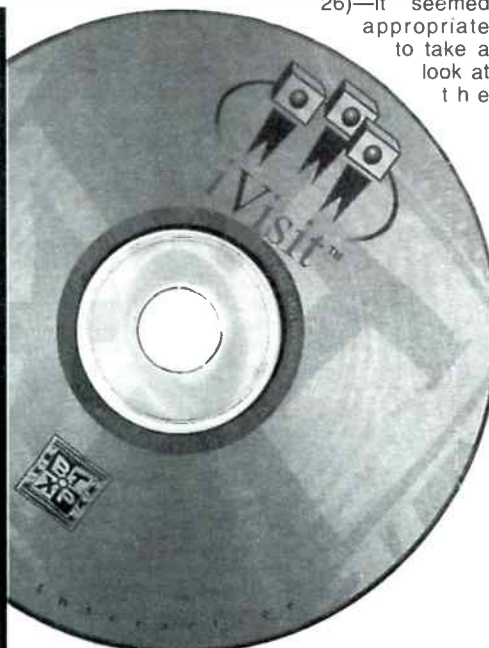
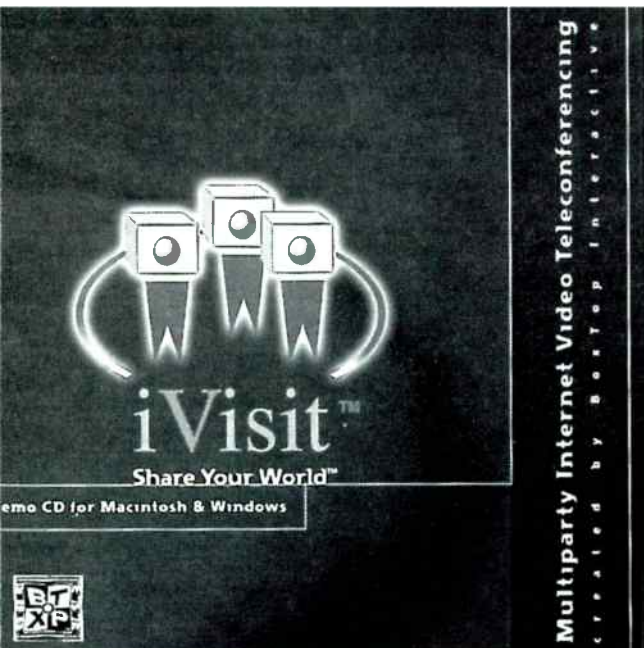
THE JOKE'S ON YOU: In honor of our annual drum and percussion issue—and as a tie-in to our story on **Brian Reitzell's *Flyin' Traps*** project (see story, page 26)—it seemed appropriate to take a look at the

www.iinet.net.au/~simnoris/jokes.htm. And if that doesn't satisfy your funny bone, there's a continuously expanding bank of drum humor at <http://www.cse.ogi.edu/Drum/jokes.html>.

Here at **Cyber Music** we do have the highest respect for the men and women who play the skins, but, hey, you have to laugh sometimes!

NEW DIRECT-ION: Get ready to change your bookmarks. As the legalities of cyberspace continue to be explored, one area that's being defined is that of domain name trademarking and rights. And, unfortunately, with no legal precedent yet set, big companies with full-time legal departments are often having their way with smaller, independent sites that are often being run by students just looking to have fun.

One case in point is **Backstage Online**, which **Cyber Music** told you about earlier this year (Issue #5). Publishing company **BPI Communications**, which is the home of **Billboard**, **The Hollywood Reporter** and **Musician**, as well as the publisher of trade magazine **Back Stage West**, recently sent their legal dogs after the college-student-run **Backstage Online**, claiming a trademark infringement on the use of the name "Back Stage." Without the luxury of a full-time legal staff, the students who run **Backstage**



Online agreed to remit their domain name, giving up all of their previous promotion and marketing.

The good news is that the content of Backstage Online continues to thrive,



under the new title of Concert Direct Online, at <http://www.concertdirect.com>. The same features are still in place at the new domain, and the site continues to be updated regularly, so reset your bookmarks and revisit the site for new contests and content.

URBAN VIBE: Launched in 1995, Urban Ambiance (<http://www.mwc.edu/rmamic/ua.html>) is a site dedicated to urban music and culture, where you can learn about the site's affiliated indie artists, talk about trends in hip-hop and other urban genres, check out the latest gossip and chat with other urbanites about whatever's on your mind.

Easy to navigate and well-laid out, Urban Ambiance will keep you in tune with the latest from the street without having to leave the comfort of home. Word from the web!

BMI BOT: As music content on the Internet continues to grow, the legal matters of tracking online tunes are becoming more and more ironed out. In a revolutionary step toward tracking and facilitating legitimate online music usage, performance rights society BMI has announced the launch of the new BMI "Music-Bot," an automated system which will track the use of songs and other musical compositions online, 24

hours-a-day, seven days-a-week.

In addition to launching the MusicBot to monitor online music usage, BMI has also introduced three new kinds of music licenses: web site li-

license, music area license, and corporate image license. Accessible through BMI's web site (<http://bmi.com>), these new license agreements will help to facilitate the legal and proper use of music on the web and in other Internet-based music areas like Gopher and FTP sites. Check the BMI web site and keep reading Cyber Music for updated information on their online exploits.

GO "DOWNTOWN": E! TV gossip guru and former MTV VJ "Downtown" Julie Brown is breaking into cyberspace as the host of the new interactive chat program *Studio-i*, a part of the ongoing cyber program *Entertainment Asylum* (<http://www.asylum.com> and AOL Keyword: Asylum). The program, presented in streaming video and audio, features music and celebrity guests and news, and airs twice a week. Check the site for days and times. **MC**

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That's Arista recording artist **Carly Simon** and actor **Kirk Douglas** pictured backstage at the taping of the **American Movie Classics (AMC) 5th Anniversary Of The Film Preservation Awards**, in Los Angeles. Simon performed songs from her recently released album, **Film Noir**, at the gala. The TV special, which aired in October on AMC but should now be in repeats, celebrates the film noir genre.

In limited release right now is **Year Of The Horse**, a rock & roll movie about **Neil Young** and **Crazy Horse**. The film's Director, **Jim Jarmusch** (*Night On Earth, Mystery Train*) got the idea for the film while developing his 1995 release **Dead Man**, which featured **Johnny Depp**. "From the start of *Dead Man*, there were hopes of Neil Young performing music for the film, but I was never very confident," says Jarmusch. To his surprise, Young liked the film and agreed to score it. The two went on to collaborate on the music videos for "Dead Man Theme," and "Big Time" from the film **Broken Arrow**. After that, Jarmusch spent 1996 following Young and his band across Europe



Kirk Douglas and Carly Simon

and the United States, interviewing them and collecting footage from behind the scenes. **Year Of The Horse** is a must-see for anyone interested in one of rock's quirkiest founding fathers.

Hey local bands! **Real TV** wants your video. It should be interesting, unusual home video, shot on Super 8. They're also hot on the trail of celebrity home video, which means if a celebrity shows up at your house, you should send it in. **Real TV** is always looking for videotapes. If you have some you'd like to see on TV, you can contact **Steve Kozak** at 213-860-5163.

Trumpet player **Chris Botti** is shown, below, with members of the cast of **ABC-TV's daytime drama One Life To Live**. Botti recently made his acting debut on the program, and also performed three songs from his latest CD, **Midnight Without You**. The **Verve Forecast** artist played himself, performing in the program's jazz club, and had flirtation scenes with recurring character **Kelly Cramer** (**Gina Tognoni**). Shown (L-R) in the cast photo are **Kassie Depaiva**, **Timothy Stickney**, **Tognoni**,

Botti, **Sandra P. Grant**, **Will Kempe**, **Marva Hicks** and **Nathan Purdee**.

Washington Square is the unfortunate title of a new **Hollywood Pictures** film that is really quite interesting. In this new release, **Jennifer Jason Leigh** stars as **Catherine Sloper**, daughter of a wealthy and distinguished physician (**Albert Finney**), who has come to believe, at his insistence, that lacking both beauty and brilliance, she can only be loved for her money. All of this is put to the test, of course, when Catherine finds herself being wooed by the smooth and dashing wastrel **Morris Townsend** (**Ben Chaplin**). Is father right? And if he is, does it really matter? And what does this mean for Catherine's happiness in the long-term? This is a chick flick that should interest even those boyfriends without backgrounds in women's studies. Czechoslovakia-born **Jan A. P. Kaczmarek** (*Bliss, Dead Girl*) does the score, which features the music of **Stephen Foster**. No soundtrack has been announced.

Hot pop property **Matt Zarley** recently made his solo concert debut at **LunaPark**. Zarley's full-bodied, throaty voice may well be remembered by anyone who attended the **13th Annual S.T.A.G.E. Benefit—Cole Porter: A Musical Toast**. His Nineties twist on Porter's "Love For Sale" brought down the house. His face may also be familiar, as Zarley has appeared on **The Rosie O'Donnell Show**, **Fame**,



Morris Townsend (left) and Jennifer Jason Leigh in Hollywood Pictures' *Washington Square*.

The Edge, **The Tonight Show** and in the recent **Cinderella** update, with **Whitney Houston** and **Brandy**. His lead single, "I'm Over You," should make for major dance floor moves, which is no surprise since **C&C Music Factory** veteran **Andy Zulla** was involved in the project.



Chris Botti (with trumpet) and the cast of *One Life To Live*.



Matt Zarley



David Duchovny in Touchstone Pictures' *Playing God*.

The tracks may also lend themselves to pop radio, since Zarley's voice hasn't really been colored as much by Broadway stints in the *Who's Tommy* and *Andrew Lloyd Webber's Joseph And The Amazing Technicolor Dreamcoat* as it might have been. A seamless dance floor offering from an extremely talented hunk.

Melissa Etheridge is set to begin filming of the **Janis Joplin** film biography *Piece Of My Heart*, in January. The \$30-40 million production will shoot in Texas, San Francisco and Los Angeles. The competing bio-film, in which **Lilli Taylor** would star, has reportedly been put on hold.

An international animal rights group enlisted the help of **Paul McCartney** to make a point with Chancellor of Germany **Helmut Kohl**. McCartney returned a copy of the famously carnivorous German leader's cookbook, including in the package an autographed copy of *Veganissimo*, a vegetarian celebrity cookbook that includes recipes from both McCartney and his wife, **Linda**.

On September 15, **Restless Records** sponsored a question and answer session with **LA Confidential** director/co-screenwriter **Curtis Hanson** and author **James Ellroy**. The duo discussed the critically acclaimed movie, its soundtrack and the reissue of the paperback, at this well-attended event at **Bord-**

ers Books & Music in Westwood.

Hollywood's own **The Angel** and her partner, **Angie Hart**, have placed their song "Anything" on the soundtrack from **Touchstone Pictures'** cutting-edge thriller *Playing God*. The blockbuster film stars **David Duchovny** as **Dr. Eugene Sands**, a surgeon stripped of his medical license, who is forced to abandon his career and is lured deep into the underworld of mobster **Raymond Blossom** (**Timothy Hutton**) and his seductive girlfriend, **Claire** (**Angelina Jolie**). The film, which not only features Hutton playing against type, as well as some wonderful dark comedy scenes, also features Hutton's own spoken-word version of "Delilah," and songs by **Willie Dixon** and the **Bee Gees**. No soundtrack is planned, but the film should be in general release.

There is a feature film in the works on the early days of **Kiss**. It seems that band leaders **Gene Simmons** and **Paul Stanley** have enlisted the help of *Rocky* producer **Gene Kirkwood** to help tell the story of their rise from a struggling glam band to last year's massive reunion. Among the actors being discussed to play the band members are **Keanu Reeves** and **Johnny Depp**.

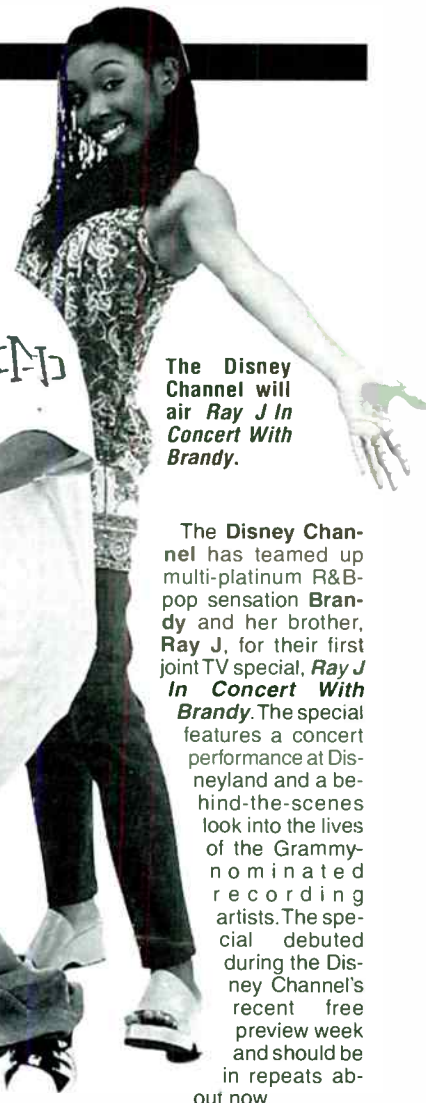
A specially recorded song from **David Bowie** will lead the soundtrack for *The Ice Storm*, the new **Fox Searchlight** film starring Academy Award-winner **Kevin Kline**, along with **Sigourney Weaver**, **Joan Allen** and **Jamey Sheridan**. The Bowie cut is a rewrite of one of his early songs, "I Can't Read," and it will be the featured cut in the United States, with an accompanying video, and will be released as a single in selected overseas markets. The full soundtrack, which is the

second release from **ReelSounds** (the soundtrack label for **Walter Yetnikoff's Velvet Records**), will also feature songs from the likes of **Frank Zappa**, **Traffic**, **Free**, **Jim Croce**, **Antonio Carlos Jobim**, **Harry Nilsson** and **Cornelius Brothers And Sister Rose**.

Emmy-nominated songwriter and recording artist **David Pomeranz** has co-written a song with action star

Steven Seagal for the actor's latest film, *Fire Down Below*. The song, which is entitled "The Long Way Around," is sung on the soundtrack by **Bon Jovi** guitarist **Richie Sambora**, and is featured in the film's closing scene. "I thoroughly enjoyed writing music with Steven," says Pomeranz. "Few people realize that, beyond being an action hero, Steven is also a sensitive songwriter and an enthusiastic musician. He really loves music and it shows in this film." *Fire Down Below* is in general release.

Mammoth Pictures has announced the upcoming release of *Free Tibet*, a documentary film produced by **Beastie Boy Adam Yauch** and **Mammoth Records** head honcho **Jay Faires**, which chronicles the 1996 **Tibetan Freedom Concert** that took place in San Francisco. Now an annual event, the concert—which has managed to draw top performers in its first two years, including **U2**, **Alanis Morissette**, the **Red Hot Chili Peppers** and members of **R.E.M.**, to name a few—benefits the **Milarepa Fund**, a non-profit organization founded by the **Beastie Boys** to raise awareness and aid for the Tibetan people, who have been plagued by the Chinese government. The film includes performance footage from the two-day event along with backstage footage and interviews with the performers and guests, including exiled Tibetan leader the Dalai Lama. The film premiered in New York on November 6, with wide release expected in early 1998.



The Disney Channel will air **Ray J In Concert With Brandy**.

The Disney Channel has teamed up with multi-platinum R&B-pop sensation **Brandy** and her brother, **Ray J**, for their first joint TV special, *Ray J In Concert With Brandy*. The special features a concert performance at Disneyland and a behind-the-scenes look into the lives of the Grammy-nominated recording artists. The special debuted during the Disney Channel's recent free preview week and should be in repeats about now.

Domo Records is the label behind the soundtrack to *Cirque Ingenieux*, in which veteran Domo artist **Kitaro** provides a suitably esoteric and dreamy musical backdrop to the story of a little girl who falls in love with a single-ring circus and finds herself drawn into a fascinating and sometimes disturbing



world of fantasy. Aside from the previously mentioned storyline, this is also an evocative soundtrack, appropriately enough since this very visual offshoot of the popular *Cirque du Soleil* features no dialog. *Cirque Ingenieux* is currently on a worldwide tour, which includes a stop in Southern California at the **Cerritos Center For The Performing Arts**. For a show schedule, ticket prices and availability, or any other information, you can call 800-300-4345.



Pictured (L-R) at **Borders Books** in Westwood for an *L.A. Confidential* promotional event are: **Tammy Kizer** of **Restless Records**, director and co-screenwriter **Curtis Hanson**, author **James Ellroy**, and **Lollie Ragana** of **Borders Books**.



NEW SETS: Warner Archives is set to release *Roger The Engineer* and *BBC Sessions* from the *Yardbirds* on November 11th. Most notable is the *BBC Sessions*, which contains 26 tracks recorded between 1965 and 1968...**Elektra Records** has put together *Forever, The Judy Collins Anthology*, a 35-track collection dedicated to the woman who gave the First Daughter her name (the Clintons named Chelsea after Collins' hit "Chelsea Morning"). Collins also has a collection, *Christmas At The Biltmore Estate*, coming out in time for the holidays...Rhino Records has released a new three-part rap series, *Beats & Rhymes: Hip Hop Of The '90s, Parts 1, 2 & 3*. Each CD includes fifteen tracks, including cuts by **A Tribe Called Quest**, **Heavy D**, **Naughty By Nature** and **Digital Underground**. Rhino also has a powerful new six-disc jazz set, *Passions Of A Man: The Complete Atlantic Recordings (1956-*

1961), honoring **Charles Mingus**. This jazz set rivals Rhino's previously released **John Coltrane** box set. You can order by calling Rhino-Direct at 800-432-0020.

The Right Stuff—part of **EMI-Capitol Entertainment Properties**—has reissued the remastered albums *Sincerely* and *Twilley Don't Mind* from Seventies pop-rocker **Dwight Twilley**, who is best known for his infectious hit single "I'm On Fire." Also, you'll be able to pick up an expanded version of *Retrospective: The Best Of Leon Russell*, the 1977 greatest hits album from the piano-pounding icon... And, finally, **Legacy** continues *The Tony Bennett Master Series*, with the release of such reissues as *Tony Bennett At Carnegie Hall—The Complete Concert*, *The Beat Of My Heart*, *If I Ruled The World—Songs For The Jet Set*, *All Time Hall Of Fame Hits* and *All Time Greatest Hits*. Look for these titles wherever you buy tunes.

DINNER IN THE COAL CHAMBER: Just before they played their recent show at the Roseland Ballroom in New York City, Roadrunner Records act Coal Chamber took a few of their local RED Distribution team to dinner. Pictured (L-R) are: (top row) Mike, Coal Chamber; Tom Tighe, Roadrunner Records; Eric Anderson, RED; Angel Juarbe, RED; Dez, Coal Chamber; Jim Haggerty, RED; Michael Canter, Roadrunner Records; Paul Reitz, RED; Rayna, Coal Chamber; (kneeling) Jon Baker, RED; and Meegs, Coal Chamber.



A CAPITOL PLAYGROUND: Capitol newcomers Marcy Playground are pictured at the Viper Room in West Hollywood, where they recently opened for a surprise performance by label mates Everclear. Pictured with Capitol execs are (L-R): (kneeling) Justin Fountain, VP, National Promotion; Donna Ross, Director, Alternative Marketing; (standing) Brian MacDonald, VP, Alternative Promotion; Dave Ross, VP, Rock Radio Promotion; Steve Rosenblatt, VP, Marketing; Clark Staub, VP, Marketing Planning; John Wozniak and Dan Reiser, Marcy Playground; Phil Costello, Sr. VP, Promotion; Chris Muckley, Music Director, 91X in San Diego; Dylan Keefe, Marcy Playground; and Kate Miller, VP, Video Production.



CHESS LIVES: MCA Records recently hosted a reception at Chicago's historic Chess Records building to celebrate the 50th Anniversary of the Chess label. MCA has already released 21 Chess CD collections this year. The Chess Records building now houses the Blues Heaven Foundation, founded by the late Willie Dixon, and managed by his widow, Marie. Pictured at the party are (L-R): Marie Dixon; Andy McKaie, VP, Catalog Development and A&R, Universal Music Group Special Markets; Chess recording artist John Brim; Phil Chess, co-founder, Chess Records; and Marshall Chess, President, Arc Music Group.

INDUSTRY BUZZ: Paladin/Revolution alterna-country artist Greg Garing recently played to a New York crowd that included Rick Rubin, Tommy Mottola, Michelle Anthony, Will Botwin, and members of Portishead, at Arlenes Grocery. The buzz artist is touring in support of his acclaimed debut album, *Alone*. Pictured (L-R) are: Portishead engineer Dave McDonald, Greg Garing and Portishead keyboardist Adrian Utley.



AEROSMITH FLIES THROUGH TOWER: All of the members of veteran rock group Aerosmith—Steven Tyler, Joe Perry, Tom Hamilton, Joey Kramer and Brad Whitford—recently made an appearance at the Tower Records on Sunset Blvd. in West Hollywood, for a book signing, in conjunction with the release of their autobiography, *Walk This Way*.



STRINGING ROLLINS: Dean Markley artist relations liaison David Lienhard (kneeling) was at San Francisco's Fillmore Auditorium for a recent performance by the Rollins Band, which has a couple of Markley users—guitarist Chris Haskett (left) and bassist Melvin Gibbs—who took time out to hook up with Lienhard.



LATIN CROSSOVER: Three of the greatest latin crossover bands of all time—Malo, El Chicano and Tierra—have been inducted into the new Sea World Plaza Del Sol. Rudy Salas (left) of Tierra and Arcelio Garcia (right) of Malo hold up a commemorative plaque of the new Thump Records double-CD live anthology, *Latin Legends Live*, during the induction event.

