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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE PUBLICATION

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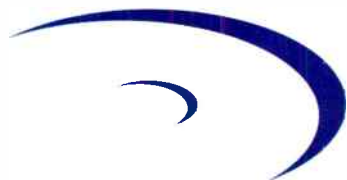
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FEATURES



MARK SELIGER

26 Kenny Wayne Shepherd

Music Connection conducts an in-depth interview with this 21-year-old blues wunderkind, who has already garnered platinum sales with his first two albums, and, along with Jonny Lang, is bringing the blues to a whole new generation of music fans.

By Bernard Baur

28 The L.A. Blues Scene

In this special report on the Los Angeles blues scene, MC talks with industry insiders, club owners, radio personalities and festival promoters about where the world of the blues fits into the City Of Angels, as well as taking a look at the future of the genre.

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Current

It's not too late to obtain great tickets for Bonnie Raitt's sold-out performance with Keb' Mo' at the Pantages Theatre on June 13th. It seems that Ms. Raitt has donated some great orchestra seats that include a private reception following the show with the two performers. The proceeds from the sale of these special tickets will be donated to the Save Ward Valley campaign. Led by the five tribes of the lower Colorado River, the Save Ward Valley coalition was formed expressly for the purpose of stopping the Ward Valley Nuclear Waste Dump located near Needles, California, and the river which is Southern California's major water supply. The tribes and opponents of the dump began an occupation of the site on February 12, and have ignored an eviction notice posted by the U.S. Government, vowing to remain until plans to construct the radioactive dump are canceled. Raitt has been active in the movement for over five years, and has participated in several benefit concerts. These special tickets are tax deductible, and are available through the Guacamole Fund. Call 310-374-4837 or 800-728-6223 for more details.


Prior to the concert, there will be a silent auction of memorabilia belonging to well-known musicians, as well as those within the Yamaha artist family. Included will be an autographed piano bench from Elton John. Contact Lisa Vogl, at 914-241-9112, for further information.

Be sure not to miss the long running monthly series, "Ask-A-Pro/Song Critique," on June 17, from 7-9 p.m., where you will have the opportunity to play your music for the pros. The month of June will feature Guy Marshall of Tutt and Babe Publishing. Marshall is the co-writer of "It's Up To You," recorded by the Tuesdays, now on the *Billboard* charts, and has produced numerous songs for the hit TV show *Baywatch*. The critique session is free to SGA members, \$10 for non-members. For more information on these and other events, call SGA at 213-462-1108.

Mike Campbell, well-known voice teacher, performer, recording artist and Vocal Program Director at Musicians Institute, will be offering a summer performance workshop. The class will meet every Monday night for eight weeks, beginning July 6, at Debbie Reynolds Studios (located at 6514 Lankershim Blvd., in North Hollywood). For further details, call 818-509-1029.

Re-Caps

Beginning Wednesday, June 17, vocal coach Edie Layland will be hosting a class entitled "How To Sing The Blues," at West L.A. College. This is a great opportunity to practice improvisation skills while learning valuable vocal techniques. The class features four seminars and culminates with a live performance at a local nightclub. Layland has over 20 years professional stage and teaching experience. Call 310-855-8667 to register.

Gloria Bennett, veteran vocal coach, performer, and author of *Breaking Through From Rock To Opera—The Basic Technique Of Voice*, will once again be conducting "Finding Your Voice: A Singing Workshop," which will work in conjunction with her book. The workshop will be offered through UCLA Extension, and will be held at Schoenberg Hall on the UCLA campus, July 1-August 26, from 7-10 p.m. Contact Cathy Costello at 310-206-5075 to register. 

■ CORRECTION

In our Guide To Recording Studios (Vol. XXII, Issue #11), we inadvertently omitted Big Scary Tree and there was an error in the listing for Mad Dog Studios.


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□ **MAD DOG STUDIOS**
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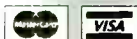
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-CARRIE COLOMBO

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 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Carrie Colombo at Music Connection.

Fighting Racism

Jazz saxophonist Kirk Whalum recently announced the formation of a new non-profit organization called **Hearts Against Racism & Prejudice (H.A.R.P.)** at a press conference held in Memphis, Tennessee. The announcement was made at the **National Civil Rights Museum** where Whalum was joined by Memphis Mayor Willie Herenton, along with fellow recording artists **George Duke, Michael McDonald, Chester Thompson** and **Larry Carlton**. H.A.R.P. will address the issue of racism through the arts, education and the media.



Kirk Whalum, George Duke and Michael McDonald are pictured at the H.A.R.P. press conference.

In his statement, Whalum summed up the goal of the organization by saying, "I have the wonderful opportunity of playing with artists from different racial and ethnic backgrounds. The richness of this multi-cultural mix makes for great music and great friendships. I'd like to let the world in on something musicians have always known." H.A.R.P. is developing a curriculum for first-graders, and is also planning a televised concert to help raise funds.

years ago when the hot line (800-656-HOPE), which provides confidential counseling to callers 24 hours a day, was in danger of being shut down.

Country Relief

Country music stars **Wynonna, Terri Clark, Kathy Mattea, Kim Richey** and **Mark Wills** surprised more than 300 restaurant-goers at the **Hard Rock Cafe in Nashville** by waiting tables in the name of charity. The artists, the Hard Rock Cafe, and Nashville radio station **WSIX** teamed up to raise money, as well as collect canned goods, clothing and cleaning supplies for victims of the tornado which ripped through Nashville last April and caused nearly \$145 million in damage. The funds were donated to the **Metro Tornado Relief Fund**. Over \$4,000 was collected from tips, a donation by the Hard Rock, and an auction of the event shirts worn by the celebrities.

RAIN-ING Money

For the second time in the past three years, the **Recording Academy** and **MusiCares** have joined forces to contribute \$25,000 to the **Rape, Abuse & Incest National Network (RAINN)**. Recording artist and RAINN founder **Tori Amos** accepted the donation on behalf of RAINN during a recent tour date at L.A.'s **Wilshire Theater**. RAINN is a Washington, D.C.-based non-profit organization, which operates the only national toll-free hot line for survivors of sexual assault. The Recording Academy and MusiCares came to the rescue two



Country artist Terri Clark is pictured bartending for charity at Nashville's Hard Rock Cafe.

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At first glance, one might think that Omaha, Nebraska might be an odd location for one of the fastest growing full-service CD replication companies in the business. But Jim Pettid, director of marketing for Media Services, lists numerous advantages to being smack in the middle of the country—pluses which have proven attractive to numerous L.A. bands and labels.

“Since we have clients from all over the country, it makes sense to be almost equal distance from everyone, not to mention the lower overhead we have, compared to the cost of operating out of New York or Los Angeles,” says Pettid, who bought into the growing, year-old company as the fourth partner several months ago.

“Lower rent and a strong, Midwestern work ethic of honesty and decency,” Pettid continues, “combined with the ability to receive finished work quickly—because nobody has to ship across country—helps us pass savings along to the consumer.”

While Media Services offers a variety of pre-press services in-house (including printing, packaging, film output and graphic design), for the most part, the company is a broker house, relying on some of the best manufacturers in the country to complete its orders

Media Services

By Jonathan Widran

at the best prices.

The company offers the following services: CD audio/ROM duplication, CD-R duplication and labeling, silk screen CD-Rs, audio cassette duplication, graphic design, pre-press (including film output), print work (including inserts sleeves and posters), assembly (jewel cases, sleeves, norelcos, custom fulfillment), bulk CD-R sales, DVD replication, 3.5-inch diskette duplication, 3.5-inch bulk diskettes and video duplication.

It might seem logical to assume that working with a Los Angeles-based company would be easier, or give the local musician a better shot at a great end product, but Media Services deals with the best manufacturing companies in the country, including Americdisc (the largest manufacturer in North America) and Nimbus, which is the biggest music manufacturer in the United States.

“There is perhaps a certain stig-

“Working in the middleman capacity, it is our responsibility to weed out the bad manufacturers out there, and I’m afraid that a lot of privately-owned CD presses, who offer a fraction of these services for dirt cheap, aren’t very good. Some of the smaller presses have hidden charges, as well. When we quote a price, that’s what you pay.”

—Jim Pettid

ma to dealing with a company that’s far away, to fulfill one’s needs,” admits Pettid, “but we’re always very upfront, have no hidden charges and are a virtual one-stop

shop. All you have to do is give us your master and the idea you have for the design of the package.

“Some companies just take your order and run with it,” he continues. “We have personal contact with our clients, and work with them every step of the way, even showing them proofs for their approval.”

Media Services only recently started advertising in music trade publications, having built a solid clientele in its early months strictly from phone lists, cold calling and word-of-mouth referrals. When the company began advertising in *MC*, for instance, they were aware that the competition with local services was fierce, but, in the end, top-notch quality has earned Media Services the support of the L.A. music community.

“Essentially, it’s a matter of getting the product you want, not what you settle for,” Pettid says. “Working in the middleman capacity, it is our responsibility to weed out the bad manufacturers out there, and I’m afraid that a lot of privately-owned CD presses, who offer a fraction of these services for dirt cheap, aren’t very good. Some of the smaller presses have hidden charges, as well. When we quote a price, that’s what you pay.”

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Wendy Washington

Universal Records has promoted **Wendy Washington** to the post of Vice President, Media Relations, Black Music. In her new post, Washington will continue to develop and implement all of the label's media strategies for its Black Music roster. She was previously Senior Director of Media Relations for the label's Black Music division. Contact Universal's N.Y. headquarters at 212-373-0600.

Steve Buckingham has been named Senior Vice President of the **Welk Music Group/Vanguard Records**, where the two-time Grammy-winning producer, will sign new artists to the label and oversee the production and creative aspects of their albums. Contact 310-451-5727.



Jim Cardillo

Jim Cardillo has been appointed Vice President of A&R for **Velvet Records**. A fifteen-year industry veteran, Cardillo was most recently Vice President of A&R/Marketing for Warner/Chappell Music. Contact Velvet's New York offices at 212-353-8800.

The **Recording Industry Association of America (RIAA)** has announced several staff changes: **Frank Creighton** is now Senior Vice President, Director of Investigations; **Steven Fabrizio** has been named Senior Vice President, Director of Civil Litigation; **Joel Flatow** has been promoted to Vice President, Government Affairs and Artist Relations; and **Jonathan Whitehead** has been upped to Assistant Anti-Piracy Counsel. Contact 202-775-0101.

RCA Records has announced a restructuring of the label's Publicity Department. Associate Director of Publicity (Los Angeles) **Michael Taub** has left the label to pursue other ventures, and Publicity Director **Gina Orr** has relocated from the label's New York offices to serve as Director of Publicity, based in Los Angeles. She can now be reached at 310-358-4124. Also, **Pamela Murphy**, **Stuart Goldberg** and **Roger Widynowski** have joined the label's publicity department, as Director of Publicity (based in New York), Manager of Tour Marketing (New York) and Publicity Assistant (L.A.), respectively. Contact RCA in New York at 212-930-4340, or in Los Angeles at 310-358-4000.



Ronda Call

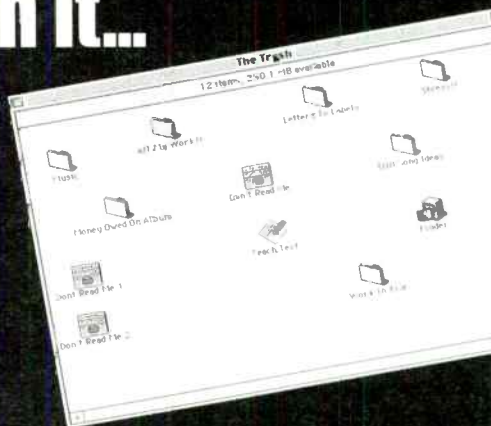
Ronda Call has joined the A&R staff at **Geffen Records**. She was previously an A&R executive at Atlantic Records. **Benjie Gordon** has also joined Geffen's A&R staff, from his previous post as Director of A&R for Columbia Records. He will be based in New York. Contact Geffen's Los Angeles headquarters at 310-278-9010.



Bruce Lundvall

Capitol Records has announced the appointment of industry veteran **Bruce Lundvall** to the post of President, Jazz & Classical for the company. Lundvall has spent the past fourteen years as President of Blue Note Records. He will now oversee all of the EMI Music Group's classical labels, including Angel Records and EMI Classics, under the Capitol Records umbrella. Contact 212-253-3000. 

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Background: As the co-founder and singer-songwriter of Tears For Fears, Curt Smith helped pioneer a lush brand of pop that embraced rock, R&B, jazz and world influences, before splitting acrimoniously with bandmate Roland Orzabal in 1991. Currently recording under the moniker of Mayfield, Smith makes his own kind of music while blazing the trail for his own label, Zerodisc.

Keeping with the pioneer spirit, his first-titled album, *Mayfield*, was originally available through the Music Boulevard web site (<http://www.musicblvd.com>), but can now be found in limited release.

Though the independent label was originally based in New York, his wife's recent work reassignment has moved the British-born Smith to Los Angeles. A firm believer in the power of the global market, Smith's business partner maintains an office in Missouri. He is easiest to locate via e-mail.

Label Beginnings: "Originally, the album was only available online until I sought out a distribution deal for the label. I struck a deal with Music Boulevard, and so I tend to concentrate on a lot of online interviews, because then, obviously, they just link to Music Boulevard."

Helping Younger Artists: "The prime motive behind the label was my own record, initially. I go to gigs all the time. I'm a huge music lover. Thank God that hasn't gotten kicked out of me. I still love seeing bands live. I sit there and I talk to these bands afterwards.

"I really want to help younger artists. The artists I find to work with are going to want someone who's experienced it and who can speak from experience and who understands all the things that my record company never understood. I have

the facility to do it now. I have a distribution deal with a company that doesn't interfere with anything else. Put the record in the stores; that's what they do. But they don't interfere with the A&R aspect or what products I put out. That's really up to me."

Avoiding The Industry: "I was very aware of trying to keep the industry at a distance at that point in time. Right now, I don't want a record company again, because I'm just going to get some A&R man, who has never made an album in his life, trying to tell me how to make my record.

"So, I decided to use my own money to make the record and it just went on from there. There were decisions to be made and each time it seemed more obvious and natural to do it myself."

The Happy Artist: "There's such a lack of communication between artists and record companies. I guess I'm only talking from personal experience, but, from my viewpoint, when record companies would ask me to do certain things—to rethink some things or to write more songs because we didn't have a single—I'm looking at a body of work and believing it complete.

"I do understand where they're coming from, because they are businessmen and that's their job. They are trying to provide income for their bosses. But my argument would always be, 'Why do I need to write something when I feel this is complete?' And they'd say, 'Because it isn't accessible,' and I'd say, 'So what?'

"I'm not talking about everyone, but certainly in my experience, the majority. I didn't want to put myself back in that position again. I'd end up fighting with people and I'd end up stopping again. I was enjoying it too much. The right way to do it is whatever makes me happy."

Empathy For Artists: "I think that there are a ton of artists that feel this way, and, given the way technology is going, it's going to go that way, as well. They're going to be a big part of the future, ten years down the line, when more and more artists realize they can do it independently.

"It probably means you won't have as much success in monetary terms, so you have to ask yourself if that matters. But you only have to sell a tenth of the amount of records to make the same money. In that sense, once the Internet gets big enough and this online technology gets cheaper and cheaper, it just makes sense in the end."

Avoiding Burnout: "I don't think you can avoid industry burnout 100 percent. There's no way you can, because you're either in or you're out. I think what you can do

is put up barriers so you have your own corner of it. It's like working in an office. You have your way of working and you don't want the office manager coming in all the time. You put up your barriers; you lock your door.

"Basically, on the industry side, I know enough about it and I know enough people in it. And I like a lot of them. I just find it hard to work with a lot of them. I do what I need to do to allow things to run well."

Dealing With Success: "In my experience, having been through that, I've succeeded, but all I've gained is more unhappiness. I have no desire to let that happen again. That was the most successful and least happiest time of my life. Now I'm the most content I've been."

Label Personnel: "There are four of us at the record label right now. The thing is you start small. The prime force behind the label right now is just me. I'll take it bit by bit and we'll get bigger if it needs to get bigger.

"One guy is on the radio side and two of them handle the day-to-day work of keeping things together. I probably end up listening to tapes most of the time. I don't mind tapes. At least for now, I'm a music fan and I don't mind listening to music. And also I'm a big runner so I listen to a lot of tapes when I'm running."

Musical Tastes: "I actually like all types of music. I've got to say my tastes vary from R&B to jazz to whatever. I mean, that's just purely what I listen to. I'm the hugest Radiohead fan and the hugest D'Angelo fan and I'm the hugest Wynton Marsalis fan. Take what you will from that. I don't get into genres of music particularly. I'm a fan of music that's done well."

—Interview By
MC Staff Writer Tom Kidd

Seagram Snags PolyGram

In a move that had been speculated on for months, but is no less shocking, the **Seagram Company Ltd.** reached an agreement with **Royal Philips Electronics N.V.** and **PolyGram N.V.** to acquire **PolyGram** for a reported \$10.6 billion, creating the world's largest music company in the process.

PolyGram will be combined with **Universal Studios**, Seagram's entertainment subsidiary, upon completion of the deal. PolyGram, the world's leading record company prior to the deal, houses such major labels as **A&M**, **Decca/London**, **Def Jam**, **Island**, **London**, **Mercury**, **Motown**, **Polydor** and **Verve**. It's anyone's guess as to what will eventually happen to the executive staffs and artist rosters at the various labels. Stay tuned.

More Label News

Elektra Entertainment Group has entered into a label agreement with L.A.-based **Yab Yum Entertainment**, which is headed by President/CEO **Tracey Edmonds**. Many of Yab Yum's artists will be placed on Elektra's release schedule in the immediate future. Contact Elektra at 310-288-3850.

Warner Bros. and Giant/Revolution Records have announced a long-term agreement that will extend the marketing and distribution of Giant/Revolution products by Warner Bros. through 2002. Giant/Revolution, the label started by industry veteran **Irving Azoff**, has new albums coming out from former Beach Boy **Brian Wilson** and **Steely Dan**, while they are enjoying current chart success with this issue's cover subject, **Kenny Wayne Shepherd**. Contact Giant/Revolution at 310-289-5500.

N2K Encoded Music has entered into a three-year, exclusive label agreement with the Texas-based pop/alternative label **Rhy-**

TATYANA JOINS MJJ



Tatyana Ali has inked a deal with the MJJ/Sony Music label, via a production deal with **Will Smith Enterprises**. Best known for playing **Ashley** on the NBC sitcom *Fresh Prince Of Bel-Air*, Ali will release the single "Daydreamin'" in June, followed by her debut album, *Kiss The Sky*, in August. Pictured (L-R) are: **Kenny Komisar**, VP, A&R, MJJ Music; **Will Smith**; **Sonia Ali**, artist manager; **Tatyana Ali**; **Ann Carli**, President, **Will Smith Enterprises**; **Jerry Greenberg**, President/COO, MJJ Music; and **Omarr Rambert**, A&R Executive, **Will Smith Enterprises**.