STILLS INDUCTED: Rock veteran Stephen Stills was inducted into Hollywood's RockWalk in honor of his lengthy career with Buffalo Springfield, Crosby, Stills & Nash, and Crosby, Stills, Nash & Young, as well as his often overlooked solo work, which includes his 1970 classic rock staple "Love The One You're With." Pictured at the induction ceremony are (L-R): rock radio icon Jim Ladd, actor Bruce Willis, RockWalk Chairman Ray Scherr, inductee Stephen Stills and RockWalk Director Dave Weideman.



MUSIC BIZ INTERNS: Yamaha Corporation of America has offered an internship program for nearly a decade, but it has now evolved into a fairly structured program. There are two divisions—the Band & Orchestral Division and the Pro Audio & Combo Division—offered in three semesters. For internship information in the B&O Division, you can call 616-940-4900, and for information about the Pro Audio internships, contact 714-522-9011. Pictured (L-R) are four Yamaha employees who started out as interns: Jerry Andreas, Steve Anzivino, Eric Rongey and Sarah Nichols.



SANTANA SHIRT: The Hard Rock Cafe and guitar virtuoso Carlos Santana recently unveiled his design in the Hard Rock Cafe T-Shirt Signature Series, at a press conference at the Los Angeles Beverly Center Hard Rock Cafe. Sales from the t-shirt (#15 in the series) will benefit children's enrichment programs, as well as provide financial assistance for education, medical and housing needs. Santana also received the Chicano Music Awards Lifetime Achievement Award from L.A. radio outlet KPCC disc jockey Sancho. Pictured here at the event are (L-R): Hard Rock Cafe President/CEO Jim Berk, Carlos Santana holding his new award, and DJ/presenter Sancho.



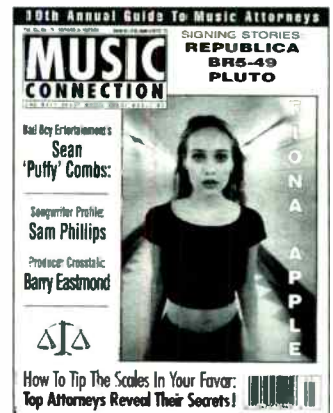
SHAGGY & FRIENDS: Virgin recording artist Shaggy posed with some of the label's executives, following his recent performance at the House Of Blues in Los Angeles. Pictured (L-R) are: Eric Brooks, President, Noo Trybe Records; Gemma Corfield, VP, A&R, Virgin Records; Shaggy; BJ Loberman, VP, Sales, Virgin Records; and Sig Sigworth, Director, Product Development, Virgin Records.

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.



1996—Don't Ask About My Dad (Issue #15): Wallflowers frontman Jakob Dylan has an unmatched musical pedigree, but, as he told *MC*, he shares his father's media-shyness when it comes to speaking about his personal life and family roots: "I get asked those questions a lot, but that is something that I am, it's not something I do...Around the time of the first record, I didn't do any press at all. I just stayed away from all of that, but it's not really fair to the group to do that this time. I struggle with why people think those quotes are interesting to people who buy magazines. It's just something that I prefer to keep private."



1996—Apple Sauce (Issue #21): *MC* caught rising star Fiona Apple before she was even ripe, but she already displayed her now trademark sass: "Photo shoots are my pet peeve of life. I hate them! I hate them! I hate them! It's like four hours of concentrated self-esteem breakdown...People see me and they want to put glitter all over me...and I'm like, 'No, no, no, that's not me.'"

save FERRIS it means everything



Save Ferris (L-R, standing): Marc Harismendy, drums; Eric Zamora, alto saxophone; José Castellanos, trumpet; Brian Mashburn, guitar, vocals; T-Bone Willy, trombone; Monique Powell, vocals; and (seated) Bill Uechi, bass.

This Orange County band has never set their sights too high for fear of disappointment. Since forming in 1995, their career goals were small and gradual: doing a college radio show and making their own record (been there), opening for a big well-known act, getting signed and doing a video (done that) and now, headlining their own national tour.

By Laurie Searle

We knew from the beginning that no one was really going to give us a shot, so we had to take it upon ourselves to make it happen," says Monique "Mo" Powell, the captivating chanteuse and focal point of Save Ferris, the latest ska/pop/swing (as they label themselves) sensation to emerge from behind Southern California's Orange Curtain.

Stop right there. Don't start making comparisons to the other Orange County-based, female-fronted ska success, No Doubt, until you take a listen to Save Ferris' Epic Records debut *It Means Everything*, which debuted at Number 75 on the *Billboard* Top 200 Albums chart back in September. Then decide for yourself.

A perfect combination of ska, pop and swing, these Orange County alumni—who credit the Eighties comedy flick *Ferris Buell-*

er's Day Off as the source of their moniker (actor Ben Stein, as in, "Bueller...Anyone, anyone???" introduced the band, in character, at their L.A. record release party)—have graduated to the national stage of recognition, winning the National Academy of Recording Arts & Sciences' 1997 Grammy Showcase, touring with fellow OC natives Reel Big Fish, landing a deal with Epic and scoring national alternative and crossover airplay with their current single, a re-make of Dexy's Midnight Runners' 1982 hit "Come On Eileen."

"We've learned so much about the business, our careers, finances, management and the signing process," the vocalist continues. "We made it a point to educate ourselves and ask questions. It really makes us appreciate that we have people taking care of those jobs we used to do before we were

signed. Now we can put all of our attention to the music."

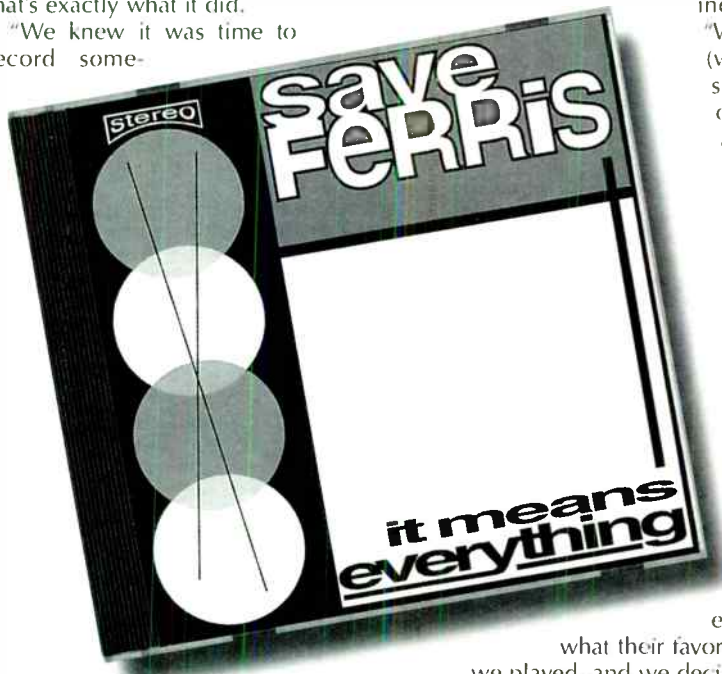
When Powell says that the group has learned about the business, it was by no means a classroom experience. The band—Powell, guitarist/vocalist/chief songwriter Brian Mashburn, bassist Bill Uechi, drummer Marc Harismendy, saxophonist Eric Zamora, trumpeter José Castellanos and trombonist T-Bone Willy—joins the ranks of artists like Hootie & The Blowfish, the Dave Matthews Band and Third Eye Blind who put together their own CD, sold it regionally on the road, and built themselves up before any label came along to call on them.

With few clubs to play in Orange County, putting on shows and getting their music heard was hard. And going to L.A. wasn't always an option. But, fortunately for Save Ferris, ska music began to create its own environment, close to home.

"Bands put their own shows together around town, and sometimes had to go to other counties," penman Mashburn explains of the native Orange County scene. "They promoted them hard. Eventually, a band would play somewhere every week, get a following, have a small band open for them, and then they would build a fan base and so on. It was a really small community. There was not much to do in OC, so the kids had time to go to shows, and they showed their support every week."

Within two months, Save Ferris had established a following of fans and attention, by playing the OC and L.A. circuit. The next natural step for them was to release a CD—or in this case an EP—which they did, on their own independent Starpool label, titled *Introducing...Save Ferris*, and for many fans that's exactly what it did.

"We knew it was time to record some-



thing, and used the CD as a business card for us to get gigs," Mashburn continues. "Our lives consisted of school, work and practice. We wanted it that bad. We worked three times as hard and fast to do this—and it happened fast, but was never handed to

us. We made the statement to everyone in the band that we knew we had a good thing going for us, and that everyone had to be serious about it or get out."

As it stood, they could not have found a better set of musicians more determined or driven to make it. They played every show they could get, made flyers to promote them, and designated responsibilities within the band, making it work like a record company.

"I wrote all the music," Mashburn explains, "Bill handled the artwork and merchandise; José dealt with distribution and money, taking days at a time to drive from county to county with CDs in the trunk of his car; Erik controlled the computer stuff, like the web page; Mark was the social ambassador, who made other bands like us, because they liked him; and Mo controlled the stage."

"We borrowed money from our parents, my sister—and never had any doubts that they wouldn't get return on their investment," adds Powell. "We rented studio space for 24 hours, and basically spent the whole time there recording—we even slept there! But we got it done in that amount of time."

Some 12,000 copies of *Introducing...* were sold by the band before they landed a recording deal, with an additional 22,000 having sold after they signed to their label home, Epic, this past March. But don't try to go out and buy the EP, as Epic has discontinued it, making way for the band's full-length album debut. Fortunately, five tracks from *Introducing...* were re-recorded with more care for *It Means Everything*, including the group's first independent single, "World Is New" (which picked up substantial airplay on the Los Angeles alternative rock radio bastion KROQ-FM, as well as at other alternative outlets), and their clever musical tribute to alternative meat products, "Spam."

"Our [first] CD was never released nationally," Powell explains. "We asked people what their favorite songs were that we played, and we decided to take the top five songs they chose and put them on the full album. It gives the people who are just starting to get into our music a chance to experience some of the older stuff."

Mashburn and Powell collaborated on several of the new tracks for the album, including "Lies"—a dreamy, dramatic, reg-

gae-tinged swing of a ballad which attests to the band's range of musical talents—as well as the upbeat "Little Differences" and "Everything I Want To Be." Their second single—and the first backed by Epic—is their uniquely Save Ferris remake of "Come On Eileen," proving that covers can be cool.

But just how Save Ferris even got to this

"I'll always be a big dork, a nerd who wears cheap tennis shoes with velcro straps. The person that comes out onstage—that sexy, glamorous, voluptuous woman with hips and lipstick—is not a character I touch upon in my everyday life."



—Monique Powell

point has as much to do with the group's connections as it does their music. It seems that the group's manager, Chris Baca of Buzz Promotion/Artist Development, introduced the band to Epic Senior Vice President of A&R David Massey, and they hit it off. Unfortunately, with Massey based in New York, he never had the opportunity to see the band play live. Nevertheless, though there were other labels interested in Save Ferris, the band had set their minds on inking with Epic. Still, with no further contact from Massey, Baca entered the group in the NARAS Grammy Showcase, and after winning the contest's regional competition, they were flown to New York for the finals, which they conquered, as well. And, much to their surprise, following their winning performance at the New York Showcase final, they were greeted by Massey with a smile and a contract.

But don't go thinking that this was all part of some greater scheme or master plan, as Mashburn explains: "We had no idea what we were getting ourselves into, and we had no idea that David was in the audience. There were so many other bands there that were so different from one another that we thought it was going to be impossible to decide a winner. We just really wanted to go to New York and we knew it was a great opportunity for us, whether we won or not, or got signed or didn't."

"Pacing ourselves was really important," he continues. "Sometimes we can't believe we did all that. Touring is the most important thing right now, to get our name out nationally; play markets we've never reached before and, who knows, maybe go international."

"Since we have started to get recognition, we've been on the road," adds Mashburn, "[but] it's like we're playing with friends."

Save Ferris 34 ►

flyin'

traps

By Paul Suter

Drummers are still the guys who hang out with musicians," laughs Brian Reitzell, drummer for the alternative rock band Redd Kross, and the man behind the new drummers compilation album *Fly-in' Traps*, on Hollywood Records, which showcases some of the brightest and best percussionists of the current generation.

"I love those jokes, and I was hoping that maybe record reviewers would all start off their pieces with a drum joke," Reitzell adds. We were all too happy to oblige. "One of my ideas for the record," he continues, "was to print a bunch of drummer jokes in the booklet, but I don't think the community of drummers would have appreciated that. I have a sense of humor about it, but a lot of the guys don't; maybe they're true for them."

Realistically, though, the idea of an all-

drummers album, itself, may seem like a joke to some—especially those who lived through the Eighties. Imagine that it's ten years ago, at the height of the big hair era, and you're trying to sell labels on the idea of an hour-long CD comprised solely of songs written and performed by drummers. Gaaah!

"Thirty years ago they were making records like this," Reitzell stresses, "but yes, ten years ago it would have been pretty silly. Once word got out that I was putting

Q Why do drummers keep drumsticks on their dashboards?

A So they can park in handicapped spaces, of course.

Q What happened when the bass player locked his keys in his car?

A It took him almost an hour to get the drummer out.

Q What's the difference between a drummer and an onion?

A Nobody cries when you cut up a drummer.

this record together, I

actually got calls from some of the big hair guys. I didn't use them, but I'd love to make a record with guys like Bobby Blotzer and Tommy Aldridge. It would suck, but it would be funny!"

Instead, the focus was placed on today's hottest alternative stickmen, with the album ultimately comprised of contributions from the likes of Soundgarden's Matt Cameron, Reverend Horton Heat's Taz Bentley, Fastbacks' Michael Musberger, Flaming Lips' Steven Drozd, Porno For Pyros' Ste-

phen Perkins, Mudhoney's Dan Peters and Barret Martin, Dinosaur Jr.'s J. Mascis, Girls Against Boys' Alexis Fleisig, Beck drummer Joey Waronker, Josh Freese (who has seemingly played with everyone and their mother, but most recently with Ozzy Osbourne), Primus' Tim Alexander, Faith No More's Mike Bordin, Nine Inch Nails' Chris Vrenna, the Jesus Lizard's Mac McNeilly, the Melvins' Dale Crover, and, of course, Reitzell, himself.

It's not that drummers were less competent a decade ago—far from it. But the focus has changed so much from the bigger/louder/faster aspirations of those days, and drummers are facing new challenges.

"All the sampling and playing along with loops is changing things now," Reitzell explains. "There are a lot more sounds available now than there were ten years ago, and there's a lot more experimentation. It's making things more interesting for drummers, but there also seems to be a trend back towards the Sixties and Seventies. In a way it's confusing, but it's also wide open."

It wouldn't be accurate to suggest that Reitzell's album was inspired by the vitality he perceived in the current scene—more that the vitality is what makes *Flyin' Traps* work when it wouldn't have ten years ago. Instead, the inspiration was more personal.

"I started collecting drum records by peo-



ple like Sandy Nelson, Art Blakely, Max Roach and so on," he recalls. "Art's were basically African jazz records, but amazing stuff, and then Sandy Nelson was more like Fifties-era surf rock & roll; all songs, but the focus was on the drums.

"I would have liked to have been able to walk into a record store and buy a Nineties version of that, but it didn't exist. I'd buy a Stewart Copeland record instead and not find what I wanted, so I decided to make one myself.

"Originally, I was going to do the whole record myself," he continues, "but touring with Redd Kross in '93 and '94, it seemed like I'd never get off the road, and I really wanted to hear this record that I had in my head. Other drummers I talked to on tour thought it was a really good idea and wanted to be involved, and I realized that ought to make things easier for me. It didn't, but I thought it would!

"I made a list, and the list was constantly changing with people hearing about [the project] and contacting me: hair drummers, and some of the legendary jazz guys, too; one of my all-time favorite drummers called, but he wanted too much money. Drummers get screwed a lot, and the older guys didn't see enough money there, 'cause



Brian Reitzell among the ruins.

we were splitting everything evenly."

Reitzell now confesses that the finished album bears little resemblance to what he originally had in mind, which was basically a Sandy Nelson record for the Nineties, but with too many drummers coming up with too many different sounding songs, the notion was abandoned. But, in a way, Reitzell says, it's still a Sandy Nelson kind of record: "Sandy's records were always about what was current, the 'now' sound, and with so many different things going on in drumming today, I figured I'd try to cover all the bases of what is called 'alternative' music. I think that's what I ended up with."

Q: What was the last thing the drummer said before he was kicked out of the band?
A: "Hey guys, wanna hear my new song?"

The other problem Reitzell faced was a simple issue of self-belief. "A lot of the people I talked to felt that they couldn't put a song together, that all they could do is play drums," he says. "I convinced one guy otherwise—[Mudhoney's] Dan Peters—and it came out great."

Admittedly, the contribution from Peters is "Do You Remember Walter?," a Kinks cover rather than an original composition, but putting together a cover in the right way is an art form unto itself.

But if you're going to use one of your own songs, the fact remains that there are certain basic requirements if you're attempting to showcase the drums. It's not quite as simple as just bashing away with complete abandon at maximum volume.

"It depends on what you're going for," Reitzell agrees. "A solo drum piece just needs an opening motif, like [Led Zepelin's] 'Moby Dick,' where the band plays the theme and then the drums take off and then you go back to the theme to close. There isn't one song like that on this album. I tried doing one myself, but it just felt weird.

"To do an actual song which showcases the drums is rather more difficult," he elaborates. "You still record from the drum track up; it differs from track to track on the record, but I think you need to record with a bit more ambience, more atmosphere. Drums recorded like that can get lost if you're stacking a lot of guitars on top, but that wasn't the idea here."

There were no specific ground rules for contributors to *Flyin' Traps*. Hence the variety on the record. But Reitzell admits to making an exception for Alexis Fleisig of Girls Against Boys.

"He was one of the last guys to give me a song, and I asked him to make it sound like a Sandy Nelson song," Reitzell notes. "I guess he went out and bought a record or two, and when he recorded, he absolutely nailed that drum sound."

The outcome of Reitzell's idea has effectively surpassed expectations—but, then again, what sort of expectations would anyone have for a CD of music from drummers? The fact is that *Flyin' Traps* does a great deal to dispel many of the leg-

Flyin' Traps 34 ▶

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It's no secret that drummers keep the beat, but if you are a drummer, driving the music requires the right gear, the right technique and no technical problems. With that in mind, *MC* is pleased to keep you in step, with our 8th Annual Guide To Everything Percussion, including instructors, retailers and repair shops. Our apologies to anyone we may have inadvertently missed.

Compiled by Carla Hay

INSTRUCTORS

ADAM'S MUSIC

10612 W. Pico Blvd.
Los Angeles, CA 90064
310-839-3575

Level: Beginner to expert
Fee: \$72 per month for four half-hour lessons.

Housecalls: Yes, for an extra fee.
Comments/Specialties: All styles

AFRICAN PERCUSSION

115 S. Topanga Blvd. #169
Topanga, CA 90290
818-591-3111 FAX 818-591-6756

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes, for an extra fee.
Comments/Specialties: Make Djembe, congas, Douns Douns and African percussion on premises. Also repairs drums.

BOBBY ALBRIGHT

Laguna Hills, CA
714-855-6210

Level: All
Fee: Call for rates.
Housecalls: Negotiable
Comments/Specialties: All styles. L.A. Music Academy graduate.

AMENDOLA MUSIC

1691 Centinela Ave.
Inglewood, CA 90302
310-645-2420

Fee: Call for rates.
Housecalls: No

AMERICAN DRUM SCHOOL

2470 Oswego St.
Pasadena, CA 91107
626-795-3786

FAX 626-792-8362
Level: Beginner to expert
Fee: \$20 per lesson.
Comments/Specialties: All styles. Over 20 years teaching experience. American Drum School founder Dave "Bedrock" Bedrosian is a degreed teacher, a featured artist in the *Discover Drumming* video series, and the author of *Two Bass Hits*.

RALPH BARSIMANTO

Los Angeles, CA
213-936-4899 or 213-707-4623 (pager)

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All styles

DEAN BROWN

213-662-9145

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: MWP instructor. Reading, styles and independence.

CALIFORNIA INSTITUTE OF THE ARTS

24700 McBean Pkwy.
Valencia, CA 91355
805-255-1050

Level: BFA/MFA degrees
Fee: Call for rates.
Housecalls: No
Comments/Specialties: All styles

KAY CARLSON

Inglewood, CA
310-670-8826

Level: Beginner to expert
Fee: Call for rates.
Housecalls: No
Comments/Specialties: Percussion workshop. All styles, rudiments and reading.

COLBURN SCHOOL OF PERFORMING ARTS

3131 S. Figueroa St.
Los Angeles, CA 90007
213-743-2306

Level: Beginner to expert
Fee: \$448 for 16 half-hour lessons; \$624 for 16 45-minute lessons; \$800 for 16 one-hour lessons.
Housecalls: No
Comments/Specialties: Private one-on-one lessons. All styles.

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Culver City, CA 90230
310-390-7882 FAX 310-390-3403

Level: Beginner to expert
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Housecalls: Yes
Comments/Specialties: Jazz/rock fusion by music or by ear.

FRED DINKINS

818-766-7331
Level: Beginner to expert

Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: MI instructor. All styles.

THE DRUMMING STUDIO

26851 Mission Hills Dr.
San Juan Capistrano, CA 92675
714-493-8779

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Sometimes
Comments/Specialties: Offers live playing classes and studies in playing studio gigs, with an emphasis on developing personal creativity and excellence. Also offers private lessons.

THE DRUMMERS WORKSHOP

6700 Franklin Pl. #104
Hollywood, CA 90028
888-24-DRUMS FAX 213-467-2460

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All styles

FAUNT SCHOOL OF CREATIVE MUSIC

12725 Ventura Blvd., Suite G
Studio City, CA 91604
818-506-6873

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Fee: \$300-\$800 per quarter, depending on enrollment.
Housecalls: No
Comments/Specialties: All styles. Primary focus is on effective development of real-world skills.

CHUCK FLORES

818-785-7058
Level: Beginner to expert

Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: MI instructor. All styles.