STILL THE KING



Blues legend B.B. King was joined onstage at B.B. King's Music Club in Universal City, California, by MCA execs who honored the icon with platinum plaques for his current album, *Deuces Wild*, and his collection, *The Best Of B.B. King*. Pictured (L-R) are: Andy McKaie, VP, Catalog Development/A&R, Universal Music Special Markets; Gary Ashley, Sr. VP, A&R, MCA Records; Mike Regan, VP, Sales, MCA Records; Jayne Simon, Sr. VP, Sales & Marketing, MCA Records; and B.B. King.

thmic Records.

Rhythmic was started ten years ago by Brady Wood and Cary Pierce of Jackpierce, and over the years their roster has included Guster, who went on to sign with Sire/Hybrid; Vertical Horizon, who inked with RCA; and Sister 7, who are now with Arista. Call N2K at 212-378-6171.

Industry entrepreneur Jay Bell has kicked off an indie A&R and production venture with a new record deal for Billy Joe Shaver. Bell, who was most recently the manager for the Texas Tornados, the Iguanas and Bob Woodruff, is brokering label and distribution deals for artists and/or producers. Contact 615-221-5199 for details.

New Releases

In honor of the Chairman Of The Board, Reprise Records and Capitol Records have joined forces to launch the Frank Sinatra Entertainer Of The Century promotion—which, incidentally, was already underway long before Sinatra's recent death. The first stage of the reissue series hit stores on May 26, and included eight classic Sinatra releases—four by each label—such as *Sinatra At The Sands*, a 1966 live album featuring Old Blue Eyes backed by the Count Basie Orchestra; and *September Of My Years*, the 1965 Grammy-winner for Album Of The Year; *Come Dance With Me!*, the 1959 three-time Grammy-winner; and 1955's *In The Wee Small Hours*, which was arranged and conducted by Nelson Riddle. The second wave of releases arrives September 8th.

On the other side of the musical

popular television series. Among the fifteen artists included are B.B. King, Stevie Ray Vaughan, Buddy Guy, Dr. John, Taj Mahal, Albert Collins, Lightnin' Hopkins and Keb' Mo'.

Page/Plant Auction

Former Led Zeppelin focal points Jimmy Page and Robert Plant have joined forces with retail giant Best Buy to auction prime concert tickets for the current Page/Plant tour, with the money going to Best Buy's Children's Foundation. All tickets that are being auctioned are located within the first ten rows of each show. Please note that the starting price for tickets in the auction is double the face value of the ticket price, and Best Buy hopes to raise more than \$200,000 for the charity. To put in a bid or to get the complete rules, go to Best Buy's web site, at <http://www.bestbuy.com>.

Rat'lars Strike Europe

The Rat'lars, a rockin' country act who are currently creating a big buzz in the Nashville community with their "Dwight Yoakam meets the Stones" approach, have added lead vocalist Ronnie Lee Keel, formerly of the rock group Keel, to the lineup. The band, which was formed by the group's songwriter and bassist Ric Kip, has also signed on for a 28-date tour of Europe, which will take the group to Germany, Spain, Greece and Italy, through July.

As they put the finishing touches on their debut album, *Honky Tonk Highway*, they are entertaining major label offers on Music Row. Who says you have to have a record deal to tour around the world. Contact Phantasy Music Group at 615-595-1988.

Rhino's Insane

Those crazy reissue kings at Rhino Records have started up their Insane CD Exchange Program, an unprecedented marketing campaign which allows consumers to exchange one of their own various artist compilations, best-of collections, or reissue CDs—from any label or mail-order house—for a Rhino disc of their choice, absolutely free. The program runs through December 31, and will be limited to one CD exchange per household. As the label says, "We may be crazy, but we're not stupid!" For further information, contact 888-615-3885.

A Labor Of Love

VRL Muzic, in association with PolyGram, has released *O.G. Funk—Underground Dance Master Series Locking Vol. 1 & 2*, featuring 27 digitally remastered tracks from the upcoming feature documentary *Underground Dance Masters: History Of A Forgotten Era*. A second set of CD releases, *Underground Dance Master Series Popping Vol. 1 & 2*, will be released in June.

The project is the result of a six-year odyssey by brothers Thomas and Paul Guzman-Sanchez from Reseda, California, to tell the story of underground dance—locking and popping—from 1970 to 1985. Originally conceived as a book idea, the brothers, who are also the directors and choreographers of the *Underground Dance Master Ensemble*, realized that the concept was tailor-made for a feature documentary. For further information on the CDs or the documentary, contact Bobbi Cowan at 818-980-2372.

—Compiled By MC Senior Editor Steven P. Wheeler

CALLING MR. JONES



Artist/producer/songwriter Ali "Dee" Theodore and his band, Mister Jones, recently signed a deal with A&M Records. On their debut album, *Hail Mary*, which is slated for release in August, the band marries hip-hop with guitar-driven rock melodies. Call it hip-rock. Pictured at A&M's offices in New York are (L-R): (front row) Bob Epstein, band attorney; Lauren Zelisko, Director, A&R, A&M Records; Julie Levin, Louis Levin Management; Ali "Dee" Theodore, Mister Jones; Al Cafaro, Chairman/CED, A&M Records; Louis Levin, Louis Levin Management; and (back row and far right) members of Mister Jones.



BMI HONORS WRITERS & COMPOSERS



Pictured at BMI's annual Film & Television Awards dinner are (L-R): Rick Riccobono, Vice President, Writer/Publisher Relations, BMI Los Angeles; Will Jennings, recipient of the Most Performed Song From A Film Award for "My Heart Will Go On" from Titanic; Frances W. Preston, President and CEO, BMI; Alan Menken, 1998 Richard Kirk Award recipient; Doreen Ringer Ross, Assistant Vice President, Film/TV Relations, BMI; and Del Bryant, Sr. Vice President, Performing Rights and Writer/Publisher Relations, BMI.

BMI Awards

The annual BMI Film & Television Music Awards were presented on Wednesday, May 13, at the Regent Beverly Wilshire Hotel in Beverly Hills, California. Frances W. Preston, President and CEO of BMI, presented composer Alan Menken with the Richard Kirk Award for outstanding career achievement, and Menken also received a Film Music Award for his work on Hercules. The Most Performed Song From A Film was "My Heart Will Go On" from Titanic, and the award went to the song's co-writer Will Jennings, Blue Sky Rider Songs, Ensign Music Corporation and Fox Film Music Corporation.

Danny Elfman received four

awards—the most of the evening—for Flubber, Good Will Hunting, Men In Black and The Simpsons.

BMI Film Music Awards were also presented to David Arnold for Tomorrow Never Dies; Teddy Castellucci for The Wedding Singer; Randy Edelman for Anaconda; John Frizell for Beavis And Butt-Head Do America; Jerry Goldsmith for Air Force One and L.A. Confidential; Mark Mancina and Trevor Rabin for Con Air; Graeme Revell for The Saint; and Hans Zimmer for As Good As It Gets.

TV Awards were presented to Bill Cosby and Benny Golson for The Cosby Show; Mike Post and Ian Dye for NYPD Blue; Marty Davich for ER; Allee Willis for Fri-

ends; March Lichtman for Touched By An Angel; Bruce Miller and Darryl Phinnessee for Frasier; W.G. "Snuffy" Walden for The Drew Carey Show; Paul Reiser and David Kitay for Mad About You; Danny Elfman for The Simpsons; Dennis C. Brown for Dharma & Greg; Steve Hampton for Just Shoot Me; Roger Neill, John O'Connor and Lance Rubin for King Of The Hill; Isaac Hayes and David Porter for Soul Man; Robert Israel for 20/20; Mark Vogel for Two Guys, A Girl And A Pizza Place; and Richard Band, Kevin Kiner, Chuck Norris and Kirk Wilder for Walker, Texas Ranger.

Emmy-Award winning composers and songwriters who were acknowledged during the evening were Louis Febre for The Cape; Ken Corday, Dominic Messenger, D. Brent Nelson and Amy Evans for Days Of Our Lives; and Richard Stone, Steve Bernstein and Julie Bernstein for Animaniacs.

base verifies television performance statements received from affiliated foreign societies in Ireland, France, Germany, Switzerland, Austria, Italy, Spain and the United Kingdom.

Publisher Signings

BMG Music Publishing has signed the Dave Matthews Band to an international publishing deal. BMG will represent the multiplatinum-selling rock outfit worldwide—with the exception of the U.S., Canada, South Africa and Australia. The deal coincides with the release of the group's third album, Before These Crowded Streets (RCA Records), which in its first week sold 422,000 units in the U.S., hitting Number One, and finally sinking the Titanic, at least on the Billboard charts.

MCA Music Publishing has signed Canadian singer/songwriter Holly McNarland to a worldwide publishing deal. McNarland is a recording artist for Universal

ASCAP DIGS ST. NICK



British music songwriter/artist Nick Lowe ("Cruel To Be Kind," "What's So Funny 'Bout Peace, Love And Understanding") stopped by ASCAP's New York City offices while on the road promoting his new Upstart Records release, Dig My Mood. Pictured with Lowe are Loretta Munoz, ASCAP's Assistant VP of Membership, and ASCAP's Marcy Drexler and Diane Snyder.

John Williams, writer of "Summon The Heroes" from The Centennial Olympic Games, and Stan Bush and Gloria Sklerov, writers of "Until I Was Loved By You" from Guiding Light were also honored. BMI's Cable Ace Award winners were Dave Grusin for In The Gloaming, and Eban Schletter for "Jeepers Creepers" from Mr. Show With Bob And David.

ASCAP News

ASCAP CEO John LoFrumento made public the completion and formal utilization of a new database designed to serve the performance rights organization's film and television writers, composers and publishers with the highest standards of accuracy. The data-

Records who recently won a Juno Award for Best New Solo Artist.