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Granada Hills, CA
818-368-1753

Level: Beginner to expert
Fee: \$25 per hour
Housecalls: Yes
Comments/Specialties: All styles. Played with Joe Walsh and Natalie Cole.

CARLOS HATEM

Los Angeles, CA
213-874-5823

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Groove styles

INTERNATIONAL MUSIC ACADEMY

1385 Westwood Blvd. #204
Los Angeles, CA 90024
310-444-8866

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Fee: Call for rates.
Housecalls: No
Comments/Specialties: All styles

KEITH JONES

Rancho Cucamonga, CA
909-989-1516

Level: Beginner to intermediate. All ages.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Studied and played with many top players. Very patient with all learning speeds and levels. Will assist in creating and promoting a new band.

RICK LATHAM

310-281-9549
Level: Intermediate to advanced

Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: North Texas State graduate. Worked with B.B. King, Pat Travers and Quincy Jones. Author of *Advanced Funk Study* and *Contemporary Drumset Techniques*.

MICHELLE MANGIONE

310-493-9014
Level: Beginner to expert

Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All styles

TIM MCINTYRE

805-255-8870
Level: Beginner to expert

Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: MI instructor. Reading, jazz, big band.

MORENO MUSIC

8323 E. Firestone Blvd.
Downey, CA 90241
562-862-0708

Level: Beginner to expert
Fee: Call for rates
Comments/Specialties: All styles

RICHARD MORGAN

Santa Monica, CA
310-458-9675

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Jazz drum instruction.

MUSICIANS INSTITUTE (MI)

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384 FAX 213-462-6978
E-mail: musicinst@earthlink.net
Web Site: <http://www.mi.edu>

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Percussion Institute of Technology (PIT). Complete instruction in drums and percussion.

MARK RIO

805-297-1183
Level: Beginner to expert

Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Musicians Institute instructor. All styles, specializing in reading.

BOBBY ROCK

818-700-9991
Level: Beginner to expert

Fee: Call for rates.
Housecalls: No
Comments/Specialties: All styles. Studio drummer. Author of *Metamorphosis* and *Encyclopedia of Groove*.

SANTA MONICA MUSIC CENTER

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Santa Monica, CA 90401
310-393-0346

Level: Beginner to expert
Fee: Call for rates.
Comments/Specialties: All styles

JAY SCHELLEN

North Hollywood, CA
818-243-4866

Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Author of *Rocking Independence*, one of three-volume drum method books. All styles. Over 20 years experience.

NEIL SEBBA

Los Angeles, CA
213-654-8226

Level: Beginner to expert
Fee: Call for rates. First lesson is free.
Housecalls: Yes
Comments/Specialties: All styles. 19 years experience.

ED SHAUGHNESSY

818-766-3851
Level: Intermediate to expert

Fee: \$40/hour
Housecalls: No
Comments/Specialties: Hand development, jazz/rock conception and reading. Johnny Carson's drummer.

FLOYD SNEED

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818-889-0998

Level: Beginner to expert
Fee: Call for rates.
Housecalls: No

GLEN SOBEL

West Hills, CA
818-340-8517

Level: Intermediate to expert
Fee: Call for rates.
Housecalls: No
Comments/Specialties: Rock, jazz, advanced double-bass techniques, power funk, hip-hop, polyrhythms. Recorded and played with Tony McAlpine, Jennifer Batten, Chris Impeliteri. PIT instructor and drum clinician for Regal Tip and Wuhan.

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Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All styles. Over ten years teaching experience. Artificial applied rhythms, hand/foot techniques, double-bass work, transcribing. Host/producer of *Drum TV* and *DrumSt6*. Author, co-clinician of workshop series "Connecting The Years" with Bill Ward of Black Sabbath. National Drum Association teacher affiliate member. Performer on Buddy Rich Memorial Scholarship concert tape #5, with Chester Thompson, Chuck Morris, Chad Wackington and Steve Ferrone.

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 North Hollywood, CA
 818-768-3055 FAX 818-768-4007
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Fee: Call for rates.
Housecalls: Call for info.
Comments/Specialties: Worked with Yngwie Malmsteen. Specializes in double-bass technique. Has instructional videos released by Starlicks (*Beginning Rock Drums, Vols. 1 and 2*) and Master Class Series (*Master Sessions*).

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 310-306-4898
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Kim "Babygirl" Wash

Growing up on Chicago's Southside in view of one of the largest housing projects in the city, Kim "Babygirl" Wash witnessed a life, where shootings, drug deals and prostitution were an everyday thing, and, for many, the only way to survive. Looking back, the rap artist and record label entrepreneur reflects upon her good fortune saying, "I got out before the ills of the ghetto got me. Where I come from, one of four things usually happens to young girls: they become pregnant by the time they're in their teens, drop out of high school, deal drugs or sell their bodies. I'm truly blessed it didn't happen to me."



By Bernard Baur

In fact, the woman who calls herself Babygirl not only got out before she became a casualty, but managed to put together a successful music career by blending a solid education with her first-hand experiences of life on the mean streets.

You may remember Babygirl as the lead vocalist for the sexually-explicit rap group H.W.A. (Hoes With Attitude) who took the industry by surprise, selling over 700,000 copies of their debut, *Living In A Hoe House*. Now she's taken her career a step up by forming her own record company, Diamond Records, and working not only as an artist, but also as President of the label.

Wash just released her first solo album, *Holla At Me, I'll Put It On Ya*, and is in production with the label's first signings: M-Doc, a sensitive, but street-wise rap artist; Melissa, a young R&B singer; and, of course, H.W.A., who she brought along with her. It's a lot to take on, but Babygirl is up to it, with attitude to spare, explaining that she did it because, "I want to be responsible for my own future. I don't want someone else making decisions that will affect my creativity and life. This project will either succeed or fail because of me. And I want other artists to have that same control and freedom to express themselves."

Babygirl always had this independent streak, and it's one of the major factors that

helped her move beyond circumstances that could have swallowed her up. And although she became familiar with life on the streets, she also knew that there were other areas, people and places out there where you could make your mark without having to worry about ending up in jail or dead. She managed to absorb a unique combination of street smarts and formal education, saying, "I got the best of both worlds. If you're educated and have no street knowledge, you're missing some important lessons in life, and vice versa."

But her current status in life isn't the result of some grand plan, in fact, it came about as a lark. She had been working as a real estate agent when a special occasion came up: "We were just going to celebrate a friend's birthday, so my cousin, Biva B, my sister, Jazz, and I got together to do a little performance for the party. We wrote a rap song and the act was such a big hit that we decided that we should do it professionally, and H.W.A. was born."

Tapping into her ability to utilize aspects from both of her worlds, Babygirl used her last sales commission to move herself, her sister and her cousin to Los Angeles to break into the record business. They had one song, a small apartment in Compton, but very big dreams. As a matter of fact, living in that small apartment paid big divi-

dends, as that's where they met Dr. Dre, who was living in the same building at the time, and through him met other people who had ties to the music community.

The girls shopped themselves relentlessly from label to label, person to person, producer to producer, and collected rejection after rejection. But Babygirl had that independent streak, strong will and enough ambition to keep them going until they finally met up with Tom Berry of Drive By Records.

Babygirl recalls that Berry immediately connected with the group's vision and saw their promise. "We were not your usual girl group. We used words like 'hoe' and 'bitch' as terms of endearment and wanted to do hard-core rap like our brothers did. No one else could deal with that, except for Tom.

"He told us we needed a demo and hooked us up with several producers who helped us write more material and develop our style. We worked full-time recording the songs, and less than a year later, our first album was on the streets." H.W.A. eventually wound up at Ruthless Records, where Babygirl had another idea that, this time, became a plan.

It took almost four years, but a little over a year ago, Babygirl founded Diamond Records so that, in her words, "I could do things my way. I wanted a place where the atmosphere was comfortable for the artist



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and where individual attention would be given to their creativity. It's not that I personally had bad experiences, but I saw a lot of shit going down that I didn't agree with."

Of course she knew that it wasn't going to be easy. She and her husband, Tony "Diamond" Wash, formed Wash Entertainment to handle publishing rights for the label. Babygirl had wisely retained the name rights to H.W.A. so they became the original act and asset for Diamond Records. But they needed money to do it right, with the proper promotion, marketing and distribution to make a real go of it.

So, Babygirl once again shopped her label with H.W.A., and eventually wound up cutting a joint venture deal with Popular Records, who already had distribution set up with Critique and BMG. Now all they needed was something to kick it all off and get things going as quickly as possible, and Babygirl naturally had the answer. She went into the studio and cut her first solo album.

Holla At Me, I'll Put It On Ya is remarkably solid; filled with street-wise lyrics and a worldly attitude. It's a work with some very strong messages and a view into Babygirl's mind and perspective on life. "No Matter What" is a song about promise, fidelity and standing by your man even when he screws up, "I Ain't Yo Bitch" sets the ground rules for that promise to be fulfilled, while "Ain't Gonna Let Nobody" nails the act that would destroy such a promise.

Overall, Babygirl comes across as tough, soft and understanding, but she ain't gonna

"I want to help artists make it in this business without them getting hurt. Most importantly you have to be honest with them. I've had acts come in that I thought were great, but I knew I didn't have the resources to support them, so I hooked them up with other labels who could do them justice. It's hard, but you gotta do what's right. Creativity is such a special gift, you shouldn't waste it."

—Kim "Babygirl" Wash

take no shit either. She explains that "the songs are all based on my own life and things I've seen in friends' lives. You've gotta know what your limits are and what you're gonna tolerate. If you're in a relationship where everything's going good but your man plays around on ya, you just might hang in there if you can put up with his deeds. But if it starts turnin' abusive, you gotta get out. Nobody deserves that."

Babygirl's messages are rough, and her determination is evident throughout the al-

bum, but so is her generosity. She actually recorded the signing pitch she gave Diamond artist Melissa in a 60-second track appropriately called "Tha' Signing," and then included Melissa's audition extemporaneously with the song "I Can't Say No." A risk-taker and a realist rolled into one, Babygirl's got her act together and she wants to help others, something that she backs up by accepting unsolicited tapes.

Her various roles are complex, but she says she's up to it. "I'm very hands-on with my company. I've got about fourteen employees, but every decision lands on my desk. And I want to help artists make it in this business without them getting hurt. Most importantly, you have to be honest with them. I've had acts come in that I thought were great, but I knew I didn't have the resources to support them, so I hooked them up with other labels who could do them justice. It's hard, but you gotta do what's right. Creativity is such a special gift, you shouldn't waste it."

As for her future plans, she's in the studio now with H.W.A., recording their next album. She's also working with her other acts and looking for more. Babygirl's philosophy is simple: "Each artist deserves individual attention. I don't want them to feel like they're in an overcrowded classroom. We plan to give our artists the attention they need. You know, everybody deserves a little tender, lovin', care." Amen.

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◀ 27 Flyin' Traps

endary—and, unfortunately, mostly amusing—allegations about drummers. Several players on the album handled much or all of the instrumentation, amply demonstrating that former Nirvana drummer and current Foo Fighter frontman Dave Grohl is far from being the only stickman able to handle six strings, as well. And some of the drummers involved felt that they had something to prove. “Oh yes,” Reitzell exclaims, “I know of at least three people on [Traps] who are making a point of rubbing it in their bands’ faces.”

But what about the saga of getting this percussion fest released? Ask the man behind the project about getting a record deal, and he simply groans.

“Originally, my manager hooked me up with a label whose name I won’t mention; let’s just say they’re the biggest indie grunge label and they have lots of money,” Reitzell continues, a bit more seriously. “We talked and faxed for nearly a year, and then, suddenly, they just stopped returning my calls. At that point I already had six or seven tracks done, and the president of the label had told me over the phone that it was a done deal.

“So, then I went to another company that will also remain nameless. I had maybe nine songs [finished], and they wanted to change the title—they didn’t get it—but they loved the idea and told me that everything was agreed. But then they started wanting control: ‘I don’t like this track...Can we get so-and-so?’”

And while this may sound like the games played by major labels, that’s not true in this

case. “No, it was another big indie,” Reitzell confirms. “I’d felt all along that a major label wouldn’t touch this. There were labels I could have gone with—I had some big names for the record—but I didn’t want to spend a lot of money, and I didn’t want to compromise.

“So, now it was 1995,” he continues, “and there still was no deal, but I had drummers calling all the time: ‘When is it coming out? I sent you a song a year ago. When do I get paid?!’ And at that point I was ready to get a loan and put it out myself. Then, along came Barrett Martin from Screaming Trees, wanting to do a song. He was able to hook me up with John Dee at Hollywood Records, who let me do everything I wanted, right down to the white spine on the CD case. But it *did* take a long time to finalize the deal. I don’t recommend that *anybody* try to do this!”

In addition to the album’s release, there are tentative plans for a one-off show, which Reitzell says would probably have to take place near Los Angeles International Airport, so that everyone could fly in, do their piece, and then fly out again. And there *could* be a video that would contain the same spectacular scenes as the album’s

“It was 1995, and there still was no deal, but I had drummers calling all the time: ‘When is it coming out? I sent you a song a year ago. When do I get paid?!’ And at that point I was ready to get a loan and put it out myself. Then, along came Barrett Martin from Screaming Trees. He was able to hook me up with John Dee at Hollywood Records, who let me do everything I wanted.”
—Brian Reitzell

artwork, which depicts drum kits flying through the air over the City Of Angels. “That’s not computer imaging. It’s three drum kits tossed off the top of a twelve-story parking garage in downtown L.A. The Zildjian people were nice enough to give me some cracked cymbals; some of the drums were actually nice ones of mine, but for the most part they’re junk that I painted up to look brand new. We wired them together, and then tossed them off the building, one by one.

We filmed it all on a slow-motion camera, 500 frames per second.

“It was so scary, but it ended up being one of the happiest days of my life, watching drum kits fly off a building, and unsuspecting passers-by looking up, going ‘what the hell?!’ There’s one great moment on the video: a woman walking by with her daughter, maybe six years old, and they glance at the drum kit on the way down. It hits and they’re not even paying attention. There’s so much crazy stuff in L.A., they just walk by.”

Which brings to mind one of the oldest drummer jokes still making the rounds: If two drummers jumped off a building, who would hit the ground first? Answer: Who cares, they’re only drummers.

Even Reitzell would have to roll his eyes at that one. **MC**

◀ 25 Save Ferris

We think it’s funny when we play with Reel Big Fish, who’ve sold out a 2,000-seater somewhere, with every seat filled with people all screaming for them, because we remember playing with them in front of maybe 50 people, three years ago. It hasn’t affected them. I trip out when people ask for our autographs or a picture. It makes me really happy that someone likes us that much that they would want that.”

And the response on the road is on the incline, as Powell notes: “It’s great to see how you have affected a town, the day after you’ve been there. You look at the numbers after a show, the Soundscan goes up, and even though it is expected, to actually live it and see it happening is really amazing. I think we are doing our jobs right.”

Naturally, the music of Save Ferris attracts the youthful demographic, by consistently playing all-ages venues for the people of their age group (the band members range in age from 19-26) and younger, and by serving them fun, sing-along anthems, like the appropriate “Under 21,” about the tribulations of trying to get into club shows when you’re still under-age. But Save Ferris also hits a vintage vibe in their modern sound that is sure to get the adult crowd swinging, as well.

“We think it’s funny when we play with Reel Big Fish, who’ve sold out a 2,000-seater somewhere, with every seat filled with people screaming for them, because we remember playing with them in front of maybe 50 people, three years ago.”



—Brian Mashburn

“It’s the younger audience we hit, because we’re young,” Mashburn notes, “but because we all vary in musical interests, it shows, and can definitely appeal to listeners older than us.”

Proud to be suburban, the members of Save Ferris have thus far managed to keep their feet on the ground. But one has to wonder, with all of their new-found attention, if fame has gone to their heads?

It doesn’t appear that way. Powell, for one, says, “I’m the luckiest girl in the world, and I appreciate everything we have. It wasn’t too long ago that everything started paying off, so we don’t take anything for granted. My family, the band—we keep ourselves grounded. I walk into a crowd of celebrities, people doing the same thing I’m doing, and I still feel completely intimidated. It keeps me humble.

“I’ll always be a big dork,” she relates, “a nerd who wears cheap tennis shoes with velcro straps. The person that comes out on-stage—that sexy, glamorous, voluptuous woman with hips and lipstick—is not a character I touch upon in my everyday life.”

But the band’s focal point reveals that she can find strength in being able to manifest this other personality, when she needs to. “When I walk into that room, completely intimidated, I know that I can call upon that character at any time and I can be those people. It’s very healing. I need that alter-ego in my life to maintain equilibrium. But right now, I’m a kid from Orange County with bad hair and skin who is comfortable in her nerdiness and loves the fact that I can sing to music I love and make a living out of it.”

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MICHAEL WOOD

Lughead

Label: Ignition Records
Contact: Gary Habib, Marathon Management
Address: 150 Fifth Avenue, Suite 729, New York, NY 10011
Phone: 212-675-2555
Fax: 212-675-3256
Legal Rep: Robert B. Opatrny, Esq.
Band Members: Nick Ferrandino, vocals, guitar; Ken Weis, bass; Dan Bell, drums; Denis Blaine, guitar.
Type Of Music: Alternative Rock
Date Signed: November, 1996
A&R Rep: Doug Skoro



CHRIS CLIFFORD

Rule 62

Label: Maverick Records
Manager/Contact: Chris Martin/3 AM
Address: 2550 Laurel Pass, Los Angeles, CA 90046
Phone: 213-656-3334
Booking: John Dittmar, Pinnacle Entertainment
Legal Rep: Elizabeth Gregory Esq./Myman, Abel, Fineman & Greenspan
Band Members: Brian Coakley, vocals, guitar; Jon Goodell, guitar; Eric Banks, bass; Johnny Knight, drums.
Type Of Music: Alternative Rock
Date Signed: April, 1996
A&R Rep: Guy Oseary



JILL GREENBERG

Ugly Beauty

Label: Atlantic
Manager/Contact: John Townshend/Tom Johnston Mgmt.
Address: 123 Newbury Street, Fourth Floor, Boston, MA 02116
Phone: 617-424-9266
Booking: Steve Kaul/ICM
Legal Rep: Josh Grier/Pryor, Cashman, Sherman & Flynn
Band Members: Christy Schnabel, vocals, guitar; Jerry DiRienbo, guitar, bass; Danny Ellen, drums.
Type Of Music: New Wave/Punk
Date Signed: November, 1995
A&R Rep: John Rubelli

By most counts, winning a Battle Of The Bands contest—as it relates to landing a record deal—doesn't carry a whole lot of weight. In fact, it usually works in reverse, since any band entering such a contest probably has too much time on its collective hands, has closed out all other legitimate avenues, and, bottom line, reeks of desperation. But for Lughead, nailing Ticketmaster's Best Unsigned Band competition in 1996, resulted in signing with Ignition Records.

The band, a quartet hailing from Albany, New York, was actually already being courted by the label following the group's winning of the local competition in Long Island. By the time of the regionals, the quartet—Nick Ferrandino, Ken Weis, Dan Bell and Denis Blaine—was communicating with the label, and signed a deal memo prior to the finals that would be held in L.A.

This was not their first signing, however. In the fall of 1994, they penned two songs which appeared on a compilation album that was distributed by Paint Chip Records. One of the employees at that label had strong ties with the Vermont radio station WEQX, and secured heavy rotation for one of these cuts. A year later, another pair of songs ended up on another compilation. With momentum on their side, Lughead entered a Memphis studio in January of 1996, to record what would become *Hold My Life* for Paint Chip.

After signing with Ignition, the band re-entered the studio to re-record the material and write some new songs. They ended up remixing the entire album, re-recording one track, and writing two others. Everything was repackaged and the weaker pieces discarded.

The group's focal point, Nick Ferrandino, feels that it is not crucial to migrate to one of the music meccas in order to be seen, believing that it all comes down to the song and the performance, and that the latter is as vital as the former. "When we sucked live, I didn't know we sucked. Getting radio airplay is a great way to have people hear you. But without being a good live band, I don't think you can have any career at all."

—Steven Rosen

Brian Coakley cut his musical teeth as a guitarist in the Orange County seminal band the Cadillac Tramps. But even though he wrote virtually all of the Tramps' songs and was, in his own right, a gifted singer and strong frontman, he wasn't the Tramps' focal point. That responsibility was shouldered by another singer with a penchant for exposing himself onstage.

Throughout his stint with the Tramps, which included four indie-released albums, Coakley was also regularly involved in outside projects. And when the Tramps finally self-destructed three-and-a-half years ago, Coakley's side project at the time, Rule 62, quickly became his main focus.

It took Coakley another year to put together the current Rule 62 lineup, which includes guitarist Jon Goodell, bassist Eric Banks and drummer Johnny Knight. But instead of sticking around town and building a local following, Rule 62 hit the road. They virtually ignored Southern California and spent a good deal of time in Canada.

"We actually toured as a way to develop ourselves," admits Coakley, who writes pop-laced, razor sharp rock songs. "And then when it came time to do the 'get-signed' thing, we had a much greater impact. A lot of L.A. industry people just took it for granted that we were huge in OC, but we were virtually unknown there."

Still, practically overnight, Rule 62 created one of 1996's biggest local bidding wars. Interestingly, they did it without a demo tape. Instead, their manager, Chris Martin, relied on Coakley's past track record to get the industry out to shows.

And it worked, as Coakley notes, recalling that at one showcase at the Dragonfly, the ratio of industry reps to fans was particularly high. "A bomb could've dropped and taken out almost the entire music industry on the West Coast."

But in the end, it was Maverick's enthusiasm that impressed Rule 62 the most. "Their entire staff would come to shows—from the mail guy to the VP of Promotion," says Coakley, "and they'd come up to us after the shows and say, 'You've got to come on board, we want you on our team.'" And, in April of 1996, Rule 62 did just that.

—Pat Lewis

Most musicians spend years perfecting their craft and harboring only distant dreams of success, but in the case of Ugly Beauty guitarist Jerry DiRienbo, lightning struck twice, since he was previously in the DGC band Cell.