Composer/lyricist/producer Frank Wildhorn has signed a worldwide publishing deal with Warner-Chappell Music. Wildhorn composed music for the Broadway play Jekyll & Hyde, which spawned two conceptual recordings, Highlights and The Complete Work. Another Wildhorn musical, The Scarlet Pimpernel, opened on Broadway last year, and The Civil War—An American Musical is due to hit the boards in '99.

Acclaimed violinist Lili Haydn has also signed to Warner-Chappell. Haydn's songs, which blend influences as diverse as Brahms, Stevie Wonder and Soundgarden, have been described by Rolling Stone as "an impassioned mix of

SESAC SIGNS PELLEGRINO



Nashville songwriter/guitarist Nick Pellegrino has affiliated himself with SESAC. A writer for Dianne Petty's Purple Cool Aid Publishing, Pellegrino has songs on Chely Wright's new MCA release, Let Me In, and Mila Mason's Atlantic project, The Strong One. Shown at SESAC's Nashville offices are (L-R): Dianne Petty of CDP Music Group; Nick Pellegrino; and Pat Rogers, Senior Vice President, Writer/Publisher Relations, SESAC.

MONSTERS OF FOLK ON PATH OF DESTRUCTION



Shown at the recent Monsters Of Folk tour are (L-R): (back row) Bug Music Creative Director Eddie Gomez; performers Dave Alvin, Chris Smither and Tom Russell; Bug Music VP of Business & Legal Affairs David Hirshland; and (seated) Ramblin' Jack Elliot.

classical, punk, funk and pop." Her self-produced Atlantic debut was recently released.

Todd Wolfe and R. Scott Bryan have inked a co-publishing agreement with Hamstein Publishing. Wolfe and Bryan have also formed their own band, Mojo Son, now signed to A&M Records, and are slated to release an album later this year. The pair are former members of Sheryl Crow's band, and have writing credits on "Hard To Make A Stand," a 1997 Top Ten radio hit for the singer in the U.K. and Europe.

Publisher Promotions

Damon Booth has been named Director, Creative for EMI Music Publishing, West Coast. Prior to joining EMI, Booth was with ASCAP, where he signed the Verve Pipe, Squirrel Nut Zippers, Soul Asylum and Liz Phair to the society. In his new position, Booth will be responsible for signing and developing artists and will

also assume responsibility for the current EMI roster. Also, Matt Messer has been appointed Manager, Creative for EMI Music Publishing, West Coast. Contact 310-652-8078.

At EMI Nashville, James Houser has been appointed Creative Director. He will be responsible for signing writers and artists to the company. In other EMI news, Robert Mather has been named Associate Vice President, Nashville Administration for the company. Contact 615-742-8081.

Pamela Lillig James has been named Director of Business Affairs, Film and Television for Bug Music. She will oversee all film, TV and commercial licensing of the Bug catalog. She can be reached at 213-466-2366.

Kim Cashion has been promoted to Director of Finance for Zomba Music Publishing. Cashion, who was previously controller, will now be responsible for all finance and accounting administration. Call 310-247-8300. 

IT'S A FULL MOON AT BMI



Keiko Matsui, whose latest album, Full Moon And The Shrine, entered the Billboard Jazz charts at #2, has signed with BMI. Pictured (L-R) are Kazu Matsui, producer/composer; Barbara Cane, Assistant VP, Writer-Publisher Relations, BMI; Keiko Matsui; Athena Pope, Director of Publicity, Unity Entertainment Corp.; and Linda Komorsky, President of International and Publishing, Unity Entertainment Corp.

Victor Indrizzo

This veteran musician and songwriter has come of age, working with the likes of former Stone Temple Pilot Scott Weiland



Victor Indrizzo is a major multi-talented when it comes to his occupation: songwriter/producer/drummer/keyboardist/occasional guitarist, and, most recently, a vocalist and bandleader. But his profile as a songwriter has risen dramatically with the songs "Lady, Your Roof Brings Me Down" and "Son," which were co-written with Scott Weiland for the former Stone Temple Pilot head honcho's solo outing, 12 Bar Blues. Indrizzo has just inked a publishing deal with Famous Music, and will be joining Weiland's touring band, plus opening the shows as one-half of a duo with producer/performer Daniel Lanois.

"It's hard for me to sit down and write a song," he says. "I have to be in a certain kind of mood. It used to be that I had to be really depressed, but I've gotten out of that. I'm into writing more positive things, these days. I just turned 30, and I'm feeling like I need to grow up a little more."

As a fledgling rocker in Moorpark, California, Indrizzo wasn't encouraged to pursue music. "My mom had been a singer for a while. She used to warn me that the business would eat me alive. I had a stepfather who was a stage hand, and he'd tell me 'there's a million guys out there who do it better than you.' That fueled my fire when I was younger; the more they discouraged me the more I wanted to do it."

Indrizzo moved to Hollywood for a two-and-a-half-year stint as the drummer for Redd Kross. With his now ex-wife, he formed Family Affair, while his career as a session drummer expanded to include a wide range of acts, including Depeche Mode and Masters Of Reality. Then, four years ago, he hooked up with Weiland.

"We think a lot alike," ventures Indrizzo. "We grew up listening to the same kinds of music—the Beatles, Bowie, we love U2, and more modern stuff. Usually, if I write a piece of music I have a feeling behind it. Back then, I wasn't so much into writing lyrics. I'd tell Scott the feeling of the music. He's got a great knack for lyrics, they come to him really easily. I'd sit on his couch and tell him what the song was about and he'd say 'wait,' and write out the lyrics and they were done. It's really easy writing with him—not a long process. If it doesn't happen in fifteen minutes, it's probably not going to happen."

It was also through Weiland that Indrizzo met a powerful career influence, the formidable Daniel Lanois, whose production credits include U2, Emmylou Harris and the 1998 Grammy-award winning Time Out Of Mind by Bob Dylan. It was Lanois who pegged Indrizzo to play drums on a new project with country music legend Willie Nelson.

So did he learn anything from America's Uncle Willie? "Like going to school," laughs Indrizzo. "His influences—classic writers from the Thirties and Forties—are things I'm just discovering now. His chord changes are a lot more complex than regular country music. He has such honesty in his songs. His lyrics never beat around the bush."

Indrizzo's current production chores include the band Bradford, who are signed to Glen Ballard's Java Records. But his newest project is his own band, Drizz, which evolved as a fluke. "I produced an album for an artist named Ashley Hamilton. We wrote 30 songs on the spot," he recalls. "The engineer suggested that I sing one of the songs, I did and I liked it."

Indrizzo put together a group of friends to do a gig at the Opium Den in Hollywood, and was approached by some label reps who'd come down to see another group on the bill. He's currently continuing discussions with a number of label suitors.

"I always loved music. I can remember being five and knowing that this was what I wanted to do. It started as drums, but I loved songs. It's a way of communicating emotions. There's things I can't say or have trouble saying, and I can say through music." Indrizzo concludes, "When someone plays something sincere and is so in touch with themselves, that's the key to songwriting: relating the feeling to the next person so they can feel exactly what you feel. That's the real deal."

Contact Vivian Friedman at 212-582-0025.





SCREAM STUDIOS: Studio City, California's Scream Studios recently played host to No Doubt, who were in recording and mixing their version of the song "Hateful" for the upcoming Clash tribute album; rocker Billy Idol stopped by to add his vocal talents to the track. Also at Scream, engineer Ben Grosse mixed the Third Eye Blind single "Graduate," and youthful diva Brandy was in with producer Brad Gilderman mixing the song "Truthfully" for her upcoming Atlantic release. Contact Scream at 818-505-0755.

PARAMOUNT RECORDING STUDIOS: TV talk show host Montell Williams was at Paramount Recording Studios in Hollywood, California, recently, producing the debut record by local artist Cat B'lues, with engineer Barry Conley. Recently-revived new wave act Bow Wow Wow were also in at

Paramount, mixing new live tracks for an upcoming album, with producer Jim Goodwin. Contact the studio at 213-465-4000.

ACROSS THE BOARDS: Legendary producer, and N2K Encoded Music President Phil Ramone was recently at New York's Edison Studio, working with acclaimed nineteen-year-old violinist Vanessa Mae, on a song for the European release of the new Disney animated film *Mulan*...Alternative rock act Tonic was in at NRG Studios in North Hollywood, California, working on their track for the *X-Files* motion picture soundtrack, "Flower Man," with engineer Steve Mixdorf...And Hollywood, California's Grandmaster Recorders recently tracked Alien Crime Syndicate for their Revolution Records release, with producer Gil Norton (Counting Crows, Foo Fighters) and engineer Ben Hillier.

PRODUCERS GUILD HITS 110

The Music Producers Guild of the Americas (MPGA), a professional organization for music producers and audio engineers, founded at the Audio Engineering Society (AES) convention in 1997, has passed the 100-member mark and now counts over 110 audio professionals among its ranks. To commemorate the milestone, MPGA President Ed Cherney (left) presented producer Danny Saber (right) with membership card #100, and a special trophy. Pictured with Cherney and Saber is Saber's manager, Shannon O'Shea, of SOS Management.



DAVID GREENGLASS

B.B. GOT A FAST CAR...

The master of the blues, B.B. King (left) and singer-songwriter Tracy "Fast Car" Chapman (right) are featured in the video for their new take on the classic King tune "The Thrill Is Gone" from B.B.'s current MCA duets album, *Deuces Wild*. Thom Oliphant directed the clip which was shot in Oakland, California.



TROCCOLI'S ALL STARS



Dove Award-winning artist Kathy Troccoli was recently at Ocean Way Studios in Nashville, recording two new cuts for her upcoming Reunion Records release, with an all-star lineup of top musicians. Pictured in Ocean Way's Neve Room following the sessions are (L-R): guitarist Steve Cropper, Troccoli, percussionist Eric Darken, bassist Jackie Street, pianist Michael Omartian, organist Steve Winwood, producer Nathan DiGesare and drummer Chester Thompson.

SOME BOYS NAMED GOO



ROBERT ZUCKERMAN

Rock act the Goo Goo Dolls recently completed the video shoot for "Iris," their contribution to the *City Of Angels* motion picture soundtrack. The song is currently climbing the radio charts in multiple formats, and the video, directed by Nancy Bardawil, is receiving play on MTV and VH1. The Goo Goo Dolls' upcoming album, produced by Rob Cavallo, is due out later this year.

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Beau Hill

The veteran who hit it big with metal bands in the Eighties is back and making noise in the Nineties.

By Jonathan Widran

Beau Hill believes the best training for becoming a top producer is starting life on the other side of the glass. Despite having his late Seventies bands Airborne and Shanghai signed to Columbia and Chrysalis, respectively, he never quite reached his dreams of rock stardom. But he later drew from those recording experiences in producing everyone from Eighties icons Warrant and Ratt to the more diverse likes of Alice Cooper, Roger Daltrey, Bob Dylan, Eric Clapton and Chaka Khan.

"I knew what I wanted to accomplish as a producer by learning from those who once produced me," explains Hill, who recently produced *The Hunger* (Cinematic Superthug, for Universal Records), Crumb for Polygram, and is currently developing and managing the indie pop/rock band Rhino Party. "I saw what I admired, and, on the other hand, what I didn't like. I always felt that it was incumbent upon a producer to have a legitimate musical background beyond just being a good stereo operator.

"I've always had good intuition for this work," he adds. "Because I know exactly the creative things going on in a musician's head, I'm able to not just communicate with them generically, but in very specific musical ways."

In the early Eighties, Hill turned the opportunity of a lifetime—veteran industry executive Doug Morris gave him a shot at producing Ratt and the band's first album sold several million—into a full-fledged career as an in-demand producer, and later one of the initial partners in Interscope Records. While Ratt opened numerous doors at the time, the band's unexpected success led Hill into some uncomfortable situations where newcomers simply wanted him to replicate their sound in a different setting.

Hill produced a total of four albums for Ratt—*Out Of The Cellar*, *Invasion Of Your Privacy*, *Dancin' Undercover* and *Reach For The Sky*—all platinum. His two projects with Warrant sold over two million each, and the two for Winger hit over a million each. Big numbers, but, amazingly, Hill had no desire to become typecast as a producer of strictly the kind of power pop/ lite metal those bands were known for.

"My job is to work for the band," he explains. "They don't work for me, and I don't fancy myself in the imperial producer role. Sure, I have strong opinions and I will lobby for things that I feel strongly about. But if an artist thinks my idea stinks, I back off and move on to the next notion.

"It's all about helping them find the best they have to offer, giving them challenges, maybe even seeing if they can extend their bag of tricks and uncover possibilities not yet explored," he maintains. "The key to being a good producer is mutual respect and not taking everything so seriously."

While Hill has always been extremely busy in the studio, he's had some unique opportunities in the management and record label businesses, as well. He never formed an official company, but he managed Winger for a time so as to ensure their success, and currently functions as manager for his pet project, Rhino Party. "It's often a thankless task, and I don't always love it. But I like to be hands-on with certain acts," he says.

His involvement with Interscope ended in 1993, but it gave Hill a whole new perspective on the industry. Atlantic originally funded Interscope for \$20 million, with Jimmy Iovine and Hill as principals. With the introduction of Ted Fields, the funding grew to \$200 million. Hill was in charge of hiring, developing policy, A&R, record production and artist development.

While he took a break from the business to help his brother's oil company, a few years ago, Hill realized he couldn't stay away for long. "I simply have tremendous respect for the art form, and have a burning desire to record. By keeping my eyes open and staying sensitive to their input, I have learned from every single artist I have ever worked with."

Contact Kathy Acquaviva at 818-893-8458.



G & L ASAT with new Bigsby Tremolo

G&L has introduced the ASAT guitar, fitted with a Bigsby Tremolo. As it turns out, this is not an easy task to implement on this particular guitar. However, a way was found

to rout out a shallow trough in the top of the guitar body to allow for recessing the tuneomatic bridge. The result is an instrument that is as comfortable to play as the regular G&L stop tailpiece guitar. The Bigsby is also available on the ASAT Special, ASAT Deluxe, ASAT Semi-Hollow and ASAT Deluxe Semi-Hollow models. For further information, call G&L via BBE Sound Inc., at 714-897-6766 or FAX 714-896-0736. You can also check out their web site at <http://www.glguitars.com>.

Gemini XP Power Amp



Both the XP-800 and the XP-1200 use only three rack-spaces and utilize DC short circuit and thermal protection. These amps are recommended for fixed installations, such as churches and DJ rigs.

The XP Series amps also have two-speed cooling fans, a stereo-to-mono bridge switch, ground lift, level controls, both XLR and 1/4-inch input jacks, as well as five-way binding posts and Neutrik Speakon output connections. The XP-800 is rated at 400 watts-per-channel into four ohms or 250 watts into eight ohms. Bridged

mono is 800 watts into eight ohms. The XP-1200 is capable of 600 watts @ four ohms, 400 watts @ eight ohms and 1200 watts @ eight ohms bridged mono. For more info, contact Gemini Sound Products Corp. at 800-476-8633 or FAX 732-969-9090. E-mail: info@gemindj.com, or check their web site at <http://www.gemindj.com>.

Audio-Technica's 7000 Series UHF Wireless



The 7000 Series offers true diversity in operation with up to 100 interference-free channels in the 700MHz band. There are two transmitter options: body-pack and handheld. The ATW-7375 UniPak Transmitter System consists of the

ATW-R73 receiver and the ATW-T75 body-pack transmitter. The high input impedance of the transmitter makes it perfect for electric guitars or basses, but there are also a wide assortment of mics with cables that include headworn and gooseneck rigs. The ATW-7376 handheld dynamic microphone uses an Audio-Technica Hi-ENERGY dynamic element with internal shock mounting.

The ATW-R73 receiver has two independent receiver sections built and shielded in an all-metal housing. In true diversity mode, the better of the two signals received by the two receivers from the single transmitter is constantly "polled" and instantly "voted on" and used for audio output. This scheme reduces dropouts from dead spots and phase distortion caused by multiple radio signal paths from transmitter to receiver. The receiver is half-rack space sized, so two receivers will fit into a single, nineteen-inch rack space. Other features are both 1/4-inch and balanced XLR output jacks, adjustable volume and squelch, and RF level/AF level/A receiver-B receiver status front panel indicators. Any of 100 channels in the 728 and 750 Mhz band can be selected by way of the switchable Phase-Locked-Loop carrier frequency synthesizer.

The ATW-7375 Uni-Pak System with body pack transmitter and ATW-R73 receiver sells for \$975, while the ATW-7376 handheld transmitter system with the same receiver costs \$995. Contact Audio-Technica U.S. at 330-686-2600. Their web site is at <http://www.audio-technica.com>.





TOM FARRELL

Megadeth hits Southern California on June 11th.

MEGADETH NEWS

Local metal band-made-good Megadeth will be doing only one show for the entire Southland, on Thursday, June 11, at the Orange Pavilion.

The group originally formed in Hollywood over a decade ago, when Norwalk guitarist Dave Mustaine teamed up with Minnesota-born Dave Ellefson, who had migrated to L.A. to study guitar at the Musicians Institute. But the band was faced with the same problem that local heavy metal outfits on

today's club circuit deal with—nobody wanted to book a heavy metal band (unless they were glam metal). Megadeth stuck it out, playing a handful of venues and setting up their own tours, before signing to the New York-based Combat label and, eventually, Capitol Records. The group is touring in support of their current Capitol release, *Cryptic Writings*.

LOUNGING AT LAX

KXLU deejay Mark "Señor" Amor and crooner/promoter Joey

Sehee have begun booking Saturday nights at the Encounter restaurant in the historic LAX building—you know, the one that looks like it came out of a *Jetsons* episode. Amor and Sehee—the Batman and Robin of the L.A. lounge scene—opted for the location because, as Sehee explains: "It's the coolest building to do a retro lounge scene at. There's the great American tradition of airport lounges that catered to jet setters in the Sixties, and we are trying to reclaim part of that vibe."

Interested lounge bands can call Joey at 213-667-1463.

SOCIAL D LIVE

On June 30, veteran local punk outfit Social Distortion will be releasing a live album on the Laguna Beach-based Time Bomb label. Recorded at the Roxy over a three-night stint in April, the album spans tunes taken from Social D's entire eighteen-year history. For more information on Social Distortion and *Live At The Roxy*, you can contact Michelle Bedrick at 949-499-8338.

BLUE CAFE SONGSHOP

Long Beach promoter Steve Zepeda (best known for his work with Blue Cafe, the Foothill and Bogarts) says that his Songshop,

which was launched in mid-January, has been doing quite well. The acoustic format was stemmed from an idea by Mike Mart (lead singer of Interscope recording act the Low & Sweet Orchestra) and is, in Zepeda's words, "four guys sitting up on the stage in chairs, sharing their songs, playing new tunes and hammering out works in progress. It's basically a monthly songwriters roundtable which features Mike Mart and his special guest."

And the guests have been quite special, indeed, over the past couple of months, with appearances by Flea, Geza X, Phil Cody, Bob Forrest (Thelonious Monster), Sixties clubster Bob Neuwirth and noted producer/songwriter Bill Bottrell. Songshop is held every third Monday at the Blue Cafe, located in downtown Long Beach, at 210 Promenade. Call 562-984-8349 for further info.