Upon leaving the band after two albums, the guitarist hooked up with Christy Schnabel, a talented songstress he met after a Cell show at the Whisky. With drummer Danny Ellen, they holed up in New York, writing songs, until, as Schnabel explains, "it was time to try them out in public."

An Ugly Beauty show was arranged at Brownies on Manhattan's Lower Eastside. The band was scheduled to perform following a showcase for Island Records band Local H. "The place was filled with lawyers, managers, and tons of Island Records personnel," recalls DiRienbo. "After Local H finished, and we went on, the place was loud and a little bit wild—not a great audience for a first show." But eventually, Ugly Beauty's melodic sounds captured the crowd, and by the next day, the phone started ringing.

"It was a little bit overwhelming," says Schnabel. "Looking back now, we realize that a feeding frenzy can be detrimental to the creative process. When you're starting out as a band, you need to keep your musical vision clear."

The band ended up making demos for Island Records, but balked at a record contract. Then, while playing two shows in L.A., the band met up with John Rubelli, a friend of DiRienbo's. Their friendship dated back to the days when Cell played Lollapalooza's second stage. Rubelli, who does A&R for Atlantic, found the band to be compelling, and had them sign on the dotted line.

"A&R isn't just about tipsheets and reports," says Rubelli. "It's about trusting your instincts and having passion for a group and their songs."

"But regardless of how quickly you find success," notes Schnabel, "the most important things to have in this business are determination and a strong will."

—Eric P. Fleishman

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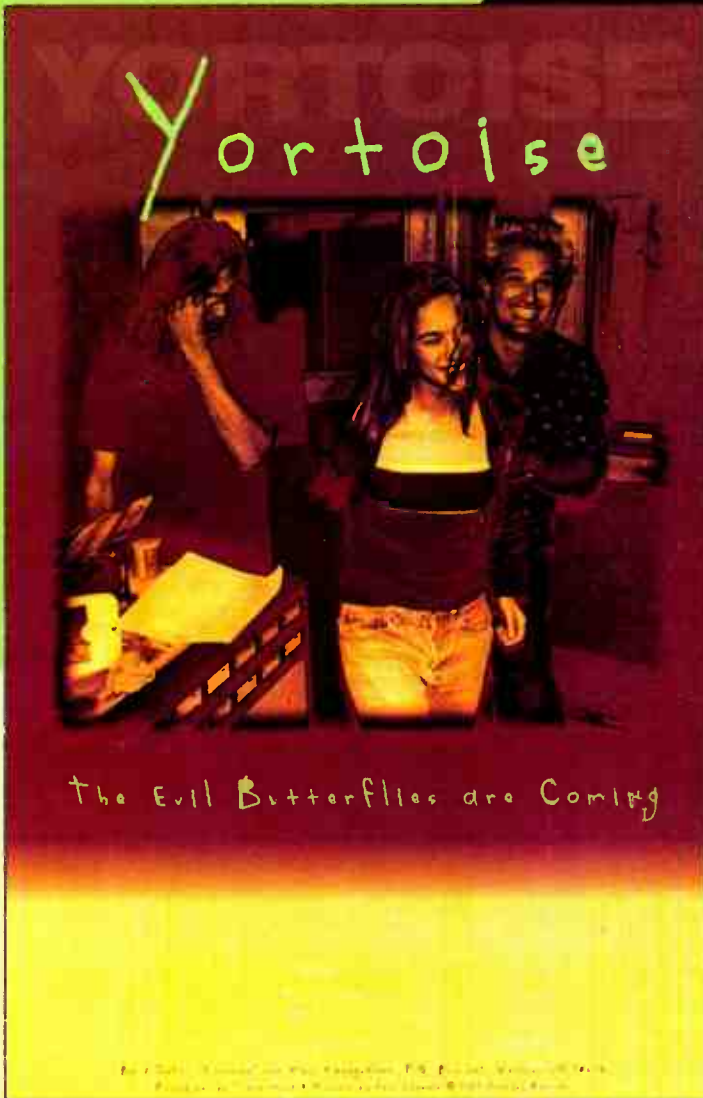
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- Production.....7
Lyrics.....7
Music.....7
Vocals.....7
Musicianship.....7



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Style: "Arrogant Pop"

Originally from Great Britain, this in-your-face foursome does not leave anything to the imagination, as they are filled with attitude-plus, and they lay it all out for you to hear.

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



Arden Jones

Contact: Artist Hot Line
306-789-7410
Seeking: Distribution Deal
Style: Alt. Pop

A Canadian-based band that is led by a female lead singer by the name of Lorena Butts, this oddly-named group has some songs that are nicely structured, although they are not instantly memorable.

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



Thum

Contact: Jim Miksche
310-559-8980
Seeking: Label Deal
Style: Rock

Opening with a funky rocker that sounded reminiscent of Stevie Ray Vaughan, this local foursome also showed off a soulful tender side, as well.

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



Gina Livingston

Contact: Artist Hot Line
915-590-5777
Seeking: Label Deal/Distrib.
Style: Pop/Rock

While this singer-songwriter from Sacramento is quite adept at writing some fairly strong upbeat pop songs, this compact disc does not go as far as it needs to in order to seal her future as a recording artist.

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



Blak Jun

Contact: Adam O'Neill
714-312-1118
Seeking: Label/Distrib
Style: Hard Rock

An interesting L.A.-based quartet made up of some fine musicians. Throughout this recording the band has managed to incorporate quite a few interesting musical textures which clearly demonstrate that they have put some thought into their product.

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



Robin Greenspan

Contact: Artist Hot Line
810-625-7272
Seeking: Label Deal
Style: Comedy/Pop

The biggest problem here is that Greenspan doesn't seem to have chosen exactly what role—comedian or singer-songwriter—she is wanting to pursue.

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



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

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



In order to be considered for review in the Disc Review Section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our Demo Critiques Section. Send packages to: Disc Reviews c/o Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607.



Eddie Money

Shakin' With The Money Man
CMC Records Int'l

1 2 3 4 5 ★ 7 8 9 10

Producer: Eddie Money, Curt Cuomo & Richie Zito

Top Cuts: "Shakin'," "Two Tickets To Paradise," "Wanna Be A Rock & Roll Star."

Summary: The Rodney Dangerfield of rock has rarely gotten any respect. Of course, at times, that's been justified, but he has also put out some classy pop/rock over the years, and now he's put together his best rockers in a live collection. The only drawback here is the handful of new Bolton-like studio tracks. While his previous live release—1992's *Unplug It In*—centered on an acoustic approach, this is yuppie rock at his best.

—Steven P. Wheeler



Brian McKnight

Anytime
Mercury

1 2 3 4 5 ★ 7 8 9 10

Producer: Brian McKnight & Sean "Puffy" Combs

Top Cuts: "You Got The Bomb," "The Only One For Me," "Til I Get Over You."

Summary: Three discs into a career that promised us the next Nat King Cole back in 1992, Brian McKnight is a floundering jack-of-all-trades—composer, artist and producer. Granted, the single, "You Should Be Mine (Don't Waste Your Time)," has a killer groove, but he torpedoed his artistic integrity by soliciting some formula hip-hop from Combs. McKnight fans, however, will appreciate *Anytime*, after his half-hearted sophomore effort.

—Wayne Edwards



Mariah Carey

Butterfly
Columbia

1 2 3 ★ 5 6 7 8 9 10

Producer: Various

Top Cuts: "Butterfly," "Whenever You Call."

Summary: Mariah goes urban! Cool! Ooh baby! Ooh... boring! Carey's attempts to get more street smart are well-intentioned, but no ultra-slick production help from Puffy Combs and rap sequences can disguise the fact that these songs are, for the most part, sluggish, unmemorable and basically DOA. The hit "Honey" is typical Puffy, but the Walter Afanasieff collaborations are a bit better. Does it piss off anyone else that none of her subsequent efforts have artistically matched her 1990 debut?

—Nicole DeYoung



Crouch End Festival Chorus

Cinema Choral Classics
Silva

1 2 3 4 5 6 ★ 8 9 10

Producer: James Fitzpatrick

Top Cuts: "The Abyss," "Conan The Barbarian," "First Knight."

Summary: To some, films are escapism, to others more fanatical, a religion of sorts. This unique collection elevates well-known film scores like *Excalibur* and Jerry Goldsmith's Oscar-winning *The Omen* to a church-going level with an invigorating, classically-tinged combination of the Crouch Festival Chorus and The City Of Prague Philharmonic. Even if you've memorized the original scores these interpretations derive from, this album rightly elevates film scoring to the glorious art form that it is.

—Jonathan Widran



Brigitte McWilliams

Too Much Woman
Virgin

1 2 3 4 5 6 7 8 ★ 10

Producer: Steve Harvey

Top Cuts: "Morning," "Through It All," "Fire."

Summary: I put this one in the player with En Vogue's *EV3*, poured a glass of Chardonnay and hit shuffle. Damned if Brigitte McWilliams, daughter of session singer Paulette McWilliams, didn't keep stealing my attention. The Chicago native soars into territory previously reserved for Chaka Khan's ultra-progressive Seventies outfit, Rufus. Forging her own Nineties vibe, McWilliams' sophomore effort is an intelligent, well-crafted disc worthy of plenty of attention when awards-time rolls around.

—Wayne Edwards



Lorrie Morgan

Shakin' Things Up
BNA

1 2 3 4 5 ★ 7 8 9 10

Producer: James Stroud & Lorrie Morgan

Top Cuts: "I've Enjoyed As Much As I Can Stand," "Crazy From The Heat," "Go Away."

Summary: The latest release from George Morgan's daughter shows spunk, but still suffers from the factory production of Stroud, and the make-an-appointment-to-be-creative songwriting. However, Morgan still shows her chops on the cover of the Bill Anderson/Jeanne Seely co-write "I've Enjoyed As Much As I Can Stand." Unfortunately, the scales are tipped in the opposite direction by a lame rendition of Carole King's "Will You Love Me Tomorrow."

—Jana Pendragon



Vanessa Williams

Next
Mercury

1 2 3 4 5 ★ 7 8 9 10

Producer: Various

Top Cuts: "Who Were You Thinkin' Bout," "Lost Without You."

Summary: There's something of an irony on the singer's most mature, emotional statement to date—her voice has never sounded more exquisite, and she excels at the ballads, but there are few upbeat statements to balance the flow. Even balladeers like Celine, Whitney and Mariah get down here and there, and it's nice to see that Williams is approaching their stature with less bombast. There is still a great deal of poignancy to go around, helped along by top producers like Jam & Lewis and Keith Thomas.

—Jonathan Widran



Various

Soul Food Original Soundtrack
LaFace

1 2 3 4 5 6 7 ★ 9 10

Producer: Various

Top Cuts: "A Song For Mama," "I Care 'Bout You," "We're Not Making Love No More."

Summary: A perfect accompaniment to Babyface's first film production, and the most effective tunes are those 'Face was involved in—tracks from Boyz II Men, En Vogue, Dru Hill and revelations like Milestone and Monica & Usher. Earth, Wind & Fire put a time frame effect on the cool mix, which, unfortunately, includes another Puffy Combs rip-off (Can't he do anything original?) While it's not as elegant as Babyface's *Exhale* work, it's almost as tasty as the movie's title.

—Jonathan Widran

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King Of The Blues

B.B. King was recently crowned King of the Blues when he was honored with the Lifetime Achievement Award by the **Blues Foundation** on October 20, at the **Palace**. The all-star tribute included appearances by **Keb' Mo'**, **Kenny Wayne Shepherd**, **Bonnie Raitt**, **Elvin Bishop**, **Coco Montoya**, **Buddy Guy**, **Dr. John**, **John Lee Hooker** and **Ike Turner**. The ceremony also honored **Bobby "Blue" Bland**, the **Paul Butterfield Blues Band**, **Slim Harpo**, **Bruce Iglauer**, **Brownie McGhee**, **Arnold Shaw** and **Koko Taylor**, who were inducted into the Foundation's **Blues Hall Of Fame**. During the evening, King was jamming with almost everyone, with the highlights including **Rufus Thomas** and **Ike Turner** doing "Rocket 88" (said to be the first rock & roll song ever recorded), **John Lee Hooker**, **Bonnie Raitt** and **Charlie Musselwhite** doing "The Boogie," and **B.B. King** and **Dr. John** handling "How Blue Can You Get." Add in a fine meal of Mississippi catfish and

pecan pie from B.B.'s hometown, and you can easily understand why the audience had to agree with **Ruby Wilson** when she sang "Let The Good Times Roll."

And since we're talking about the master bluesman, we might as well mention **B.B. King's Blues Club**, which is located at 1000 Universal Center Drive. This is a safe haven from the neon glitz of **Universal City Walk**, both hospitable and charming, while serving up tasty Southern food and down home blues. The club features national headliners and local names, as well as a gospel brunch on Sundays. The club is a 21 & over venue.

Country Talk

Sunday is also the day when **Steve Beasley** hosts the open mic country jam and barbecue at the **Hideaway** from 3 to 8 p.m. Located at 12122 Kagel Canyon Road, the club also features live bands on Fridays and Saturdays. Their phone number is 818-890-1225.

Just down the road a piece, in



B.B. King (third from left) is surrounded by Billy Gibbons, Rufus Thomas and John Lee Hooker as he receives his Lifetime Achievement Award.

Chatsworth, the **Cowboy Palace Saloon** also serves up a barbecue on Sundays and rounds up some mighty fine talent for the rest of the week, including bands like **Billy Tulsa & The Psycho Crawdads**,

Katie Tricket, the **New Frontier** and **Four Must Get Beer**. Dance lessons are offered all week, and there's even a hitching post for your trusty steed and no cover charge. For bookings, you can call 818-341-0166.

Meanwhile, at the other end of the Valley, **Dorothy's Stage Stop**, located at 1846 Huntington Drive in Duarte, also offers country dance lessons every Wednesday. While they do have a house band, **Team Honky Tonk**, that performs on Wednesdays, Fridays and Saturdays, they'd be open to hearing from other country bands, so give them a call at 626-357-4210.

Special Report: Is The House Of Blues Singing The Blues?

By Jeremy M. Helfgot

Los Angeles—Despite the success of the House Of Blues nightclub chain, there have been some recent shake-ups in the corporate structure that has the industry buzzing. On October 27, HOB Entertainment announced that founder and President/CEO **Isaac Tigrett**, who also founded the very successful **Hard Rock Cafe** chain, will now assume the role of Chairman Emeritus of the House Of Blues, while maintaining his seat on the company's Board Of Directors. In addition, HOB Vice President of New Media **Marc Schiller** has left the company.

The official announcement comes nearly three weeks after several HOB sources confirmed to *Music Connection*—who first reported the matter on the *MC* web site—that the company's Board Of Directors was involved in intensive discussions about the changes in the hierarchy.

Greg Trojan, the President and COO of the House Of Blues, which has nightclubs based in West Hollywood, Chicago, Orlando, Cambridge, New Orleans and Myr-

tle Beach, said in a prepared statement: "Isaac's transition from Chairman and Chief Executive Officer to the Chairman Emeritus role has been planned for some time. It is a natural corporate evolution, which has been occurring for some time since my arrival over a year ago.

"Despite recent inaccurate statements in the press about Isaac and the company, this change in role is not in response to the company's spending under Isaac's leadership or historical financial results. Tigrett began to relinquish operational and financial control of the company over a year ago to concentrate on the development of new locations. During that time, under his unique leadership, the company has doubled in size with the highly successful new House Of Blues locations in Chicago, Myrtle Beach and Orlando. We expect to announce further locations soon."



Spaceland

History has been in the making at **Spaceland** for the last four years. Once a Latin go-go bar, this mirrored disco palace located at 1717 Silver Lake Blvd. has been transformed into an internationally-known hotspot, where local and national alternative music acts perform nightly to a 21 & over audience. Whether it's the sounds of **Longstocking**, the sweet fizzy pop of **Sissybar**, **Spittoon's** unique "hick-hop," or the truly radical **Pedro, Muriel & Ester** (fronted by performance artists **Vag Davis** and **Glenn Meadmore**), **Spaceland** delivers a colorful evening of music. Monday nights are usually free, and interested bands should send their packages to: **Spaceland**, 4470 Sunset Blvd., #205, Los Angeles, CA 90027.

Musical Smorgasborg

Zambumba, the tasty Brazilian restaurant that can be found at 10717 Venice Blvd., also dishes up fine latin music, salsa, samba and Brazilian jazz, as well as percussion, reggae and acid jazz. The club is a 21 & over venue. If you think that you fit the stylistic bill and are interested in obtaining some bookings, you can call 310-841-6525.

And on every Monday night, El Floridita (located at 1253 N. Vine St. in Hollywood) spices up the week with a Cuban jam session from Johnny Polanco y Grupo Armistad. The rest of the week, along with delicious Cuban food, you can listen to music ranging from traditional Cuban orchestral to salsa sounds. Johnny Polanco also performs regularly at St. Marks, which is housed at 23 Windward Ave. in Venice. St. Marks books a wide assortment of musical styles ranging from swing and salsa to acts like Sticky Fingers (the Rolling Stones cover band) and Cliff Morrison & the Lizard Sons (Jim Morrison's alleged wild child and his band). Call 310-452-2222.

Veterans Benefit

Classic rock stalwarts the Doobie Brothers will be performing a concert at the Hollywood Palladium on Thursday, November 13, to benefit the National Veterans Foundation. This is actually the tenth anniversary concert for the cause. Tickets are now available. The show will be hosted by comedian/actor Jon Lovitz.

Valley Rock

The alternative spirit lives on in a very strange way with a group called Teen Spirit, a Nirvana tribute band, who most recently play-

ed at Mancini's, an outpost for alternative music in the Valley (located at 8321 De Soto). At one time, the Valley had the Country Club (recently used as the Traxx Club in the new movie *Boogie Nights*) and Be Bop Records located right across the street from each other. While bands like Phil Lesh and Tears For Fears played at the Country Club, just a few hundred yards away bands like the Meat Puppets could be heard jamming fiercely against the back wall of the store. But that was a long time ago, but now, with Mancini's, alternative rockers from the 818 area don't have far to drive to hear up-and-comers. Could Reseda be the next Silverlake?

Whatever happened to heavy metal and hard rock in Southern California clubs? Remember, it wasn't all that long ago that you couldn't find a club that *didn't* present bands of this genre, but times have changed. Still, hard rock lives in the Valley, at the all-new Rock at 7320 Topanga Canyon, where heavy metal is a state-of-mind and acts like Kingpin, Driven By Hate and Nocturnal Instinct pound the stage as the fog machine bellows out atmosphere and the audience bangs its collective head. To book your hard rock self into the Rock, contact Michelle at 818-217-5307. And though the club is a 21 & over venue, on Mondays they do have an all-ages show.

—Lisa Derrick

On Saturday, November 22, Dogwood Moon (pictured), along with Jealous Pet, Lula and Wendy Bucklew, will put on a benefit concert called "Tunes For Thanksgiving," at the Other Side (located at 1026 Wilshire Blvd. in Santa Monica) to raise food and money to help feed the homeless on Thanksgiving. Admission to the show is \$10 and three cans of food. The goal is to raise enough money and food to provide 20,000 meals for the holiday. Laurie Gunning and Jonathan Grossman of Dogwood Moon

have formed Have A Vision Entertainment to serve the L.A. community by producing benefit concerts such as this. All proceeds from "Tunes For Thanksgiving" will be donated to the Westside Food Bank.



THE DOOBIE BROTHERS

BOOKER PROFILE

LARRY MANN MARTINI LOUNGE



Martini Lounge's Larry Mann is a longtime fixture in the SoCal nightclub world, tracing his first job to the pre-earthquake Raji's on Hollywood Blvd. at Gower, where he began booking the club through a fluke. "A friend of mine had a band and asked if I would help him get a gig. I got them booked at Raji's on a Tuesday



Larry Mann

Club: Martini Lounge
Mailing Address: 5657 Melrose Avenue, Los Angeles, CA 90038
Phone: 213-467-4068

night at midnight, and they did really well, so Raji's gave us a Saturday night, and once again, the band drew well, so I asked for another Saturday night. I went out to clubs and talked to other bands I knew, and booked the night. And the club offered me a job booking," he relates.

Mann booked Raji's until it finally closed down from damage sustained in the infamous Northridge earthquake in 1994, and Mann moved to Hell's Gate (now Goldfingers) for a couple of years, until the club was sold. The versatile booker then moved over to the Martini Lounge, which had the same owners as Hell's Gate—Mann is also an owner of Martini which has undergone extensive ren-

ovations since it first opened.

"We've moved the office, which was originally in the back of the club, to a cottage behind the club, and created a VIP room and upstairs VIP area. Plus, we have a roof garden with tables. With the no-smoking law going into effect January 1, 1998, the roof will become the smoking area, though it was originally created for the pygmy goats and emus."

Emus?! Pygmy goats?! Mann laughs, before explaining, "I work at a wildlife shelter called Soul Of The Wolf in Paso Robles. We have cougars, a male lion, a black leopard and wolves, plus smaller exotic animals. We get them from people who might have bought them as pets and find they can't handle them, or we'll get a call from the Fish & Game people about exotic animals which are being kept illegally, and we move the animals to the shelter."

Mann's work with big cats and wolves is actually a soothing counterpoint to his work with bands. "With the animals, you know what to expect, but bands can be unpredictable!"

Mann also takes a pragmatic view towards booking. "Being in a management position as a part owner, I have to worry about the bucks and take care of the numbers. I have to make sure there is a crowd, and I might form a better opinion of a band if they draw well. That may sound like I'm a sell-out, but I try to make both the club and the band happy."

What does he look for in a band? "Throw out the bio and pictures and send in a tape. If I like the music, I'll put the band on a night that musically works for them. I have Tuesdays, Thursdays, Fridays and Saturdays at Martini Lounge and Saturdays at the Garage, plus I help out with a night here and there at the the Troubadour. I book bands together based on their sound; I'll put together a hard alternative night, or a more poppy night, so that the bands all fit together musically, so it's not a grab bag. Ideally I'd like to see the opening and closing bands pull in 20 to 25 people, and the two middle bands do about fifty each, so that throughout the night we have about 150 people or more through the doors."