PUBLIC ANNIVERSARY

Congratulations go out to Public Space, who just celebrated their fourth anniversary, as one of SoCal's few live electronic clubs—most electronic clubs feature primarily or only DJs. Public Space places the emphasis on performances by up-and-coming electronic artists. While the electronica movement has sprouted world-

ZOMBIE A GO-GO IS...WELL, ON THE GO



Local garage surf rockers the Bomboras and the Ghastly Ones will be the first two offerings from Zombie A Go-Go Records, the new record label founded by White Zombie main man Rob Zombie. Many Los Angeles club-goers will be familiar with the Bomboras' organ-driven, reverberated sounds, as they've played everywhere from Jabberjaw and Bar Deluxe to Al's Bar and Jacks Sugar Shack. But if you're wondering why you have not seen much of the group that goes by the moniker of the Ghastly Ones, it's because they're a relatively new band.

"They're friends of mine," explains Zombie. "I went to see their first show [which took place at Al's Bar] and thought they were awesome. There was this little tiny bar

and there were about ten people, and the band was doing all sorts of things to try to make the show exciting. You don't really see that too much. The bottom line is that you're there to entertain the people standing in front of you. I think a lot of bands don't understand that, and I think it's because they're too fucking full of themselves to understand what it's all about. It didn't used to be like that. Nobody ever started a band to be boring."

Boring was one adjective you couldn't apply to the Ghastly Ones, who utterly impressed Zombie. "I started the label to put out their record," he says. "Through them, I met the Bomboras."


Zombie goes on to say that he really didn't scour the L.A. club scene in search of bands, adding, "I don't generally go anywhere. If there's something I want to go see, I go see it, but I don't generally hang out in clubs. I've spent hours playing in clubs, being in clubs, etc."

As for his other signing, Zombie first saw the Bomboras perform at Hollywood Moguls and thought to himself, "How come these guys aren't huge?" The Bomboras, who are currently on tour, returned to the Southland recently to play at the Troubadour on Wednesday, June 3, the day after their album was released.

Zombie A Go-Go is also in the midst of putting together the *Halloween Hootenanny* compilation, which will feature many local acts,

including the Phantom Surfers, the Cramps, the Invisible Men (who Zombie saw at Bar Deluxe) and Deadbolt.

Bands who believe that they possess the artistic qualities that Zombie is looking for, can submit demos to Zombie A Go-Go, 8491 Sunset Blvd., #215, Hollywood, CA 90069.

"I'm open to anything," says Zombie, who will commence touring with his own band, beginning sometime in September. 



The Bomboras

wide success with such bands as **Prodigy**, the **Chemical Brothers** and L.A.'s own **Crystal Method**, you can count on one hand the number of local venues that regularly feature live electronica bands. Public Space, which is generally held at the Los Angeles Contemporary



Exhibition area, (located at 6522 Hollywood Blvd., near Wilcox), takes place every month or so, according to co-founder **Lynn Hasty**.

Hasty points out that the acts performing at Public Space fall more into the minimalist techno/abstract electronic genre, as opposed to the dance milieu that you hear on the radio. Some of the more prominent bands who have been featured at Public Space during their four years, include **TVT/Wax Trax** artist **Autechre**, **Antilles/Verve** artist **Ben Neill** and local fave **Electric Skychurch**.

Bands who are interested in playing Public Space should send their packages to **John Tejada**, at 1680 N. Vine Street, #1118, Hollywood, CA 90028.

ARE YOU XPERIENCED?

Hats off to the **Painkillers**, who are the only local unsigned act of the handful of Los Angeles area

bands chosen to play the 3rd Annual **X Games Xperience**. The free interactive event will travel to ten select U.S. cities, winding up in L.A. on June 13 and 14th. The Xperience is a tie-in to ESPN's popular extreme sports series **The X Games**, which highlights such aggressive athletic events as in-line skating, skateboarding and stunt bicycle riding. ESPN

touts that it will create an "alternative sport theme park" alongside the free all-ages concerts.

Six acts from Los Angeles were chosen to play the Xperience, which will be "supported by extensive radio and retail tie-ins," according to ESPN. Listen for local station Y107's promos, live broadcasts and daily interviews with featured bands.

On Saturday, June 13, **Skalien-te** recording act **Giant Steps** will start the event, followed by **Velvet Records** swingers the **Amazing Royal Crowns**, and, as previously mentioned, lone unsigned act the **Painkillers**. On Sunday, it's **RCA** recording acts **Trinket** and **Eve 6**, followed by a repeat **Giant Steps** performance.

GO BLUE!

The 1998 **Long Beach Blues Festival** has been set to take place Labor Day weekend, September 5-7th. For artist lineup and other information, call radio station **KLON-FM** at 562-985-5566. **MC**

CLUB OWNER PROFILE



For a little more than eight years, **Richard Brenner** has been making **Highland Grounds** work, and work well. What is surprising, however, is his rather unique vision of how things should work—pay the bands, keep the musicians involved and utilize a "live auditions only/don't send me your tapes" booking policy.

Brenner started off working in bars and nightclubs in the Chicago blues scene of the Seventies. That's where he began his talent buying career, at the onset of the Chicago blues rebirth, where he was

fortunate enough to book musicians like **Howlin' Wolf**, **Muddy Waters** and **Willie Dixon**. "I was the manager and booked the entertainment. Bars were smaller in those days, and we used to really stuff the people in there."

In 1980, Brenner and his wife pulled up stakes and moved to Los Angeles in the hopes of opening up a bar. "It didn't happen," he recalls, "but we stuck to it, and, in 1990, we opened up **Highland Grounds**."

"At the time, there were only three other coffeehouses in the city," Brenner explains. "It was at the beginning of the acoustic rebirth. *Unplugged* was just starting on MTV, and things like that. Maybe we were just stupid enough to do the right thing at the right time," he jokes.

Brenner took over the booking duties a year ago, and has seen **Highland Grounds** grow by leaps and bounds. When asked who some of the more prominent



Richard Brenner
Owner/Head Talent Buyer
Highland Grounds

Bands interested in playing **Highland Grounds** should not call or send tapes. You need to show up at the venue (742 N. Highland Ave., in Hollywood) for open mic night, which is held on Wednesday. Sign-ups begin at 7:00 p.m.

artists who have graced that stage are, Brenner answers, "People tell me, 'cause I wasn't here every night, that **Beck** was one of the people who used to play here at our open mic nights. At the time he was going by the name 'Country Boy' or something like that. **Billy Bröck** [former *Music Connection* country music columnist] has brought a ton of upcoming country western greats through here. **Lisa Loeb** has played here. Tons of people."

Brenner really breaks the traditional mold via his booking policy, which is completely unlike that of most area venues. "We start everybody through here on our open mic nights. I do not accept tapes, I do not accept CDs. I will not book people over the telephone. It's amazing how many musicians think that that's the way you get booked, but that's not the way we do things."

Open mic night at **Highland Grounds** has been held every Wednesday night for the past eight-and-a-half years, with a sign-up from 7:00 p.m. to 7:30 p.m. There's a \$2 cover which, Brenner points out, goes to the musicians who run the open mic night for him.

So what does Brenner think of the **Sunset Strip** clubs that make bands buy \$350 worth of tickets for a weekend performance—without giving the bands one red cent of the money?

"That's all about the fact that the bookers are too lazy to go and see the talent," he says. "But let me say this, too: everybody who wants to play in L.A. thinks they're a superstar. But there has to be a reality check. People do have to come in the door."

"To me, that's what pay-to-play comes down to," Brenner concludes. "It doesn't, in any way, shape or form, build any type of music scene, in my opinion. I'm sure that it started when some musician walked in and told the promoter, 'I'm going to pack the place,' and then nobody showed up. I'm sure that's how the whole pay-to-play thing started; from running clubs almost my whole life, I'm sure that's how it all started. There is an economic point where you have to help each other out." **MC**



The **Painkillers**



SESAC

Internet New Media License

GO LEGIT: As time passes, more and more companies which represent record labels, publishers, songwriters and artists are working to legitimize the use of sound recordings on the Internet.

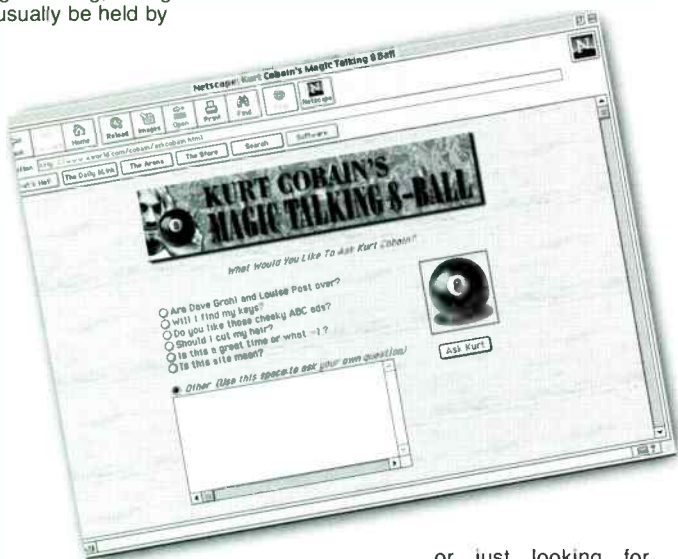
The latest organization to jump on the bandwagon is performance rights society **SESAC**, who have created a new **Internet/New Media License**, for use by those who would like to include SESAC-handled songs on their sites. To obtain a copy of and to submit the license, visit the SESAC web site at <http://www.sesac.com>.

The license carries what the company boasts as "low minimum license fees" and is issued in six-month terms, in order to accommodate the rapidly changing face of the 'Net. It must be remembered, however, that the license covers only performance rights, and other licenses may need to be obtained, including permission to use a specific artist's recording of any given song, the rights to which will usually be held by

"What does this have to do with music?" you ask. Well, the staff at New York-based **Wind-up Records** have launched a cyber-based campaign to free the show's characters **Jerry, Elaine, Kramer** and **George** from the prison where they were left at the series' end.