In addition, Mann and a friend, Doug Tull, started Sugar Fix Records, a local label which has put out records by Sissy Bar, Frosted (Jane Wiedlin's band), Heavy Into Jeff, Too Much Joy, Warm Wires, 10,000 Mona Lisas and the Sugarplastic, with more releases planned for 1998. He is also planning a benefit show for Soul Of The Wolf—he organized one earlier in the year to pay for a young cougar's brain surgery.

—Lisa Derrick

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CLUB REVIEWS



Powerslide: Uncomplicated, fast-paced, guitar-driven garage pop.

Powerslide

The Roxy
 Hollywood

Contact: Artist Hot Line: 818-846-3246 or 213-933-9139
The Players: Marc Danzeisen, vocals, drums; Chris Skane, guitar; Mark Comstock, bass.

Material: Think of this band as an aggressive Green Day without the sneers—a good time bass/drums/guitar-driven garage pop trio. Powerslide focuses on delivering traditional pop in its simplest form, with loud, infectious tunes full of head-bopping rhythms—no complicated solos or introspective lyrics allowed. This perspective permeates their songs, with short tuneful chronicles about ferris wheels, cars and other passions. While Powerslide did not offer up any clear-cut hit numbers, the material all contained catchy lyrical hooks accompanied by uncomplicated guitar licks and a crisp drumbeat that was peppered with heavy-handed cymbal crashes.

Musicianship: This former four-some scaled down to a trio when the band learned that the drummer could play and sing (or yell) at the same time. Danzeisen does a seemingly effortless job in his double-duty as vocalist and keeper of the beat. Bassist Comstock and guitarist Skane chip in on background vocals and pull off some harmonies which are a bit rough around the edges at times, but this does not detract much from their scruffy overall sound. Given the relative simplicity of this music and the group's ease in playing it, I get the impression that these chaps have played other types of music in other bands, but are revisiting pop as a way to get back to their roots and have some fun.

Performance: Perhaps the most distinctive aspect of this band is their look and onstage demeanor, which enhanced the mood of their material. With messy mop-top hairstyles and go-to-hell rock & roll outfits reminiscent of the early

Who, this band performed their material without elaborate showmanship. For his part, Danzeisen thrashed around nicely behind his drum kit, while the rest of the band stayed behind their mics and bounced around to the music with considerable rock & roll vigor. The band wasted no time between songs, announcing each title then moving right into the beat with a consistent high-energy that lasted through the rapid seven-song set. **Summary:** Musically, this is clearly not a band that is out to reinvent the wheel or carve out a new niche, and if you are not a fan of loud garage pop, you could find this stuff a tad monotonous. However, the goal of this band is simple: crank out uncomplicated, fast-paced pop tunes and not take themselves too seriously. Consider it accomplished.

—Constance Dunn

Len Rainey & The Midnight Players

Harvelles
 Santa Monica

Contact: Artist Hot Line: 619-466-8435, or David Anderson: 619-613-9966

The Players: Len Rainey, vocals, bass; Jamie MeHan, guitar, Tony Matcian, saxophone; John Funk, keyboards; Phil Rawley, drums.

Material: Len Rainey & The Midnight Players play down home, heart pumpin', sad song blues. They offer up a generous selection of covers and originals, not all based on a broken heart, but for the most part there's a tinge of pain or regret in almost all of them. The music isn't necessarily down-beat, though, and, in fact, can get downright jazzy. But what Rainey conveys with his choice of material, and especially his delivery, is a Rober: Cray type of feel. As Rainey & The Midnight Players worked into their second set, the music and material started really cooking, getting hotter and hotter as

they cranked out a heavy rocking blues/jazz sound that burned up the room. Rainey seems most comfortable with those slower sad songs where his vocal inflections take on a deep, dark feeling of loss. But he can pick it up too, as he did with several popular standards that got the crowd all hot and bothered on the dance floor. **Musicianship:** Each of the musicians brought something special to the mix, and, as is common with blues/jazz bands, they all had a solo to show what they could really do. Funk's keyboards had a jazz orientation with a boogie woogie wiggle that had the dancers shaking up a storm. Matoian's sax was utilized every song and filled out the music perfectly. MeHan's lead guitar was more traditional and complemented Rainey's vocals extremely well. And Rawley showed some very interesting techniques that weren't as straight forward as most blues drummers are. As for Rainey, he's exceptional in a quite a few areas. For one, he plays bass and there's a realness about his vocals that can't be faked. You know he's been there and you feel it with every word he sings.

Performance: Rainey has an ability to connect with his audience—whether telling a story, or making a comment directly to somebody in the crowd. He brings you close, even if you're sitting in the back of the room. The Midnight Players have a solid chemistry, and they form the backdrop for Rainey to do his thing, and he does it with the heart of a bluesman.

Summary: Rainey's vocals set this band far apart from all the other blues bands out there. He is one of those bluesmen who can make you a believer and give you a night worth remembering. He's got what it takes and he gives it to you with all his heart and soul.

—Bernard Baur



Len Rainey & The Midnight Players: Down home, sad song blues.



HEATHCLIFF

One: Easily one of the most entertaining live acts around.

One
The Whisky
West Hollywood

Contact: Deborah Burley: 818-509-8758

The Players: Heathcliff, vocals; John Morgan, guitar; Joe Tamel, bass; Shannon Legget, drums.

Material: One is an extremely appropriate name for this group, because with a frontman like Heathcliff, they're truly one of a kind. His stage persona and antics almost overwhelm the material, but, for the most part, the songs hold up to his level of excitement. The material is elevated out of the ordinary by the delivery that Heathcliff gives it. Every song becomes a vignette with him acting out the emotions and feelings elicited by the lyrics. However, some of the songs are downright uplifting in their own right, such as "Superstar." Musically, this group is very versatile and smoothly changes up their styles. Most of their songs have a rock/punk edge to them, but they can also slow it down with a soft and pretty song like "Peace," which had Heathcliff simply sitting on a chair. All of the songs are thoughtful and clever, with smart lyrics and an attitude to boot. They actually mean something, and although they weren't preachy, they did have strong messages.

Musicianship: All of the players are more than competent with their choice of material. When Morgan showcased his leads they were testy and strong; the perfect foil to Heathcliff's madman vocals. Tamel and Legget kept solid tight rhythms going despite the chaos around them; that chaos, of course, being caused by Heathcliff. He's an in-your-face confrontational vocalist who has a firm command on his voice and the ability to do amazing

things with it. For all of his wild actions, his vocals never faltered, and they exquisitely delivered the feelings to his words. He injected the pain and joy of the songs right into your mind and heart with a naturalness that was almost personal. All of the members of this band play up to the level Heathcliff sets, which makes you wonder what happens if he has an off night. But he certainly wasn't off this night, and neither was anyone else. In fact, if they weren't the best band of the night (and I didn't hear anyone better), they had to be the most entertaining.

Performance: Heathcliff is a one-man show. If I hadn't talked to him afterwards, I would have thought him to be a talented, if not certifiable nutcase. From his tiger print clown pants to his manicured expressions, this guy is more than a little off center; not in a scary way, but in a totally unbelievable, off the wall, 3rd Rock From The Sun sort of way. You never knew what he was going to do next—elaborate pelvic thrusts, fingers in his face, or spinning until he's laying down flat on the stage. If he didn't deliver the music as strong as he did, he would have completely overtaken it. He manages to walk a fine line between showman and musician, a throwback to the late seventies when performers like Iggy Pop did anything to get a rise out of their audience. And the weird thing about it all is that Heathcliff seems perfectly comfortable and natural being the crazed buffoon, and avoids becoming a cartoon.

Summary: One is a band worth catching, for the obvious reason—Heathcliff. But their music's not bad either. The songs are well worth listening to on their own, but the performance puts them into another realm. This is one of the most entertaining live acts around.

—Bernard Baur

Jason Lockett
Coffee Cartel
Redondo Beach

Contact: Farren Music America: 310-937-4773

The Players: Jason Lockett, vocals, guitar, harmonica.

Material: Jason Lockett is a singer-songwriter based in Los Angeles, who has been performing on the local acoustic music scene for a number of years now. And, along the way, he's attracted the attention of a few small indie labels, who have

released a couple of Lockett albums over the years. His latest CD, *Distil*, is a stunning collection of quietly beautiful songs that highlight Lockett's voice. Lyrically, he often dwells on the roller-coaster rides that he finds himself on when it comes to relationships with the opposite sex. And this is reflected in the material, as many of the songs seem to be about specific women in his life. (With song titles like "Celia," "Ghia" and "Anali," I think you get the picture.) And even though you know he's singing about a relationship that you weren't personally involved in, somehow he always turns the lyrics around in such a way that you, too, can relate to his pain, as well as his joy.

Musicianship: Lockett isn't necessarily a virtuoso on the acoustic guitar, but, instead, he uses the instrument as an accompaniment to his stellar, expressive voice, as well as his intriguing love songs and mesmerizing essays. Simply put, this is a singing voice that will knock your socks off! He's a little Sam Cooke, a little Lenny Kravitz, and a little Neil Young. And his eclectic vocal styling is further evidence of his culturally rich and diverse background that can only come from growing up in a societal melting pot like the one found in Los Angeles.

Performance: Lockett makes you feel comfortable, and his friendly demeanor and barefoot appearance draws you into the moment and relaxes your guard. He doesn't talk much between songs, which is something that many of his more successful peers do. But because of this, when he does offer a prelude to a particular song, the audience tends to take notice. For example, his story about how the song "Looking For Bruce" came about was enlightening as it gave the listener some insight into the man and his music.

Summary: If you think that the Los Angeles music scene is boring and full of a bunch of musical copycats, well, it's time to wake up and smell the java! If you ask me, Jason Lockett is just the breath of fresh air that this jaded town needs.

—Pat Lewis



Jason Lockett: A breath of fresh air.

Paul Norman
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Hand To Mouth

Callahan's Reseda

Contact: Doug Deutsch: 213-463-1091

The Players: Britt Phillis, guitar, vocals; Dewayne Davis, bass, vocals; Ty Grimes, drums, vocals.

Material: Hand To Mouth plays an electric, rocking form of the Texas blues, Austin style. This is the kind of music you are likely to hear in roadhouses in and around Austin and throughout Texas. It contains hints of Stevie Ray Vaughn and Lightnin' Hopkins and is represented today by people like Anson Funderburgh and Delbert McClinton. Hand To Mouth is a good representation of this music, as their sound is fresh and does not sound like someone's old retreads of their favorite song. The band can roar through an upbeat, lively dance number, but can also handle more sensitive ballads with great ease.

Musicianship: Britt Phillips is a very strong guitar player, as guitar players in this type of trio have to be, as the brunt of the melody is on his shoulders. Phillips caresses the strings and gets a very good clean sound, and his solos are not muddled with too many notes. Dewayne Davis provides solid backing on the bass, as he follows Phillips wherever the lead goes. His swinging bass line is the foundation of this musical house and Phillips builds on top of it. Over on drums, Ty Grimes never loses the thread of the rhythm and keeps the pace moving along. He can give it a kick in the backside when it needs it or just kind of nudge it along on some of the slower numbers. The vocals are shared by Davis and Phillips. Davis is the better of the two vocalists, with a good clean voice, but nothing spectacular. Phillips also is a good basic vocalist and while not quite as strong as Davis, still capable of carrying the vocals for this group. Performance: This is a band that reaches out and grabs its audience. They cannot be ignored, and the rocking sound of the band is infectious. This contagious sound obviously comes from the chemistry that exists between the players. They rely on one another and seem to know exactly which way the music is headed, just by looks and glances. While this band is never going to win any awards for creativity on their stage presentation, that is just fine, as the straight ahead approach they have adopted is strong enough to shake up a crowd.

Summary: This is one rockin' Texas blues-rock band with a sound all their own. They know a good song when they hear one and they don't shy away from hard, down and dirty, funky music, whether on the rock side of blues or the blues side of rock. A very strong band.

-Jon Pepper



Hand To Mouth: Electrified Texas blues, Austin style.

Krista & Tommy Holdenhill

The Country Club Reseda

Contact: Steven Ipsen: 818-559-7094

The Players: Krista Holdenhill, vocals; Tommy Holdenhill, vocals, guitar; Doug Steel, pedal steel guitar; John McDuffie, electric guitar; Tom Corbet, acoustic guitar, mandolin; Fer Bos, bass; Bob Moore, drums

Material: Billed as "the newest brother sister duo in country," the Holdenhills are also probably the most popular since John & Audrey Wiggins dropped down the country charts. The Holdenhills' material is mainstream Americana with that West Coast cowboy attitude: clean and sweet with no manure on your boots. Most of their songs talk about family and love, and possess a positive perspective towards life in general. But we're not talking the Carpenters here, Krista & Tommy definitely have a harder edge than that, and they do write their own material. Still, the approach to the music and the way they play off each other reminds you of them. Their song

"Take The Reins" is a genuinely touching tale of passing on the family name, with a close knit feel to it, not unlike the Waltons. But their songs aren't all sweetness and light; they can also get down and rock pretty well for a country band. Krista & Tommy are clearly staking their claim to a territory that's pretty sparse, and there is enough originality in their music to make a mark for themselves, and their versatility with arrangements gives them the crossover potential that so many country artists are looking for.

Musicianship: The duo had some excellent musicians with them. McDuffie was especially outstanding with his blues-based guitar playing. Corbet and Livingston were also standouts whose playing stamped "country" on every tune, while Moore and Bos were the ultimate pros keeping just the right backbeat going. As for Krista & Tommy, they're a double threat. Take away the cowboy hats and boots and you've got the makings of a great pop duo, whatever the genre.

Performance: When was the last time you saw a country band use smoke and lights (other than Garth Brooks)? The Holdenhills aren't corralled by any style or manner. Tommy comes off with a little bit of a macho attitude, while Krista is sweet, sexy and a pure pleasure. They got the room moving, jumping and screaming so much it might as well have been a rock concert.

Summary: Nashville should be calling on the Holdenhills any day now. They clearly know where they want to go, and they've got a solid dream that could quickly become a reality.

-Bernard Baur



Krista & Tommy Holdenhill: A brother and sister team that is tailor-made for Nashville success.



BERNARD BAUR

Cat B'Lues: A hard rockin' blues band that has the talent to control their own destiny.

Cat B'Lues

LunaPark
West Hollywood

Contact: Kris De Lano: 310-540-9132, or East Coast Management: 212-830-0339

The Players: Cat Bell, vocals; Rebekah Colman, guitar; Sylvia Owens, bass; Debra Bain, backup vocals; Chris Smith, keyboards; Jono Brown, drums.

Material: Cat B'Lues is a female-led hard rockin' blues band that is both soulful and original, but most interestingly, cites a wide range of influences from Etta James to Prince without mentioning who are perhaps their closest peers—k.d. lang and Melissa Etheridge—and this band is just as versatile but far more powerful than either of them. From their opening number to an a cappella encore, this group smoked. Beginning with a funky blues tune, they turned it up with each new song—driving through Texas blues, blues and soulful blues, until they ended up with lead singer Cat Bell standing alone under a single spot of light with only her voice for support. Their material is strong in every area that counts: music, content and lyrics. Musically, it varies from hard blues and soul groove to boogie woogie, and even a torcher like "Can You Love Someone." This material totally captivated the audience.

Musicianship: All the musicians in Cat B'Lues were tight and worked very well together. Colman and Owens, however, were exceptional. Colman's style is outstanding, with a touch reminiscent of B.B. King, Eric Clapton and Stevie Ray Vaughan. Owens pulses a driving bass rhythm into each song that carries it right through your chest. Smith and Brown play off each other more than you would expect from keys and drums, but the com-

bination forms a foundation that incredibly advances the music. But, by far, it's Bell who singularly projects it all into the audience. Bain's harmony and backing vocals fill out the sound, but it's Bell who delivers it hard and passionately. This amazing group of musicians are all on the same wavelength, supporting and driving each other to higher ground. Together, Cat B'Lues is a group that has the talent to control their own destiny.

Performance: Although they play as a unit, all eyes

are on Cat Bell. She's the commander, she's the focus, and she's the star of the show. Petite and animated, she is a consummate performer who sells every song as if it were her last. She connects with her fans like a friend and they respond in kind, handing her roses and blowing her kisses. You almost feel as if you're intruding upon a private conversation, but then there's such an openness to it that you feel invited in. It's comforting, challenging and exciting at the same time. There's no way you can overlook the magic in the air. It's an experience I know I won't ever forget. And it's easy to see why this group has such a large, loyal and devoted fan base.

Summary: Cat B'Lues are on the cusp of success. They've got it all. Although they appear to have a largely female following, their music is not gender-biased. It appeals to anyone who understands the blues, to anyone who has a soul, and, more simply, to anyone who just wants to hear some intensely intimate and incredible music. This is clearly a band with a big future.

—Bernard Baur

Sharonmarie Fisher

Jacks Sugar Shack
Hollywood

Contact: Mike Mitchell: 818-597-0670

The Players: Sharonmarie Fisher, vocals, keyboards; Phillip John Maldonado, Jr., vocals; John McDuffie, lead guitar; Brophy Dale, slide guitar; Dee Kahla, drums; James Hutchinson, bass; Burleigh Drummond, percussion; Jimmy Powers, harmonica; Skip Van Winkle, Hammond; Chris Mostert, saxophone; Thom Teresi, keyboards; Rudy King, backing vocals; Tanya Scarlett, backing vocals; Toni Dodd, backing vocals; Maria Werth, backing vocals.

Material: Countrified diva Sharonmarie Fisher put the "party" in CD release party, by crowding a truckload of musicians onto the small stage at Jacks. She and her talented entourage wandered through a country set that drew upon various styles of music, often with a Christian bent. Whether she was asking to be "taken to the mountain" or "shown the way to the promised land," she definitely had religious-era Elvis in her. Fisher, who has been HIV-positive for eleven years, wrote the song "It Feels Good to Feel Good," and she looks like she does feel good, too. The religious stuff got to be a little much after a while, and secular numbers, like the reggae tune "I Can't Take It Anymore," were a refreshing change of pace. In one of the highlights of the set, Fisher brought up her son, Phillip John, to sing the slower, bluesy "Send Down An Angel." His more commercial pop voice complemented her world-weary country voice very well.

Musicianship: Fisher assembled a stellar pool of talent, and everyone onstage got their moment in the sun, but, at times, it was almost overkill. She had a female drummer on a regular kit, a harmonica player, two guitarists, a bass, two keyboards, two drummers and a sax. She even had four black-clad backup singers to supplement her authentic, but sometimes strained voice. Not surprisingly, not even all the musicians fit on the stage—the percussion, harmonica and organ were on the floor. There were too many people to mention individually, and everyone sounded great. Many of them have already carved out solid names in their own right. Especially worth noting were John McDuffie on guitar, who also acted as conductor for the whole group, and Brophy Dale who played outstanding slide guitar. The mini-gospel choir of King, Scarlett, Dodd and Werth also added a lot of personality and flavor to the show.

Performance: This performance was excessive in the tradition of the Grand Ole Opry, in that the stage was overflowing with people, and things took a while because over a dozen musicians were involved. Introducing the band took as long as a song. For her encore, Fisher did "Every Night Of The Week," venturing out into the audience in her velvet pantsuit like a lounge singer working a room.

Summary: Sharonmarie Fisher performed a good blend of material, and the backup band had talent as big as their number. Yeah, the performance was a little overdone—Fisher's health status was mentioned a few too many times, and non-church-going folk would likely have found the heavy-handed religiousness of the show a little claustrophobic. But as the emcee Ronnie Mack said, when she did "Amazing Grace," "If that didn't give you chills, then you've got ice water in your veins."

—Amy DeZellar

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

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PRO PLAYERS



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EQUIPMENT

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•Gallien Krueger 400 RB bass amp, great cond, \$275 w/old Sunn 2x12 bass cab, \$75 Both for \$300 Brad 213-624-7154.
•Jazz Chorus 120 amp, gd cond, \$375 obo Rick 818-242-5888.
•Mesa Boogie studio preamp, 2 chnl switchbl, xint cond, \$400 or trade for Marshl 50 watt head or ? Lv msg Brian 805-269-0917.
•Pre-CBS Fender Piggyback bassman, \$400, PA spkrs, 15s, horn, 4 piezos on each side, 300 watts RMS, new, \$575/pair, 909-882-2239.
•Roland jazz chorus amp w/JBL spkrs, mint cond, \$450 310-313-3756.
•Roland JC120, \$400, Crate 20C, \$100, Peavey auditorium 20, \$100 All like new Andrew andrewandmindy@infocad.com
•Sindcraft Spirit studio, 24x8x2 recrdng console, 56 inputs, 8 bus, 4 aux sends, etc. Xint cond, \$1,500 obo 310-838-5259
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EQUIPMENT

- SWR Goliath 2 & Big Ben 700 watts, gd cond, \$500 firm, 310-398-2311.

3. RECORDING EQUIPMENT

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•Almost new Yamaha MT2X, 4 trks/6 chanls recdr w/manual. Dual spd, pitch control, sink, monitoring, Dolby, great for demos. \$250 firm, 818-840-0660 ext 3.
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•Tascam TRS-8 80 trk 1/2" for sale, Xint cond, #1,500 obo, George georgep254@aol.com

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•Martin D-28 #804918, Braz RW The Snd! \$2,250 obo, gtcllegg@hotmail.com
•Musicman EVH model elec gut w/Floyd rose type tremolo, sea blue, w/orig hrd case, xint collect item cond, must sell, \$2,800 firm, 818-327-2408.
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•Yamaha RX11 drum machn, xint cond w/orig box & manuals \$90 obo, Craig 310-837-0556

12. TRADES/FREEBIES/ETC.

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13. GUITARISTS AVAILABLE

- #1 guit sks band, 26 or under, w/deal or mgmt, I have voc, equip, connex, write, Wheezer, F/Black, Foo, Natl 310-286-5173.
•#1 guit/voc starting new proj called TRASH, Infl C/Trick, Motley, Kiss, Brit punkwave Have image & CD, Sing bass & drmr, Johnny 714-903-0238.
•Accomplshd blues gut for local club work/recrdng Srs blues muscns only, Jerry 310-390-1946
•Are you tired of trend-surfng? Dmr/prcnsnt nnd for next Eagles, Delicate to dealngn, Have studio, conlax, demo, Christn ethics desirbl Scott 818-848-8853.