At <http://www.freejerry.com>, you can jump on the bandwagon by submitting your plan to spring the foursome out of the big house. In an ongoing contest, Wind-up claims that they will be giving away a one-week trip for two to either Paris, France or Latham, Massachusetts (if you've seen the final *Seinfeld*, then you'll understand why), including airfare, hotel and \$1,000 spending cash. It's a site about nothing! Yada, yada, yada...

KURT, ARE YOU THERE? If you're a fan of Nirvana



or just looking for something fun to do online, you might want to summon the spirit of late Nirvana frontman **Kurt Cobain** by using the **Kurt Cobain Magic 8 Ball**, at <http://www.xworld.com/cobain>.

In tribute to the singer, the proprietors of the site have created an interactive Magic 8 Ball, just like those which are found in kids' bedrooms everywhere. Visitors to the site can ask the ball a question from an existing list, or create their own inquiry, and the ball will give an audio answer in Cobain's voice. Interesting questions are also posted on the site's bulletin board.

the record label that released the recording.

Nevertheless, with such valuable catalogs as those belonging to **Neil Diamond** and **Bob Dylan**, among others, under SESAC's domain, it may be a useful legal document for anyone wishing to include music at their site.

LET HIM GO: With the recent end of TV's *Seinfeld*, it's no shock to still see that name pop up in cyberspace. In fact, some cyber fans don't want to let the series go.

Is the site more of a barb than a tribute? Doesn't seem likely. The site carries with it a tributary—not derogatory—feel. Will you pay it a visit? You'll have to answer that question for yourself.

ARE YOU GONNA GO HIS WAY? Just after the publication of *MC's* last issue (Vol. XXII, Issue #11), cover subject **Lenny Kravitz** announced the exclusive release of a new song, available only through his official web site, at <http://www.lennykravitz.com>.

Titled "**Without You**," the song can be downloaded from the site in CD-quality sound, using **AT&T's a2b music player** (which can be downloaded free of charge at <http://www.a2bmusic.com>).

a suit against an Arizona-based ISP (Internet Service Provider) called the **Arizona Bizness Network**, which was operating a "Song Of The Week" page on its site, without having properly licensed the song. According to the RIAA, several efforts—including a cease and desist letter—were made to close down the page before it came to the level of litigation. When the RIAA's requests were ignored, they filed the case with the U.S. District Court for the District of Arizona.

A second suit was brought against a music archive site, which offered more than 1,100



Along with offering the song, itself, **Virgin Records**—who released Kravitz's latest album, **5**, last month—is offering another incentive for fans: anyone in the U.S. who downloads "Without You" will also receive a \$1 coupon, good toward the purchase of **5**, redeemable in five different ways. The coupon can be used at **N2K's Music Boulevard**, either online at <http://www.musicblvd.com> or by phone at 800-99-MUSIC; or through **Camelot Music Stores**, either online (<http://www.camelot.com>) or by phone (800-CAMELOT).

RIAA UPDATE: The Recording Industry Association of America (RIAA) is continuing its policing of Internet music sites—on behalf of the major and independent record labels which the organization represents—having recently filed two new lawsuits against Internet-based entities.

On May 5, the RIAA filed

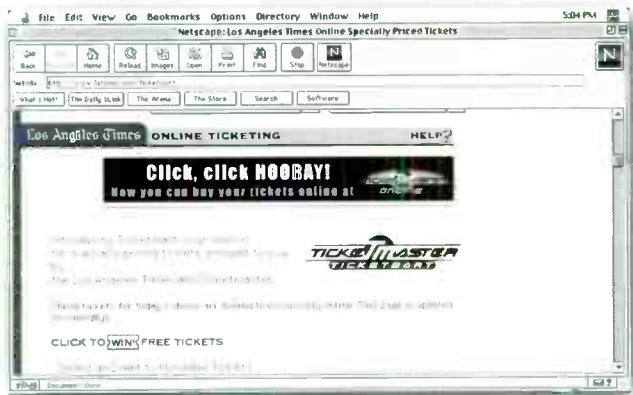
songs for download, without proper licensing. The case was filed in the U.S. District Court for the Western District of Washington in Seattle.

The moral of the story is that the free-for-all atmosphere of the 'Net is changing, and you may want to be cautious before you make any kind of unlicensed sound recording available through any portion of your online presence. For more information, including how to properly license songs for use on your site, contact the RIAA at 202-775-0101 or visit the RIAA web site at <http://www.riaa.com>.

TICKET TIMES: In its ongoing conquest of cyberspace, ticket issuing giant **Ticketmaster** (<http://www.ticketmaster.com>) has joined with the *L.A. Times* to offer special online ticketing offers for SoCal concert and event fans.

By visiting the **TicketMart** at <http://www.latimes.com/ticketmart>, you can take advantage of special online ticketing offers exclusive to that site. The main feature is the sale of discounted tickets for events taking place the same day, at considerably reduced prices. The site also gives visi-





tors access to the *L.A. Times*' extensive online calendar and entertainment listings.

CRITICAL CHOICES: Okay, sure everyone's a critic. But not everyone is a music reviewer for the *L.A. Times*, *Billboard*, *Spin* or *Rolling Stone*. However, if you'd like to find out what those critics—and others like them—are thinking about the latest musical releases, there's a new online albums chart to keep your eye on.

The National Music Critics Association (NMCA), founded by Cori Pruett, has launched a web site at <http://www.musiccritics.org>, which includes a weekly chart of top critics' picks as voted on by music journalists nationwide.


By visiting the site's "Public" area, you can see the chart, which is updated every week. Writers vote weekly for their favorite critical album released within the four weeks up to and including the week of the chart's publication, and the results are then tallied and charted. Unlike standard industry charts, this list is not genre-specific, and there is also a chart of year-to-date top vote-getters.

You may not trust what the critics have to say, but if enough writers are behind an album to land it on this list, it may be worth your time to give it a spin.

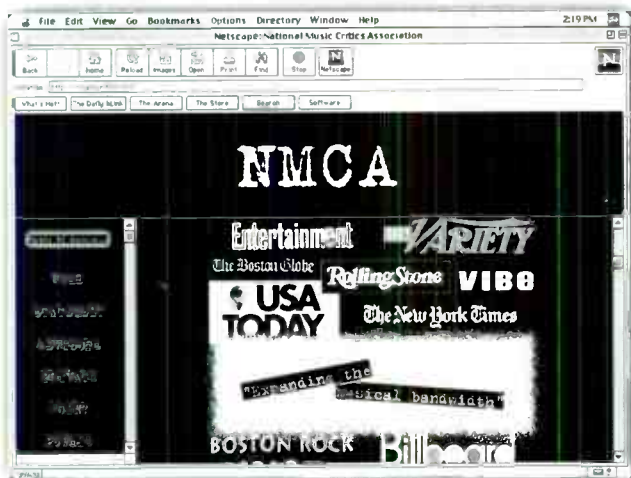
FLACK ATTACK: Earlier this year, veteran music publicists Cary Baker and Sheryl Northrop launched a new independent music and interactive publicity firm, the Baker-Northrop Media Group (BNMG), and the company recently debuted a brand new web site, at <http://www.bakernorthrop.com>.

The BNMG site is now the best place to go for the latest information on all of the company's clients, including rockers Cheap Trick, Delbert McClinton, singer Susan Tedeschi, and HBO music television series *Reverb*, and others, with new clients arriving at the firm regularly. The site is designed and maintained by Zeek Interactive.

On a related note, congratulations are due to Sheryl Northrop and her husband, Paul, on the arrival of their new daughter, Sarah Elizabeth, on May 12th.

Contact BNMG through their web site, or by sending e-mail to bakernorthpr@earthlink.net. 

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From TVT Soundtracks comes the motion picture soundtrack to *The Big Hit*. The film, which was executive produced by John Woo in conjunction with veteran actor Wesley Snipes, tells the story of down and out assassin-for-hire Melvin Smiley (Mark Wahlberg) who goes to great lengths complicating his life by keeping his girlfriend (Christina Applegate) in whimsical luxury and himself out of danger because of overwhelming gambling debts. Also in the cast of this teenage hip-hop action/suspense film are Lou Diamond Phillips, Avery Brooks and Antonio Sabato, Jr. We'd like to say great things about the soundtrack, which features SoCal's own Buck-O-Nine resurrecting Joe Jackson's new wave anthem "I'm The Man," and a new song from the film's star Wahlberg, but, this is just too much nouveau-hip-hop. Despite welcome Latin-flavored respites and a good dose of disco madness, there's really only so much sampling and boasting a man can take.

From GNP Crescendo come two very special collections—two volumes of original TV soundtracks from *Lost In Space*. Volume 1 contains the scores for the early episodes composed by John Williams, and they are every bit as serious and dramatic as the series intended itself during those early years. By the second season, it was evident to everyone that the show was more of a camp classic than serious science fiction. The music by Joseph Mullendore and Alexander Courage, particularly the latter's score for the episode "The Great Vegetable Rebellion," are certainly lighter and definitely more campy than anything Williams wrote. Many kudos to GNP for securing series star Bill Mummy, who provides intelligent and witty liner notes.

The folks over at Varese Sarabande have a certain knack for knowing a hit movie when they hear about one. So, with the first big-budget Hollywood screen debut of *Godzilla*, what better time to reintroduce the scores to the original *Godzilla* films? Though several men contributed to the scores of the films represented in *The Best Of Godzilla, 1954-1975*, it is Akira Ifakube's work

which dominates. His doom-ridden "Godzilla's Rampage" from the first film eventually becomes Godzilla's theme, making its way into the score of the final film. "Monsters Appear In Yokohama" from *Ghidorah The Three-Headed Monster* quickly became the official "monster battle" music, appearing in every subsequent film. In actual-



Look for Kent, England to honor its most famous son and favorite role model in the year 2000 when the doors open to the Mick Jagger Center at the Dartford Primary School. The alma mater of both Jagger and fellow Rolling Stone Keith Richards recently received a government grant to build the music center.