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- Avail for rock covers, casuals, top 40, jazz Can also sub 1 sing, Tourng & studio credits, Andy 714-543-2922.

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•Futuristic guit/sing/sngwrtr/sks bass & drums. Infil Floyd, Hendrx, Lennon 27, hungry, talentid David 310-792-9686.
•Guit avail for blues cover band Clapton, SRVaughn, Hendrx, early Zep, Bass, drmr, singr welcome Mack 310-798-0937.
•Guit avail for orig, creatv, progresv rock/metal prj Blk male, 30s, McAlpine, Freedman invl. Great chops. Srs only. No jam sessns/workers. Brian 818-845-0490.
•Guit avail for progresv metal band in vein of Sabbath, Metallica, D/Theatre. Xtensv studio & stage exp 818-755-1551
•Guit avail to form/join band. Infil Mazzy, Morrissey, Floyd, Radiohd, Robert 213-664-5892
•Guit avail, no vocs, fem frntd prf. Not hung-up on image. Label int, mkt protentl. Just have fun/play out Sam 818-248-9777.
•Guit avail, Dependbl Steve 310-396-7231
•Guit for sessns, demos, showscng, Elec/acous. KCRW, Hoothrphnc, Talvin Singh, triphop, Deep Forest, Swooback etc 626-441-8917, 213-661-8950.
•Guit sks complt hvy grooving song orientd band. Upbeat, drivng R&R, no grunge/thrash 818-783-3953.
•Guit to form rock band of new breed, Drugs & egos encourgd. Passion & dedicatn a must, Hendrx, Replacmnts, A/Wood, Janes. Jason 310-917-8557
•Guit w/90s melodic alt hvy groove, lknrg for band. Infil Sndgardn, Helmet, Zep, Janes, No rapping, no begins 'Pauto 213-957-1267.
•Guit, over 20 yrs exp, sks orig melodic HR band. No drugs. 818-673-5354.
•Guit/sngwrtr avail to start/join any sit. Pro or ready Mike 805-296-6774.
•Guit/voc avail for pro level complt band prj ala Fleetwld, Eagles, Allmans, Sty, 805-581-4861.
•Lead guit, old man-34, w/old gear-Marshl & Gibson, old image-long hair, sks band, Shawn 818-990-1277.
•Lead/rhythm guit avail to complt motivatd R&R band. Infil Perry, Richard, pop, punk, R&R, Lknrg for band w/melody, style, dedicatn 213-467-4831
•Noted guit avail. Recrdng, concert, touring exp. Have great equip, studio, trans, Pro sits only, 909-882-2239
•Phenomnl sngwrtr/guit to collab. Top 40, rock, pop prjs. Avail for recrdng, writing, touring, Xint bckgrnd vocs, stage presnc, Srs prf. 888-999-0646.
•Phoenix, AZ, age 32, rhythm guit. Love to jam. Infil by 70, 80, 90s rock. Lknrg for band. 7 yrs exp, John JnS_AZ@hotmail.com
•Play acous/elec guit. Have much exp, very creatv, versatl, Lknrg for grp. Juan 213-346-1619.
•Pop fanatic guit sks band w/great catchy songs. Collab, vox, srs, equip. Infil Jellyfish, Wheezer, Blir, Smiths, Replacmnts, Radiohd, REM, Roger 818-544-7928.
•Pro guit avail for sessns, demos. Pros snds, soufl parts & solos. Easy to work with, acous & elec. Lv msg Matt 818-757-6768.
•Pro guit avail to join/form band. No metal, no grunge, no smokers. Jake 310-396-1019

MUSICIANS AVAILABLE

- Pro guit avail. Blues, jazz, cntry, funk orientd. For gigs & recrdng. Pros only. 818-376-0310
•Pro guit, fully loadd, xtensv touring, studio exp. Hrd, hvy & soufl grooves. Ron 818-380-1230
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- #1 pro bass, 13 yrs int'l touring/recrdng exp. Artist endorse, site reads, strong image, quick study, signd bands, paid sits. Steve 310-543-5093
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•Bass avail i model, have 2 music degrees, 1,000s of club gigs exp. Lks, vibe, groove. Signd acts or paid gigs only. Clark 818-788-4884
•Bass plyr for classc rock cover band San Dimas area Larry, eves 909-596-4903.
•Bass plyr w/lead vocs avail. Pro att, gd equip, willng to tour, have passport. R&B, blues, rock, reggae. 714-740-1584
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•Elec/uprite bass plyr avail for gigs, studio work Richard 310-998-3742.
•Formr elec bass guit, 42, desires to back estab singr. Have workd w/2 Broadway stars Mike 213-212-0137, 213-212-4974
•Pockt orientd bass plyr. Infil funkadic, Hendrx Avail for gigs Working bands only pls Andrew 818-282-8530, 213-980-8230
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•Sax, 50, avail for jazz gigs or jammin, jazz only. Cuco 626-339-6371.

•Sax, harmonica, vocs, all in 1 plyr. Blues, jazz, reggae, rock. Joseph 310-235-1196.

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All styles, classically trained, unique lead player, great ear, warm sound, excellent voice. Fast and creative in studio. Attractive, fit, passionate dancing stage presence. Songwriter, toured world wide. 5 string violin, viola. Bio and discography on request.

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- 27, male singr. lknng for orig sit. Infi S/Wonder, G/Michael, Kiss, Run DMC, Queen. Into funk, drum, bass hiphop type w/rd edge. Patrick 516-678-2998.
Advanced studio muson w/opera training, range & great image. Tons of songs to join w/estab srs proj. Blues rock to alt. Q/Ryche etc. 310-288-3630.
Attn, hotels & clubs or anyone lknng for gd ent. Voc trio lknng for work. 60s thru 90s hits. NITE-LINE, 213-917-7881.
Attractiv fem voc w/great stage presnc lknng for estab band or produc. Have own CD, love drk alt style, great lyrics. Pgr Natalie 310-588-7784.
Dynamic voc/trlman & estab singwr avail to unite w/srs proj. Emotnl, pwrlf vocs w/range, harmnys, vibrato, technq. Knows indus, xrlt songs. 310-288-3630.
Fem lead voc skng orig band or top 40 proj. Strongs vocs. 818-259-0206.
Fem singr. Rock, funk, blues. Lknng for orig drk groove band. Lyrcist as well. Infi Aretha, Jewel, Hendrix, J/Morrison. Kail 310-358-0887.
Fem singr/sngwr. All rock, whlt songs, sks produ- c/w/studio access, may recrd labels int. 310-281-7174.
Fem voc lknng for band sit in style of Bryndle. Betsy 213-259-4908.
Fem voc sks band into Luscious, Pimps, Morcheeba. Chelsea 213-694-8420.
Fem voc sks rock alt metal band. Infi Tyler, Plant, Chrissy, O'Reardn, Tina, Stevie Nicks/Perry. Have lk & lkout in LngBch. 562-983-0026.
Fem voc, great lk, xrlt pitch, wide range, instant harmnys, & very versatl avail for sessns, live gigs. Pro sits only. Erika 213-388-7705.
Fem voc. Infi Jewel, P/Cole, Sheryl, Singr/sngwr lknng for band Angela 213-934-9321.
Fem voc/lyrcist skng gut/keybrdst to create, perfrm & recrd souflf pop ala Fiona, J/Osborne, L/Nyro. Ericka 213-822-9912.

MUSICIANS AVAILABLE

- Fem vox avail. Pop, R&B, disco, funk etc. Live/studio exp. lead/bkng. Great vox. lks. alt. 714-314-8931.
Girl singr/poetic lyrcist wrnts gftfd flake. Talent got me gd bands, flakng got me out. Elimnatn of excess made me ready. Classclt rock. 310-358-0887.
HM singwr/voc avail for complt pro band sit. Mgmt & labels inq only. Infi Sepultura to Slayer. 213-850-6043.
Incredbl frtman/singr avail for orig rock band. Stage & studio exp. Very dependbl, pro. Willing to sacrifc for success. 562-984-8396.
Keys, vocs, 20 yr pro, variety, compositn major, adat, well equippd. Jim. Lv msg 314-961-2120.
Lead voc, overqualifd fem w/male vox. Not Gwen, Alanis or Janis but Chris Cornell. Get it? If not intimi- dald call. Tyler 818-841-4602.
Male frtman/lead singr. tenor vox, sks commerc mair- strm signd or mgmt orig grp only. JL 714-525-2243.
Male pop singr avail for demos & other sessn work. Has talent, exp, range. Pop, R&B, cntry, foreign langs. G/Michael sndalike. Steve 213-876-3703.
Male voc, world class talent, very pro, very pwrlf. Sks blues or blues rock band. Infi J/Bruce, P/Rodgers, G/Allman Also avail for demos. Nathan 818-243-2696.
Pro fem sessn singr. Pop, R&B, hiphop, lite rock, lite cntry. Bio/lape, much exp. Also 2nd singr avail. Matchng vox 818-888-6369.
Pro voc w/int'l release, exp in perfrmng, recrdng, singwrng sks pro phys for label proj, touring. Songs #1, the rest will follow. 818-893-9737.
Pwrlf mks baritone, C/tenor, 37, talentd w/some exp, sks other sane musnics. Any style but HR con- siderd. Srs about rehrrs. John 818-760-1717.
Rappr avail for hiphop, funk, jazz fusion, rock band. Infi Jamira, Sly, Ice Cube. Can rehrrs in LA area. 8-5, Eric 909-865-5721.
Robinson, Tyler, Morrison, Rodgers. Lknng for grp w/deep roots, old gear, cool threads. Daniel 213-461-5901.
Singr/sngwr lknng to form pop rock band. Keybrdst, guit, drmr, bass ndd. Singwrng a plus. Demo avail. Emily 562-869-5013.
Singwrng duo formng orig upbeat R&R band. All instrum ndd. Infi AAA, 60s, 70s, top 40. Danny O152@aol.com or 213-874-4769.
Talentd, versatl & pwrlf 28 yr old male voc sks demo work. Paid or not. Pref cntry, contemp or soft rock. Terry 714-522-3218.
Tenor voc, pro exp, very versatl. Avail for demos. projis etc. JR 818-884-2146.
Voc avail for metal, hrd core band. Very aggressv. Slayer, New Testmnt, Skin Lab. No drugs, career mndd only Kevin 310-454-5900.
Voc avail, STP, Crows. Joe 818-765-5979
Voc sks dedicatd & srs pop rock band. Paul 310-313-6013.

MUSICIANS WANTED

- Voc w/vox, image, desire skng to join/form band w/energy & emotn. Into Beatles, Bowie, Verve, Radchrd, Oasss. 213-933-7926.
Voc, 2nd gut, singwr sks pro proj in Beatles, Toad, Matchbx realm. Stage/studio savvy. Mark 818-787-2599, Grammywnnr@aol.com
Voc/lyrcist ready to tour, recrd, play out, rehrrs. Infi Tyler, Rose, Plant. No alt, pop, metal or punk. Signd or estab bands only. Steve 310-657-5671.
Voc/wrtrr sks pianist/keybrdst/wrtr to collab Pro. brillant, perfrmnc art edge. Infi P/Cole, T/Bonham, Bowie, Gabriel. Rebecca 310-358-9564

21. VOCALISTS WANTED

- A#111 male lead voc wntd for grp w/gold album, mgmt, studio, recrd deal. Must have great range, alt, resume, exp. 310-375-4209.
18-30 yr old blk latin or asian fem voc ndd for R&B pop grp. Rappr also. 818-424-7198.
1980s tribute band sks voc for workng sit. Must know 80s matrl. Cure, Bowie, Cars, Idol, Psychedic Furs etc. Pgr 818-607-7484.
3 drop dead gorgeous girl singrs ndd for girl grp. Maj label proj. Bruce 310-372-8732
A billingl singr w/world class lk wntd. Poss free demo for rite person. John after 8pm 818-765-7970.
A pair of fem bckup vocs, 1st & 2nd soprano, ndd for 80s style rock band. ESSENCE. Harmzngn abil, voc arrangng nec. Doc 818-980-4685.

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MUSICIANS WANTED

A1 voc wntd for melodic HR metal band. Very versal, elec/acous, xint matrl, must have gd sense of melody. Pros only. 818-718-2796.
Acous guit/voc nnd to complit duo. Must sing lead/harmony to covers/songs 562-984-7822.
Attrn, or shid I ask, what the hell's happen'd to gd music? True voc nnd. Queen, D/Theatre, Beatles, Faith, Kurt 818-996-1881.
Attractv, sexy fem lead voc wntd for orig, hvy groove meets funk band. Must have abl to sing, rap & dance. 310-445-1151.
Bass singr nnd for male voc grp. Have baritone, falsetto if poss. Infil M/Franklin, SDei/George. Also 1st nnd. M/F. 6pm-9pm 213-296-4697.
Cntry music sngwrtr sks male/fem vocs. If you have the vox, I have the songs. Jeff 818-248-7794.
Composr in TX skng male & fem vocs for demos. Top 40, pop, rock. Reply to cggogin@aol.com.
Ormr, guit, bass lkn for fem frnt voc. Must have stage presnc, sex appeal. Guit plyr a plus. Must be sngwrtr also. Rehrrs Pasadena. 818-442-3119.
Exp fem singrs w/promo pkg (pix, bio, tape-video &/or audio) for foregn tour. Formng lem tribute grp. Job w/airing Steve 626-914-2369.

MUSICIANS WANTED

Fem cntry voc wntd to complit casual cntry/cowboy band in N Orange/East LA cnty area. Kevin 562-941-1789.
Fem voc nnd for demo proj. Pop dance R&B. Larry 818-884-5978.
Fem voc w/unique lk & style wntd by musicn. I have home studio & songs. Style industril groove rock. 22-28. Email pic dav7769@aol.com.
Fem voc wntd for band w/hiphop infl. Portshd, Snkr Pimps. Ruby. Must have jazzy, sexy style. Mike 213-913-1041.
Fem voc wntd for upcoming 2-membr band. Eurythmcs. 213-960-5668.
Fem voc wntd, sng/sngwrtr for orig rock band, curr consists of male guit, male bass, male drmr. Have gigs, srs only. transpo, equip. 909-597-3973. gl49er@aol.com.
Fem voc wntd. Infil Bloody/Valentin, Janes, Cure, Floyd, Slowdive, Curve, Pumpkins. 818-951-1172.
Fem voc wntd. R&B, jazz, funk, ballads. Versatly. creatv, sexy. pro sit. 213-735-6221.
Fem voc/lyricist w/maj comex wntd by sngwrtr/key-brdrt. Must have deal in works. 818-342-3100.
Fem voc/sngwrtr nnd to collab w/guit. Must not be ashamed to be sensitv. Infil Mazzy, Merchant, Cure, Morrissey, Robert 213-664-5892.
Fem voc/solo artist for dance pop music proj. Have songs, producer, mgmt. Send info Tma. 270 N. Canon #1546. BevHills 90210.
Floyd & Zep have twins named Bjork & Trent who dig around in Janes Garbage to find Pumpkin. Top drawer proj. Rick 213-469-6748.
FRENCH nds voc techno dance music. Pref fem 18-25. 213-550-7650.
Groovy sexy acid jazzy voc wntd by ASCAP writr w/studio. Warm snd ala Amiel, Ella, Erykah, Sade. Recrdng & gigs. 310-559-1550.
Guit sks singr male/fem for modern orgns. Infil from Live to Cranbrys. Great stuff, pros only Eves 818-792-6984.
Hey you! We nd dynamic frntpersn/lyricist to start

MUSICIANS WANTED

yet anothr LA alt pop band. Groove & accessbl infls. No metalhds, sugarpops. 213-464-5010.
Iron Maiden tribute band sks B/Delkonsn. If you can't do Bruce, pls don't call. Chuck 818-894-4612.
JAZZ ALIVE, Vegas' newest contemp jazz world music grp. sks hlt & sexy fem w/dance abil for upcoming CD, world tour, musical. Frantz 702-699-6711.
Lead guit & bass into Ozzy, Dio, Quiet Riot, Skidrow sk lead singr into same. Brady 310-503-1179.
Male lead voc wntd for gold album grp w/mgmt, studio, recrd deal. Must have great range, resume, att. pro exp. 562-439-7948.
Male lead voc wntd for orig progressv rock proj. Must have range/techng. Have 24 hr lkout. Gd image pref. D/Theatre, Q/Ryche, Faiths. 818-248-3008.
Male voc wntd for world music proj. 310-559-5052.
Male voc wntd. Able to sing 1st tenor, 2nd tenor. bariton. Highr falsetto the better. know/direct harmony if poss. Michael M/F 6pm-9pm 213-296-4697.
Male voc wntd. Cool orig voc, creatv, srs, Diverse music, experimtl, accessbl. At times very hvy as well as laid bck & moody. 213-360-6584.
Male/fem for alt diverse org band, PSYCHIC CRY. El Monte. Must have hvy sad vox, played at Whiskey. 818-350-3882.
Male/fem vocs nnd by keybrdrt/arrngr for demo work on spec. Vandross, Houston style. Aarion 213-482-8443.
Melodic croon wntd by Brit inspird drmr & bass. Infil Morrissey, Boy, Yorke. If snd not similar to infil list, pls don't call. Louie 310-768-8223.
New cntry singr/sngwrtr wntd by guit/keybrdrt/sng-wrtr to form wntd/recrdng duo & poss band. 30+. John 818-557-0722.
OVERTURE sks voc to complit progressv metal band ala Sabbath, Metallica, D/Theatre, Rush. Album & lkout. 310-587-5193.
Pro fem bckgrnd nnd for LA's premier funk band. The soul the better. You will get paid. Alan 818-892-7671.
Pro guit sks fem voc to form band. Fleetwd, S/McLachlan. No screamers, no amateurs, no smokers. Jake 310-396-1019.
Sngwrtr wntd by guits/sngwrtr to join bad-ass hor-ror/humor rockably band, THE GRAVEYARD FARMERS, Infil Cramps, Misfits. Brandon 213-883-0988.
Sknrg 4 fems for live jazz band. 1 girl poetry spoken word reading. New concept. All calls returned. Trina 310-588-3113.
Sknrg producers & writrs w/out. Sk talentd, srs fem voc for deals & recrdng. Ala Braxton, Mariah, Sade, Blgh, 18-30, Ken, Terry 213-294-0621, 310-649-6835.
Sknrg singr for ska punk band. 213-744-7959.
Soul, R&B & hiphop, 60s thru 90s, voc trio nds voc for bckgrnd/lead. Ron or Regina 213-917-7881.
Voc &/or bass sought for orig rock proj. Must be fluent on instrum, melodic, pwrfl, have strong groove. Kirk 626-445-2619.
Voc nnd for all orig band. Guit a plus. Srs musicns only. Infil Lenny, S/Wonder, Radiohd, Hllywd, Si/Monica, Chad 213-654-5826.
Voc wntd for mainstrm melodic rock band. Orig matrl. Pref male w/recrdng deal. 805-297-6707, 818-883-9802.
Voc wntd. Jagger, Stewart, Marriot. Ndd by band on indie label. Rehrrs in Hllywd. 626-338-8566.
WIND OF CHANGE skng male voc/sngwrtr. Open mndd, versatl, pwrfl. Infil Tate, Hailford, Mercury, Parry. 818-767-8227.
Working rock/blues band w/much diversity skng fem lead voc w/pro, positv att, Srs, comitld musicns call. Brian 562-925-5484.

MUSICIANS WANTED

Yng glam rockr to front hot top 40 orig band. Infil Benatar, Madonna, Lauper, Blondie, Videos & payng gns in works. Ernie, Cory 805-964-3035.
22. GUITARISTS WANTED
Rock band sks guit, 23-27, w/distinctv rhythmc snd for recrdng in Dec, tourng Jan. Infil Waitflwrs, Bush, Oasis. 818-386-5808.
Acous pop rock, new age, blues ala Fleetwd, M/Hedges, C/Isaac. Scott 310-670-5673.
Allman Bros. Stones type band w/demo deal sks guit. Hllywd based. Send tape POBox 30411, LngBch, CA 90853.
Alt male/fem w/creatv use of chords, rhythm, sing-r, image, snd, into current vbe. To join fem frnt band. Radiohd, P/JHarvy, Failure, 213-303-1386.
Are you a mocker? 2nd guit/harmony voc nnd by incndiary pop combo, W/Janowsky, G/Harrison, D/Daves. Scott 818-765-7377, Thom 818-986-6885.
Byrds tribute band sks rhythm guit w/strong melodic vocs to complit gigng tribute band. Know matrl essentl. Studio PA, equip providd. John 714-579-7774.
Christn rhythm guit wntd for melodic, rockn band. Infil Foo, Flancid, X, No begins, 13 songs ready to go. Kevin 818-546-2321.
Fem artist lknng to co-write w/blues rock guit. Infil Johnny Lange. 818-905-4545.
Fem guit wntd. Estab sngwrtr w/collab, band sit. Uniqe rock pop, KROQ, Pixies, Sundays, early U2, Janes. Pro level only. 310-285-3041.
Fem pop voc lknng for lead guit to complit proj. No ego or drugs, \$\$ gigs & recrdng. T. Ace 310-837-8309.
Fem voc/sngwrtr skng guit for collab on orig matrl for showngs/label deal. Style M/Lachlan, Cole, Merchant, Jewel, Michele 310-358-2743.
Flamenco new age style, rhythm/lead guit for paid sits. Ottmar Leibert & 94.7 style. Ron 818-380-1230.
Guit & drmr nnd by bass & singr for all orig rock band w/lot of catchy songs. Bob 213-874-7928.
Guit genius wntd by rhythm secn. Creatv, artistic, wide selectin of fx, acous/elec. J/Marr, Edge Louie 310-768-8223.
Guit nnd for in'tl recrdng act. Modern snd. Infil U2, Radiohd, 70s Bowie, Amer rock, Pro only pls. 213-871-8583.
Guit to work w/pianist voc band/recrdng sits. Angelica 310-578-0613.
Guit w/killr chops, equip, att wntd. No drugs, alcohol, girl/boyfrnd drama. Srs music reqs multi-style abils & study. Blair 213-731-7002.
Guit wntd by rap-n-roll band Infil Funk, J/Frucante, P/ersvsn before techng, Posse before yrself, 310-202-8418, 310-306-0943.
Guit wntd by strong artist w/bl selectd orig matrls to form 5-pc band for showcs only. Mans 310-390-3366.
Guit wntd for celtic folk rock proj. Vocs a plus. Accomplshd & creatv. To accompany violinist/voc/key-brd plyr. 818-980-8598.
Guit wntd for world class pop rock band. Vocs a plus. 213-368-4924.
Guit wntd or Hole, Prodigy, Garbage proj. Mike 818-565-8745.
Guit wntd to complit orig hrd & soull proj for immed album & showcsng. Auditn now. Samson 909-931-1928.
Guit wntd to form band. Lead abl & harmony abil. Infil Freddie Jones, Wilco, Whisky Town. Trent 310-379-9998.
Guit wntd to join alt band. Sks fx, licks, rhythm, recrdng 2nd album. Infil Pumpkins, Janes, Sndgardn, all infil wmetld. Hank 818-288-5662.

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MUSICIANS WANTED

*Guit wntd Stradlin, Thunders, Richards nnd. 2nd guit for band on indie label. Rehrsl in Hilywd. 626-338-8566
*Guit/sngwrtr wntd by singr/sngwrtr for sngwrting collab & poss band sit ala Journey's Neil Schon. Rick 818-985-3080
*HR guit wntd for singr/sngwrtr team to write with recrd. form band. Infl Aero, G&R, Zep. Vntg gear, heart & soul. Steve 310-657-5671
*Lead guit plyr ndd for working cruise ship band. Cntry, wide variety. Pros only. 310-291-8748
*Lead guit wntd for orig melodic pop band ala Social Distortin, Urge, Overkill. Catchy ongs already wrttn. Pros only No metal. Call for demo. 818-347-3111
*Lead guit wntd for recrdng proj. Maj motion pix directr int in songs for movie. Some pay. 818-907-7680
*Lead voc/BMI sngwrtr sks guit w/strong writing abil to complt band proj. Melody strength import. Infl Sheryl, indigo Girls, Aero. 818-509-8505
*Lkng for lead guit plyr for successfl working cruise ship cntry/vanety band. 310-291-8748
*Male/fem bass for formng pwrpop band. Infl GoGos, Who, etc. Object, fun & perfming Danny0152@aol.com or 213-874-4769
*Male/fem guit, 27 yrs under wntd asap for live shows. Must play all styles from trp/hop funk to thrash punk. Piero 818-342-8025
*Must be fully dedicatd. Gigs, demo, label ready to go. Cure, Wallfirms, Richard, pgr. after 8pm 215-391-4186
*Orig rock band w/indus contax & studio nds lap or pedal steel. Bckng voc/rhythym guit a plus but not nec. Christs, not preachers. 818-760-7202
*FENELOPPE'S PROBLEM sks melodic plyr for acous rock org band. Fem sng, fem bass w/indep CD. 213-851-6362
*Perry, Richards, Ford nnd. 2nd guit for band on indie label. Rehrse in Hilywd. 626-338-8566
*Pop/rock guit wntd to complt estab band. Vocs a must. Infl C/Trck, GooGoo, etc. Shane v/m 818-566-9469
*Pro guit wntd. Signd Hilywd based band, ZODIAC GROOVE, sks bass for local shows, maj label showcss. CD curr being shoppd. 213-467-1712
*Pro musicns ndd Bass, guit & keys, lead singr. Gd showmshp, stage presnc. Plyng in clubs, strait, womens clubs. Jazz, contemp. 24 trk studio. 818-506-3299
*Pro quality guit wntd by estab melodic rock band w/CD. mgmt. Must be wiling to commit to band sit. Bckup vocs a must. 21-30 pref. AJ 714-779-2727
*Rhythym guit who sings lead wntd for world beat music proj. 310-519-5052
*Rhythym guit wntd. Slayer, Pantera, NIN, infl. Have CD w/taxi membrshp. Singng a plus. Eves 213-478-0981
*Sngwr/sngwrtr lkg for rootsy guit. Have CD. Into Mink Deville, Band, Little Feet, Los Lobos, Muddy. Dan 213-644-6860
*Sngwr/sngwrtr lkg to form pop rock band. Keybrdst, guit, drmr, bass nnd. Sngwrting a plus. Demo avail. Emily 562-869-5013
*Sngwr/sngwrtr sks guit w/Gilmour & Clapton infl, plays acous/elec slide for recrdng, showcssng Some pay Clark 818-888-4711
*We: CD, maj rep, great songs. You: style, lnesse, tone, confidence. Must sing Failure, Beatles, Sunny/Estate, B/Wilson. 213-667-0635
*Wntd, guit for estab band. Recrd label int. Markus 310-764-2406
*Working rock/blues band w/much diversly skng guit, dbis on bass w/pro, possy alt. Srs. commtd musicns call. Brian 562-925-5484

MUSICIANS WANTED

*Yng srs lead guit wntd for Brit rock grp. Have EP, mgmt. showcss. OC area. 714-631-6646
23. BASSISTS WANTED
*#1 bass wntd to complt the 90s proj TRASH. Infl C/Trck, Mottley, Kiss, Brit punk/wave. Must have lk, gear, chops. Johnny 714-903-0238
*1 bass nnd for orig rock, metal, punk, Floyd, Zep, Sabbath meets Guttermth. Srs only. No flakes. Paul, pgr 818-372-8944 or pauls1@pacbell.net
*1 bass nnd for singr/sngwrtr/guit w/maj label, mgr, producer int. F/Black, Foo, under 28 pls. Neil 310-286-5173
*A cool estab band flavorng modern rock w/star, mandolin nds cool lasty bass. Have vision, recrd, mgmt, lokout, int, studio, airplay, exposure. 818-840-0660, ext 3
*A rock band sks bass, 23-29, for recrdng in Dec., tourng in Jan. Infl Wallfirms, Bush, Oasis. Call to hear anytime. 818-386-5808
*A-hole bass plyr wntd for crazy humorous 90s punk metal band. Do you own a bass? Can you play it? 213-465-8244
*A1 bass plyr nnd immed for hvy alt band w/demo, label int, gigs pendng. Must have talent, style, dedi-catn. Kurt 818-501-7713
*A1 hvy bass plyr nnd to complt diverse hvy rock band. Infl Zep, Halen, Who. No punk, no alt. Age, 30+. 213-694-0444
*Acous guit/hand percusnt lkg for creatv, pro style acous standup bass plyr for recrdngs. 213-655-3174
*Alt singr w/producer nds bass plyr for label showcss. Srs only 310-581-0870
*Artist w/label int lkg for bass, drmr, keybrdst & guit for showcss Fusion/pop Mazz 310-581-6634
*BALLISTIC RESISTANCE auding slappn funkster bass, funk rig, 5 string. Single, no childrn, ready to relocate, dedicatn to orig, hrdcore funk. Wooten, Graham, Claypool. 813-322-1069
*Band lkg for bass plyr. Infl Sonic Yth, Drive/Jayhoo, Jawbox, Fugazzi, Tim 213-852-9339, Eric 310-306-1010
*Bass & drmr wntd. Hvy groove, all orig, rock funk band. Pockt plyr, recrdng & ggs. Mark 818-753-7707
*Bass &/or voc sought for orig rock proj. Must be fluent on instrum, melodic, pwrfl, have strong groove Kirk 626-445-2619
*Bass nnd asap, bckgrnd vocs a must. Srs career mindd nq only. Check website screamingpoliticians.com. 818-905-1622
*Bass nnd by alt pop band w/tem voc. Cranbrys meets Merchant. Creatv team plyr, vocs a plus. Dave 818-708-9171
*Bass nnd for eventual working blues/blues rock band. Infl Allmans, Rattl, Chicago blues. No mercenar-ies. Nathan 818-243-2696
*Bass nnd for gigng cover/orng band Paid sit. Bckng vocs a must. Steve 714-992-2066

MUSICIANS WANTED

*Bass nnd for post modern funk/rock/jazz proj. 818-705-6528
*Bass nnd immed. Fem frntd alt pop band. 25-30 only. Upcomng shows etc. Have EP. 213-876-5878
*Bass plyr nnd for fem frntd modern rock band. Have producer, CD. Ready to shop, showcss & have fun. Linda 818-990-4941
*Bass plyr nnd for hvy groove rock band. Infl Sndgardn, AIC, Lokout, recrdng soon. Pete 213-667-0919
*Bass plyr wntd by orig pwrpop rock band. 18-26. Infl Wheezer, Farm, Cake, Elastica. 562-621-0725
*Bass plyr wntd for band w/great songs. Infl Wilco, Replacmnts, Beatles. Bckup vocs a plus. 213-850-7017
*Bass plyr wntd for Hole, Garbage, Prodigy style proj. Mike 818-566-8745
*Bass plyr wntd to work w/guit, singr/sngwrtr. Betwn Zep, Jewel, Sheryl, 310-396-2196
*Bass plyr wntd w/feel, chops, pro equip for musicl alt rock band w/great songs, clever lyrics, strong melodys. Larry 310-838-4056
*Bass plyr wntd. Hvy grooves, hvy snds. Infl Sabbath, Sndgardn. Must be srs, have equip, over 25. John 562-862-4321
*Bass plyr wntd. Infl Bowie, Beatles, Crowes. We have mgmt, getng ready to demo 310-288-6298
*Bass plyr wntd. Must be under 22, well trained, 7 yrs min exp. JPJones, McCartney 310-392-2833
*Bass wntd by guit & fem voc for unique proj. Spacey, alt, hvy jazz. Must be orig, love to play Steve 818-502-0872
*Bass wntd by guit lkg to begin blues rock cover band. SRVaughn, Hendrix, early Zep, Clapton Mack 310-798-0937
*Bass wntd by guits/sngwrtr to join bad-ass

MUSICIANS WANTED

horror/humor rocky band, THE GRAVEYARD FARMERS Infl Cramps., Misfits, Brandon 213-883-0988
*Bass wntd by pro orig band w/CD, connex. Gd groove, gd vibe. Cnng Crowes, D/Mathews, Dead. Rehrse WLA. 714-377-0006
*Bass wntd by rap-n-roll band. Infl Funk, Flea, Perversn before techng, Posse before yrself. 310-202-8418, 310-306-0943
*Bass wntd by singr & guit. Innovatv 70s meets 90s snd. Have songs. Infl Blk Crowes, STP, Kravitz Melanie 818-789-6502, Steve 213-851-1193
*Bass wntd for all rock pop band. Ron 310-574-6741
*Bass wntd for eclectic funky band to form. Have demo. Infl Jamira, Sly, funk, hiphop, acid jazz. Sam 562-692-2405, Xavier pgr 213-356-8270
*Bass wntd for HR band w/infl of Kiss, C/Trck, Thin Lizzy. 310-379-9551
*Bass wntd for orig melodic pop band ala Social Distortin, Urge, Overkill. Catchy ongs already wrttn. Pros only. No metal. Call for demo. 818-347-3111
*Bass wntd, male/fem in style of Eric Avery, Simon Gallup, Peter Hook for all orig psychedic proj. 213-876-3750
*Bass wntd, non mainstream. Sk career mindd plyr to enhance & add fresh nnd. Chnago based but will relocate dependng on sit. Must have demo. 312-409-1172
*Bass wntd. Paul 310-370-2462

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MUSICIANS WANTED

- Bass wntd. Well connectd band w/CD. Posies, Radiohd, Beatles, Sunny/REstate, Teen/Club. Vocs s plus. Todd 213-660-6156.
- Bass/bckup voc wntd for pwrpop outfit. Infl Nknk. Romantics, Costello, 20-30 w/image. The more McCartney licks the better. Nick nnotan@earthlink.net
- Blues rock. lead voc & lead guit skng full fat snd bass Orig proj. Currntly gigng, Whiskey, Roxy. Simlr style, Paul Rodgers, ZZ. George 310-455-0353
- Brit blues based rock act nds bass. Maj deal in Europe. Send pkgs Kinsley Jones, PO Box 12204, MDR, CA 90295.
- Cathartic, xtremly emotnl, fully self-expressd artist sks bass who is likewise. Hrd. melodc, funk/hiphop groove, dance, poetic, authentcly human, soufl music. Antonio 818-779-1422.
- Christn bass wntd for melodc, rockn band. Infl Foo, Rancid, X. No beginrs. 13 songs ready to go. Kevin 818-546-2321.

MUSICIANS WANTED

- Deep pockt bass wntd for retro R&B cover band. Daniel 213-461-5901.
- Estab band lknng for bass plyr. Srs proj. 213-463-0820.
- Estab band, MERCURY 5, sks bass w/bckup vocs, gd att, ready to jump in. J.P.Jones meets Flea. Lots dynamics, intense groove & energy. 818-907-9678.
- Exp guit, MI grad, sks exp bass for fusion jazz band. Infl M/Stern & Jaco. Site read. No pymt. Gustavo 310-399-9376.
- Fem bass wntd for collab, band sit w/estab sng-wrtrs. Unique rock pop, KROQ, Pixies, Sundays, early U2, Janes. Pro level only. 310-281-7583.
- Fem bass wntd for SthBay pop/mellow rock band w/fem voc. We have matrl & are ready to play. Paul 310-640-9253.
- Fem bass/voc nnd by estab Atlanta artist willing to relocate. Dream pop ala Radiohd, Unrest, Sundays. Career mindd. Scott 404-851-0168.
- Fem singer w/int Infl Kravitz, Etta James. Sks bass plyr. 5 string & fretts pref. Groove a must. 310-967-5940.
- Funk rock band, WOBBLESTONE. sks versatl bass. We have pro demo, rehrs! spc, PA. Bkng vocs & sense of humor a plus. Jim 310-659-5276.
- Futuristc guit/sng/sngwrtr sks bass & drums. Infl

MUSICIANS WANTED

- Floyd, Hendrix, Lennon. 27, hungry, talentd. David 310-792-9686.
- Groovy, funky srs bass plyr wntd by fem voc for \$S gigs & recrdng. No drugs. T. Ace 310-837-8319.
- Guit lknng for hi energy bass for srs blues band ala J/Healy meets BB. Nol afraid to work & rehrse. John 562-928-3238
- Guit to form rock band of new breed. Drugs & egos encourd. Passion & dedicatn a must. Hendrix, Replacmnts, A/Wood, Janes Jason 310-917-8557.
- Guit/sngwrtr w/sng/sngwrtr lknng for J.P.Jones, B/Cox type. Talent, dedicatn, vision, transpo, sanity, demo. SthBay rehrs! Mike 310-541-2263.
- Jazz infl bass wntd by rock band. Styles vary. Have gigs, great songs, dedicatn. Infl Sting, Tom Amos, C/Porter, Ezra. Commitment more import than exp. 818-375-7041.
- Male bass wntd. Cool person, solid style, sngwrting abil. Diverse music, experimntl, accessbl. At times very very hvy as well as laid bck & moody. 213-360-6584
- Male/fem bass, 27 yrs under wntd asap for live shows. Must play all styles from trphop funk to thrash punk. Piero 818-342-8025.
- Musicians wntd for jams. Guit, dbl on trombone sks plyrs. Piano, bass, trumpet, etc for swing/dixielnd grp. 20s, 30s etc. Leading to gigs/recrdngs. jack-purvis@worldnet.att.net
- Orig LA band, fem voc, sks talentd bass for upcmgng gigs w/inf alt groove style, positv att, work hrd, have fun. Jon 310-208-6050.
- Orig rock band w/indus contax & studio nds bass w/chops & hi tenor bckng voc. Zep, Genesis, Radiohd, Beatles, Christs, not preachr. 818-760-7202.
- OVA MOSQUE, P.J.Harvey meets Garbage type band sks creatv & dependbl bass plyr. We have lck out & PA. Orlando 213-930-1440.

MUSICIANS WANTED

- Pop rock, new age, blues ala Fleetwd, M/Hedges, C/Isaac, Scott 310-670-5673.
- Pro bass wntd. Sngd hillywd based band, ZODIAC GROOVE, sks bass for local shows, maj label showcsw. CD curr being shoppd. 213-467-1712.
- Pro muscns nnd. Bass, guit & keys, lead sngr. Gd showmshp, stage presnc. Plyng in clubs, strait, womens clubs. Jazz, contemp. 24 trk studio 818-506-3299
- Rhythm sectn nndd for artist w/maj label int Yng & talentd pref. Pixies, Ash. 310-204-5483
- Rough pop rock band w/Japns girl sngr nds bass & drums. Where are the Judy Marys? Aryf 310-822-9325, Cassie 213-467-7012
- Sng/sngwrtr lknng for rootsy bass. Have CD. Into Mink Deville, Band, Lil Feet, Los Lobos, Muddy Dan 213-644-6860.
- Srs band lknng for bass that is hrd workng & has lots of input. Must have transpo. Infl Garbage, newer Depeche, NIN. Tim 213-755-7523.
- Strn rock band nds bass plyr. Todd 213-933-7630.
- Stop consorng w/club hacks! If you play bass, can sing bckups, have appetite this is rock sit for you. Jay 818-845-1518
- Twin sisters sk male/fem bass for org band. Funky groove, pro, gd att nnd. Style Maxwell, S/Mclachlan, D/Ferris 818-563-6765.
- Ultimate Aero tribute band nds bass plyr. Gigs waing, great \$\$ 213-993-8695
- VICIOUS REASONING sks bass plyr. Infl from Sabbath to Slayer & beyond. Must have it all! Rex 213-845-9546
- Yng bass plyr wntd for fem voc/pianist's band. Angelica 310-578-0613.
- Yng gftd bass wntd for pwrpop band. Tremends oppor for rite indiv. OC area. 714-648-2157.

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24. STRING PLAYERS WANTED
•Elec/acous violin plyr wntd to create new & excing nrgmt. exp. New age meets rock. Tom 714-871-3774. DRUMTC3@aol.com
•Fem cello plyr, 25-35, wntd for paid shows w/sngd recrdng artist. Pop, world, classc style. Reading a must, pros only. 213-934-4755.

25. KEYBOARDISTS WANTED
•#1AAA keybrdst wntd for HR grp w/2 gold albums, nrgmt, studio, celebrity producer. Must sing, have great gear. 310-375-4209.
•Artist w/label int lknng for bass, drmr, keybrdst & guit for showcsw. Fusion/pop Mazz 310-581-6634.
•Band skng keybrd plyr into NIN to Zep. Must be srs & dedicatd. Matt 213-871-6889.
•Bckgrnd vocs, snd design type keybrd plyr wntd. Bckup vocs a must. Will pay for alt band. See web-site screamingpoliticians.com. 818-905-1622.

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MUSICIANS WANTED

*Cathartic, xtremely emotnl, fully self-express artist sks keybrdst who is likewise. Hrd, melodic, funk/hiphop groove, dance, poetic, authentically human, soullful music. Antonio 818-779-1422.
*Eatlab band lknrg for keybrdst. Srs proj. 213-463-0820.
*Fem keybrdst plyr, 25-35, wntd for paid shows w/signd recrdng artist. Pop, world, classcl style. Reading a must, pros only. 213-934-4755.
*Fem singr w/int. Infl Kravitz, Etta James. Sks keybrdst plyr. Wuritzer, B3 vibs. 310-967-5940.
*Fem voc/sngwrtr skng keybrdst for collab on ong matrl for showncng/label deal. Style McLachlan, Cole, Merchant, Jewel. Michele 310-358-2743.
*Fem/male keybrdst wntd for orig rock band Pasadena. Curr consists of male gut, male bass, male drmr. Have gigs, srs only, transpo, equip. 909-597-3973, gl49er@aol.com
*Guit/sngwrtr w/sngtr/sngwrtr lknrg for plyr into vntg keys ala B3, Rhodes, etc. Bluesy, melodic, rockin, funky. Mike 310-541-2263.
*Keybrdst/pianist wntd for start-up fem-frontd swing band Versatl, flexbl, fun, Tranposin skills a plus, charts? Trsha 213-683-6224.
*Keybrdst nnd for all orig band. Hammond snds a plus. Infl Lenny, S/Wonder, Radiohd, Hillywd, SiMonica. Chad 213-654-5826.
*Keybrdst plyr wntd. Infl Bowie, Beatles. Vntg tones, have mgmt, getlng ready to demo. 310-288-6298.
*Keybrdst wntd by strong artist w/8 selectd ong matrls to form 5-pc band for shows only. Mans 310-290-3365.
*Keybrdst wntd for Hole, Prodigy, Garbage proj w/seqncrs, sampls, etc. Mike 818-566-8745.
*Keybrdst wntd for srs progress sv. Must have gd att & gear. No alcohol, drugs or girl/boyfrnd prcbs. Contrax pending. Blair 213-731-7002.
*Keybrdst wntd wntd by orig prwpop rock band. 18-26. Infl Charlatans, UK, Wheezer, Jam. 562-621-0725.
*Keybrdst wntd. Beck, Furr/Crim, Smash Mh, Garbage. Must have great feel & drum modules, hipop, for allpop Brit Euro snd. Srs only. 213-876-5510.
*Keybrst wntd. Paul 310-370-2462.
*Keys, vocs, 20 yr pro, variety, compositn major, adat, well equipd. Jim, lv msg 314-961-2120.
*Latin fusion band, TRIBUS, nds keybrdst. Latin illiterate ok, you will play melodies, solos. Basic Latin improv a plus. 213-993-8639.

MUSICIANS WANTED

*Left hand keybrdst wntd for working, successfl cntry/variety cruise ship band. Must be xtremely pro. 310-291-8748.
*Muslons wntd for jams. Gut, dbl on trombone sks plyrs. Piano, bass, trumpet, etc for swing/dxielnd grp. 20s, 30s etc. Leading to gigs/recrdngs. jack-purvis@worldnet.att.net
*Nd keybrdst to play Las Vegas show. Pays good. Elvis 818-701-9188.
*Pro keybrds wntd for orig progress rock proj. Must have chops/gd gear. 24 hr lckout. D/Theatre, ORyche, ELP, MSG. 818-248-3008.
*Pro muslons nnd. Bass, gut & keys, lead singr. Gd showmshp, stage presnc. Plyng in clubs, strait, womens clubs. Jazz, contemp. 24 trk studio. 818-506-3299.
*Pro quality keybrdst wntd by estab melodic rock band w/CD, mgmt. Must be willing to commit to band st. Bckup vocs a must. 21-30 pref. AJ 714-779-2727.
*Psychedic, theatrcal band sks keys for orchestrl parts, samples, fx. Recrdng & shows. Hvy pop, Sgt Peppers meets Sabbath. Tim 714-538-6712.
*Slngr/sngwrtr lknrg to form pop rock band. Keybrdst, gut, drmr, bass nnd. Sngwrtr a plus. Demo avail. Emily 562-869-5013.
*Unique singr w/great image, wild image avail. Sng keybrdst/programr for orig proj. Infl Prodigy, Gary Newman. Dan 310-574-0829.
*WIND OF CHANGE skng keybrdst/sngwrtr. Open mindd, versatl, creatv. Infl Sabbath, Journey, Floyd. Styx. 818-767-6227.
*Working rock/blues band w/much diversity skng keybrdst w/qual lead voc skills & pro, possntly call. Srs, commtd muslons call. Brian 562-925-5484.

MUSICIANS WANTED

26. DRUMMERS/PERCS. WANTED

*Blues rock, solid in/poekt pro. Orig proj. Currntly gigng, Whiskey, Roxy, Smir style, Paul Rodgers, J/Beck, ZZ, George 310-455-0353.
*Cathartic, xtremely emotnl, fully self-express artist sks drmr who is likewise. Hrd, melodic, funk/hiphop groove, dance, poetic, authentically human, soullful music. Antonio 818-779-1422.
*Guit/sngwrtr w/sngtr/sngwrtr lknrg for Bonham, Mitchell, Talent, dedicatn, vision, transpo, sane, demo. StnBay rehrls. Mike 310-541-2263.
*#1 drmr nnd for semi-acous alt grp. Percusn, small kit. 310-585-8247.
*#1 drmr wntd to complt the 90s proj TRASH. Infl C/Trick, Motley, Brit punk/wave. Must have lk, gear, chops. Johnny 714-903-0238.
*#1 drmr Stop, call now. Exciting, visual, hvy pop, loops, exp, gigs. Very srs, pro. 818-509-8380.
*1 drmr nnd for sngtr/sngwrtr/guit w/maj label, mgr, producer int. F/Black, Foo, under 28 pls. Neil 310-286-5173.
*A1 drmr wntd by rock pop alt band. Xlnt orig snd, songs. Solid groove plyr, backng vocs a plus. Very srs. 818-242-3545.

MUSICIANS WANTED

*Aggress, funk based, semi-psychedic, progress rock band w/private lckout. Norm 805-584-9831, Tom 805-826-7512.
*All orig HR band sks pro open mindd drmr. We have pro gear, rehrls incl pro kit for audtns. Infl Fleatwtd, Zep to Ozzy. 213-644-9049.
*All band w/maj label int sks drmr able to play on clock Oasis, Nirvana, Bush, Blur. 310-208-3772.
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•Brit blues based rock act nds drmm Maj deal in Europe. Send pkgs to Kinsley Jones, POBox 12204, MarinaDelRey, CA 90295.
•Burnd out drmm wrntd to play gd songs. Dan 805-984-1918.
•Contemp jazz world music grp. JAZZ ALIVE, based in Vegas. sks percussnt for world tour. CD, musical. Braz, Cuban styles a must. 702-691-1506.
•Drmm & bass wrntd. Hvy groove, all orig, rock funk band. Pockt plyr, recrdng & gigs. Mark 818-753-7707.
•Drmm & guit nnd by bass & singr for all orig rock band w/ton of catchy songs. Bob 213-874-7928.
•Drmm nnd for estab agro-pop indie rock punk-o-metal tag band in Silverlake. Chns 213-664-4987.
•Drmm nnd for eventual working blues/blues rock band. No mercenaries. Must be able to swing, rehrse & work hrd for band. Nathan 818-243-2696.
•Drmm nnd for gigng cover/orig band. Paid sit. Steve 714-992-2066.
•Drmm nnd for int'l recrdng act. Modern snd. Infil U2. Radiohd, 70s Blues, Amer rock. Pros only pls. 213-871-8583.
•Drmm nnd to complit band. Must be hi energy, multi-vald, have solid pockt. Infil James, Faith/More, Dettones. 818-959-2988.
•Drmm w/bckup voics nnd to complit pwr, punk, pop band to support new 14 song CD. Rehrst in Valley. Scott 818-601-1148.
•Drmm wrntd by guit & fem voc for unique proj. Spacey, alt, hvy jazz. Be orig & love to play. Steve 818-502-0872.
•Drmm wrntd by guit lkg to begin blues rock cover band. SR/Vaughn, Hendrix, early Zep, Clapton. Mark 310-798-0937.

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•Drmm wrntd by guts/sngwrtr to join bad-ass horror/humor rockbly band, THE GRAVEYARD FARMERS. Infil Cramps, Misfits Brandon 213-883-0988.
•Drmm wrntd by indie label artist. Funky art punk band. CapBeehrtr, Butthole, Residence, Bramiac, 6 Fingr Sat. 213-969-4856.
•Drmm wrntd by singr & guit. Innovatv 70s meets 90s snd. Have songs Infil Blk Crows, STP, Kravitz, Melanie 818-789-6502, Steve 213-851-1193.
•Drmm wrntd by strong artist w/8 selectd orig matrls to form 5-pc band for shows only. Mans 310-390-3366.
•Drmm wrntd for complit band w/gd gigs pendng, songs, Aero, Zep meets DK, Blk Flag 2pm rehrsts per wk req. Joseph 310-535-9350.
•Drmm wrntd for cool fun rock pop blues band. Groove a must. Infil Bowie, Crows, Have mgmt, getng ready to demo. 310-288-6298.
•Drmm wrntd for drk hvy rock band. Phil 213-882-6921.
•Drmm wrntd for HM band, Infil Helmet, STP, Kings X, old Zep. Immed recrdng, tour. Must be pro only. 818-904-9400.
•Drmm wrntd for newly formd band in College Pk, MD area. Only req is love of music. Rob 301-474-6981.
•Robert_Palmer_at_LSC@smptlink.microbio.com
•Drmm wrntd for orig melodic pop band ala Social Distortn, Urge, Overkill. Catchy origs already wrntn. Pros only No metal. Call for demo. 818-347-3111.
•Drmm wrntd for orig rocks/slthm rock grp. Must have gtd lmgng, chops, Rehrsts in Srm, 805-581-4881.
•Drmm wrntd for REM w/balls style rock band. 2 CDs. Mission Detrores. 714-218-5498.
•Drmm wrntd for rock alt band. All infil welcomd. Band recrdng 2nd album, Dist read, Hank 818-288-5662.
•Drmm wrntd for swanky pop band in sth OC. Must have gd chops & meter. Infil Police, Beatles. Jim 714-597-2839.
•Drmm wrntd for TRIP ADAGIO. Infil Cake, Eels. 213-482-8869.
•Drmm wrntd for world class pop rock band. 213-368-4924.
•Drmm wrntd to complit hvy rock band w/diversity. We've got strong matrl, ready to go. Srs only. Jake 714-879-5613.
•Drmm wrntd, not mainstream, Sk career mndd plyr to enhance & add fresh snd. Chicago based but will relocate depending on sit. Must have demo. 312-409-1172.

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•Drmm/bckup voc wrntd for pwrpop outfit. Infil Knack, Romantics, Costello, 20-30 w/image. Nick nolan@earthlink.net
•Estab band lkg for drmm. Srs proj, 213-463-0820.
•Fast dbl bass drmm nnd by estab progress wbr metal band Infil King Diamond, Iron Maiden, Forbidn, Nevermore. Srs, career mndd only. 626-337-7331.
•Fem drmm wrntd for StHBay pop/mellow rock band w/lcm voc. We have matrl & want to gig. Paul 310-640-9253.
•Fem pop voc lkg for groove, funky drmm for SS gigs & recrdng. No drugs. T Ace 310-837-9319.
•Futuristc guit/sngwrtr sks bass & drums Infil Floyd, Hendrix, Lennon 27, hungry, talentd. David 310-792-9686.
•Groove orientd HR band sks drmm w/meter, gd att, hrd hitting. We have studio, songs, pro mndd Tig 310-589-5012.
•Guit lkg for hrd hitting drmm for srs blues band ala J/Healy meets BB. Not afraid to work & rehrse. John 562-928-3238.
•Guit to form rock band of new breed Drugs & egos encourdng Passion & dedicatn a must. Hendrx, Replacmnts, A/Wood, James. Jason 310-917-8557.
•FOUND GOD sks hrd hitting, excntng, time machn. Infil James, Tool, Hole, Studio, Indie CDs w/Euro distri. Dedicatn & soul a must. 213-876-7228.
•Lead guit & bass into Ozzy, Dio, Quiet Riot, Skidrow sk drmm into same. Srs calls only. Brady 310-503-1179.
•Meter a must. Lkg for deepest pockt & biggest ears. In search of Stubblf, Zigaboo, Beard, Ruddy, Mitchell, Beard. Fil atm wants to slam. Eric 818-562-3350.
•Orig OC band nnd new drmm. Jonas 714-498-8203.
•Pop rock, new age & blues ala Fleetwd, M/Hedges, C/Isaac. Scott 310-670-5673.
•Pro drmm wrntd for LA's premier funk band. Must be funky, hit that snare drum hrd. Can you hang? You will get paid. Alan 818-892-7671.
•Ragng HM band sks dedicatd sober drmm. We have complit songs, demo, dedicatn, drive Rehrse SanFernVly. Infil Sabatogae, Exodus. Newly Dead. 818-788-8165.
•Rhythm sectn nnd for artist w/maj label int. Yng & talentd perf, Pixies, Ash. 310-204-5483.
•Rough pop rock band w/Japns girl singr nds bass & drums. Where are the Judy Marys? Aryf 310-822-9325, Cassie 213-467-7012.
•Signd OC band w/followng, mgmt, dist, lckout sks exp drmm w/passion, groove, creatlvy, ready to record 2nd CD, wkend tours. Infil Melissa, Sheryl. 714-998-3783.
•Sngwr/sngwrtr lkg for rootsy drmm. Have CD, Into Mink Deville, Band, Lil Feet, Los Lobos, Muddy. Dan 213-644-6860.
•Skgng drmm/percussnt, under 30, pls, to work w/lcm voc & pianist for band & recrdng. 310-578-0613.
•Srs band lkg for drmm that is hrd working & has lots of input. Must have transpo. Infil Garbage, newer Dapeche, NIN. Tm 213-755-7523.
•Stop consorting w/club hacks. If you are drmm & have appetite for layng it down this is for you. Jay 818-845-1518.
•Talent, melody, sophstcatn, exp, emotn, technq, charisma, image, uniqueness. Deals pendng, CD, bkng agency, xtreme abtn. Top notch drmm wrntd immed. 818-380-7102.
•Yng drmm wrntd for hvy groovn, gignn band w/gd songs. Recrd deal or bust. Many infil. Hllywd based w/klcut. Let's do it. 213-368-6537.

PRODUCTION

27. HORN/WIND PLAYERS WTD.

•Exp guit, sks exp sax/trumpet plyr for fusion jazz band. Infil M/Stern & Jaco Site read. No pymt. Gustavo 310-399-9376.
•Musicians wrntd for jams. Guit, dbl on trombone sks plyrs, Piano, bass, trumpet, etc for swing/dixielnd grp. 20s, 30s etc. Leading to gigs/recrdngs. jack-purvis@worldnet.att.net
•Sax for THROUGH THE WOODS. Must sing bck-grnd, play clarinet, keybrds helpfl. We're on 150 col-lege statns, will tour soon. Nd you now Stewart 213-876-1466.
•Sax/flute/EWI plyr wrntd to create new & excntng musicl exp for recrdng & live perfrmnc. Tom 714-871-3774, DRUMTC3@aol.com.
•Trumpet plyr for TRIP ADAGIO. Other quirky instrs a plus. 213-482-8869.

29. SONGWRITING

•24 yr old tenor skng pr artist to write for or collab. Eng or Span. Pref styles Madonna, Babyface, D/Warren, D/Foster, Sherryll 213-390-7780.
•A1 trax of orig songs avail for your recrd or demo R&B, alt, dance, rock etc. Maurice 213-662-3642.
•ASCAP compos, very melodic & creatv, very exp sks collab w/creatv, exp, open mndd lyricsl/sngwr. Styles flexbl. Have 8 trk adtd home studio. 310-823-5903.
•ASCAP sngwr wrntd to collab on proj, must have synth & equip. Style ala Bolton, Marx, Foster, or Warren. Own proj studio. 818-327-2408.
•Award winning lyricist avail for proj, only. Can write anything, Sondheim to Springsteen. Kevin 846-3519.
•Award-winning scriptwrtr-turnd-lyricist sks compos/collab for cntry/pop songs. Contax in NY, Nashville, Req talentd, exp, commid partnr WLA. The TSS@Juno.com
•Fem cntry rock voc skng matrl for upcoming CD proj & shows. Intellignt lyrics a must. i.e. Tim Ritchie, Lucinda Williams, Karen 213-980-7817.
•Fem sngwrtr lkg for proj R&B, hipnop, house music. Very gd w/hooks & melodies. Srs only. 310-239-9830.
•Guit/sngwrtr wrntd by singr/sngwrtr for sngwrng collab & poss band sit ala Journey's Neil Schon. Rick 818-985-3080.
•Lyricist lkg for anyone that nds wrtr or int in sngng. Sndy 213-296-0015.
•Lyricist wrntd by recrdng artist/pianist w/2 albums. Must have xint connex to get songs placd. 818-342-3100.
•New cntry singr/sngwrtr wrntd by guit/keybrdst/sngwrtr to form wrng/recrdng duo & poss band. 30+. John 818-557-0722.
•Orig music avail. Cntry, gospel & easy listngn. LLLaMar@juno.com, Linda 972-723-0430.
•Sngwr/sngwrtr w/200 songs avail. Wif 310-379-6115.
•Sngwrtr/musicn lkg to form hit sngwrng team. Arrangng, recrdng, productn skls. Pref someone who knows the craft as well. Keith 805-297-7412.
•Songs avail for albums to be releasd. Pop & R&B, ballads. Srs inq only. 818-888-6369.
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30. COMPOSERS/ARRANGERS WTD.

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

*ASCAP lyricist sks to coliab w/ASCAP BMI compsr. Located in San Diego. 619-230-9347. *Fem voc/sngwrtr skng compos/arrangr for coliab on orig matrl for show/sng/label deal. Style McLachlan, Cole, Merchant, Jewel. Michele 310-358-2743.

31. PRODUCERS WANTED

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

*Fem snglr/sngwrtr. All rock, w/hit songs, sks produc w/studio access, maj recrd labels int. 310-281-7174.

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*George Martin, where are you? We have the songs, vocs & music. We nd your help to commit it to tape. Brent 805-522-0657.

*LA-based Eng new wave band sks produc w/ites to Brit labels. Have demo, followng, repress, Steve 310-306-5314.

*Producer wntd. Ethical, fo lo budget modern musc sessns. Must engr. 310-288-6610.

*THE BILL SPOKE QUINTET sks produc for comp temp jazz proj. Bill 213-874-7118.

*Top produc w/tract recrd wntd for semi-estab fem artist w/hit songs & mgmt. 818-905-4545.

32. ENGINEERS WANTED

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*Pro snd engnr wntd for LA's premier funk band. We have horn sectn. Hopely you have exp. You will get paid. Alan 818-892-7671.

*Wntd, engnr for lo budget recrdng sessn. Equal oppor. WstSide pref. Lv msg 310-281-1171.

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34. AGENTS/MANAGERS WTD.

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*Agent sought by ZWOLS MOB, subteranean thump rock, to organize US tour & shop label deal. Euro exp. strong matrl & pro att. Brett 972-385-7075.

*Agents & mgrs wntd by THE NAKED PICASSOS Will 310-379-6115

*Fem alt dance rock artist w/CD, produc, rep, band. Indie release comng. Nds pro mgmt immed. Several hits, aka Garbage, Depeche. Srs only. 310-288-5018

*Fem snglr/sngwrtr w/hit songs, all rock, sks hot mgr, recrd labels int. 310-281-7174.

*Grip of sngwrtrs lknng for mgr who shares our vision We write & snd like no one else. Brent 805-522-0657.

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•PAIN CORP. hrd new HM band, lknng for mgmt or bkng agent. Justin 818-884-4943.
•Persnl mgr wntd for commrcial manstrm artists/sngwrtr w/ht matrl. JL 714-525-2243.
•Pro mgmt w/artist develop wntd for lem artist. Recrd releasd & new dem. 818-905-4545.
•THE BILL SPOKE QUINTET sks bkng agent for contemp jazz band. Bill 213-874-7118.

35. INVESTORS WANTED

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

•DARCY'S KISS sks investr for CD release & dist. Have hit matrl, prfl live show, solid plan for success. For promo pkg call. 818-988-5713.
•Estab world peace band, promotng racial harmny sks investr for publishng/recrdng proj. Tourng nat'lly 8 yrs. Mgmt, maj label int. Corneil 310-827-0032.
•Investa wntd for dance tour & album proj for 24 yr old Span/Eng tenor. Multi talentd, biz orientd. Sherm 213-390-7780.
•WIND OF CHANGE skng financl bkng. We have own studio, hit songs. Demo avail on req. LA's best kept secret. 818-767-6227.

37. EMPLOYMENT

Employment ads are designed for businesses offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

•Customr srvc person w/music industry bckgrn ndd for multi-media corp. Send resume: Graphland, 676 W. Wilson #S, Glendale, CA 91203, Personnel, fax 818-545-0523.
•Great Indus oppor. Music publishng Co skng intern int'd in film & TV music supervsn. Transition Music Corp. 818-760-1001. Onestopmus@aol.com
•Interna wntd for ARK 21 Records, new label owned by Miles Copeland. Learn 1st hnd how music biz works. Credit avail. Flex sched. Darryn 818-325-1278.
•Music educatn charly geared to helping put the arts back in schools is skng volunteers. Flex working sched. Dax 213-465-8542.
•Music Mktg co. Work w/maj labels, events, concerts, promos etc. Hvy phones, lite typng, will train, hvy mail-outs. May lead to paid work/partnshp. Diane 818-761-2239.
•Pacific Asian Music Alliance Ent. Mktg personnell ndd for gigs. 818-845-PAMA.
•Productn co at Universal sks qualifd interns for upcoming productn. Work w/maj labels, learn biz, computr knowldg, transpo a must. Perks/bonuses. 818-754-3778.
•Roadie ndd for industrl rock band. \$10/hr, mnthly guar. 818-281-7574.

BUSINESSES/SERVICES/PEOPLE

•Sound techs wntd for LAs premier funk band. Pro outfit, no joke, you will get paid. Must be enthus, friendly, no drugs. 818-780-1368.
•Sngwrtr/poet sks secretary that can type & travel. Lv msg, LACA Music. 619-230-9347.

38. MUSIC PERSONALS

•Hot contemp jazz grp, based in Vegas, sks indiv w/beachfrnt prprty or home so band can have fun on tour in SoCal. 702-691-1506.
•Marc Bonilla. Pls contact Tom McIntyre soon. Liechtensteinstr. 23/1A, Vienna, Austria A1090, phone 011-431-317-6186 collect.
•Ray Paine pls call Phil Morales. 414-475-7761.
•Scott Frost, where are you? I'm lknng for you, are you still in LA? Pls call asap for music productn. 818-327-2408.

39. MISC. BUSINESS

•Entry-level positn sought, ideally in A&R, productn, or enginrng. 23 yr old fem, 4 yrs college, gen'l cler/clcompr exp. Jaye 818-623-9962.

40. WEB SITES

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BANDS

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• Arianna http://www.rhythmet.com/bands/arianna
• BARON AUTOMATIC http://mediaraid.com/baronautomatic
• BAZOOKA http://www.tsware.com/Bazooka/
• BRAZEN TRIBE http://inetworld.net/bztribe

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• Chris Jay http://www.vrone.net/internetcafe/chrisjaymain.htm
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• THE MAY KINGS http://www.stinkycheese.com/page6.htm
• THE REDHOT BLUES http://ourworld.compuserve.com/homepages/red-hotblues

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

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• Lis Lewis, Vocal Instructor http://www.leonardo.net/lisard/

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- Gary A. Edwards - Songwriter <http://members.aol.com/GEwa27173/index.html>
- Gigland http://members.aol.com/gigland2/gigweb_1.htm
- Gig Swap <http://www.indieweb.net/gigswap>
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- Musician's Hearing Institute <http://home.earthlink.net/~aures/mh.html>
- North American Band Name Registry <http://www.bandname.com>
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- The Nashville Number System <http://pw2.netcom.com/~coolsong/nashnumber.htm>
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- The Complex <http://www.home.earthlink.net/~thecomplex>
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- DBW <http://rhythmnet.com/pi/dbw/>

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- Demo Doctor <http://home.earthlink.net/~snarfel>
- Jamland <http://pw1.netcom.com/~hipnaut/jamland.html>
- Mad Dog Studios <http://members.aol.com/mdgostudio/site/home.html>
- Playlist <http://www.playlist.com>
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