Congrats to keyboard-pounding Taryn Donath, who has just returned from a speaking engagement at the Arkansas Delta Cultural Center. Appear-

coming Lorenzo Lamas film, *Undercurrent*. The songs "Horizontal Mambo" and "Doctor Doctor" are both taken from the band's fine debut CD, *Texas Bars & Battle Scars*, released on the independent label Oasis Records. You can contact Hand To Mouth through Doug Deutsch at 213-463-1091.

Don Cheadle (*Boogie Nights*) has signed on to play Sammy Davis Jr. in HBO's production of *The Rat Pack*. Also in the cast are Ray Liotta as Frank Sinatra, Joe Mantegna as Dean Martin, William Peterson as President John F. Kennedy and Angus McFadden as Peter Lawford.

Coolio is set to play a San Pedro gang leader in *Midnight Mass*, the new film from producer Roger Avary.

Angeldust, the alter-ego of Circle Of Dust's Klay Scott, along with partner/illusionist/magician Criss Angel appeared on MTV's two-hour prime-time special *X-Posed: Music Video Secrets Revealed*. The program, which had its debut May 2 and is still in repeats, exposes all the luscious secrets of the video age, and allows Scott to help create something that defies mere magic or music. Angeldust also appears on the Discovery Channel's *The Science Of Magic* program, which is in repeats. Circle Of Dust's latest album, *Disengage*, is a fusion of electronic and organic sounds. Scott's credits also include programming, production and remixes for such artists as Prong, and writing the opening theme to *MTV Sports*. Contact Circle Of Dust at 609-426-1277, or Angeldust, himself, at 718-628-1164. They can also be contacted online at <http://www.dusted.com>.

The latest from Oscar-nominated filmmaker Spike Lee is *Touchstone Pictures' He Got Game*. The film stars Denzel Washington as Jake Shuttlesworth, a prisoner who suddenly finds himself temporarily paroled. He must then persuade his estranged son, Jesus (played by Ray Allen, the NBA

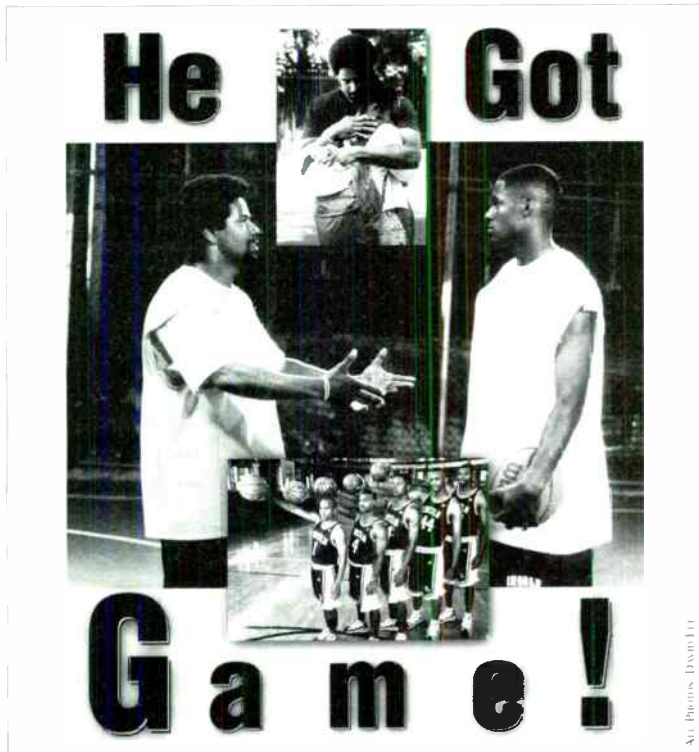


ity, hearing all of this music together, as Joe Sena points out in the liner notes, is not unlike listening to an opera. That's one indication of just how seriously the monster's creators took themselves. Also included are audio excerpts, plus the English, Malay and Japanese translation to the touching "Mosura No Uta (Mothra's Song)."

In related news, among the companies lining up to take advantage of *Godzilla*-mania in the form of commercial tie-ins are Kodak, Swatch, Hershey, Duracell, Kentucky Fried Chicken, General Mills and Taco Bell.

ing with the current Miss Arkansas, the talented teenager got to meet and greet with underprivileged kids from low-income areas. The blues artist is one of L.A.'s undiscovered musical treasures, a fine player who is now being recognized as an even finer role model. Contact Donath through Doug Deutsch at 213-463-1091.

Director Garry Marshall has cast multi-talented singer/actress/comedienne Julia Hunter in his new film for Disney, *The Other Sister*. The film stars Diane Keaton and Juliette Lewis. There is



Milwaukee Bucks' player, in his screen debut), to attend Big State, the Governor's alma mater. The soundtrack comes from **Def Jam** and features the return of the seminal rap group **Public Enemy**, making their first studio album in four years. For the soundtrack, Public Enemy's sixth studio album, all original members—**Chuck D**, **Flavor Flav**, **Terminator X** and **Professor Griff**—return and reunite with their original production team the **Bomb Squad**. The title track, and first single, includes riffs from **Buffalo Springfield's** "For What It's Worth." Springfield alumnus **Stephen Stills** not only played

guitar, but also contributed vocals to the track. Both film and soundtrack are in general release.

Legendary jazz drummer **Elvin Jones** joined **Avedis Zildjian Company** Vice Chairman **Craigie Zildjian** and her father, President and Chairman **Armand Zildjian**, to announce the **American Drummers Achievement Awards**, a benefit celebration to be hosted by **Bill Cosby**. The ceremony will feature world-famous drummers performing live tributes to each award recipient during the event, which is to be held September 13, at the **Berklee College Of Music**.

Four jazz drummers, in all, will



Jazz great **Elvin Jones** (center) is pictured with **Avedis Zildjian Company** Vice Chairman **Craigie Zildjian** (left) and her father, President and Chairman **Armand Zildjian** (right), during the announcement of the benefit celebration, **The American Drummers Achievement Awards**, to be hosted by **Bill Cosby** on September 13th.

be honored: **Louis Bellson**, **Roy Haynes**, **Max Roach** and **Jones**. Proceeds from the ceremony will benefit the educational needs of students who lack the financial resources to attend Berklee. For more information, contact **Tracey J. Bowen** at 781-863-9933.

The **Country Music Association (CMA)** is currently planning its 40th Anniversary party which promises to be the biggest reunion in country music history. All the artists who have won a CMA Award and members of the **Country Music Hall Of Fame** are being invited to attend the gala celebration, which will be turned into a two-hour TV special for broadcast on **CBS**. The taping of the event will take place on October 22 at the **Nashville Arena**. Some tickets will be made available to the general public. Contact the CMA at 615-244-2840 for further details.

If you haven't yet experienced the wonder of the original **Renaissance Pleasure Faire**, it's time for you to make your move. This recreation is going on right now, every week-end through June 21, at **Glen Helen Regional Park** in the San Bernardino Mountains. This is the world's largest theatrical extravaganza, and makes for a day well-spent in fantasy and enjoyment. Particularly enjoyable are the jousting tournaments, the costumes and the refreshing lake which surrounds the festivities. Admission to the faire is \$17.50 per adult, which really is quite reasonable

for the amount of splendor you get in return. Vendors are quite a bit more than that, but remember you're paying for high-quality one-of-a-kind artifacts. This is a highly recommended experience for people of all ages. Call 800-52-FAIRE for more info.

To celebrate the 20th Anniversary of **The Last Waltz**—the historic concert film which documented **The Band's** farewell performance—Band guitarist and chief songwriter **Robbie Robertson** sat down with the film's director, **Martin Scorsese**, for a special **VH1** segment. Directed by Scorsese,



Robbie Robertson (center) and **Martin Scorsese** (right) celebrate the 20th Anniversary of **The Last Waltz** with **VH1** President **John Sykes** (left).

The Last Waltz was released to critical and box office acclaim in 1978. Held at **Winterland**, the concert featured such guest stars as **Bob Dylan**, **Ronnie Hawkins**, **Eric Clapton**, **Muddy Waters**, **Van Morrison**, **Neil Young** and **Joni**

Renaissance Pleasure Faire



Mitchell, and set a new standard against which all future concert movies would be judged.

Though **The Band** reformed periodically in the years following, **Robertson** would never again join his fellow bandmates. He did, however, continue his relationship with **Scorsese**, first on **Raging Bull** and later on **The King Of Comedy**, **The Color Of Money** and **Casino**. **VH1** will feature **Robertson** on their **Behind The Music** series, on June 20th. He also has a one-hour documentary titled **Robbie Robertson: Making A Noise**, set to air on **PBS** on August 14th. **MC**



BLUES & FOLK: MCA Records has released *Bobby Bland—Greatest Hits, Volume One: The Duke Recordings*, a sixteen-track digitally-remastered CD, which includes the blues great's most important recordings from the late Fifties to the late Sixties. On the folk front, Vanguard Records has released *Generations*, a new series of CDs which capture the best of the genre. *Generations Of Folk, Volume 1: Festival Of Folk* (produced by John Lappen and Scott Lasker of Mudslide Entertainment) features the likes of Odetta, Joan Baez, Judy Collins and Leadbelly, while *Generations Of Folk, Volume 2: Protests & Politics* features such notable folksters as Tom Paxton, Pete Seeger, Phil Ochs and Country Joe & The Fish.

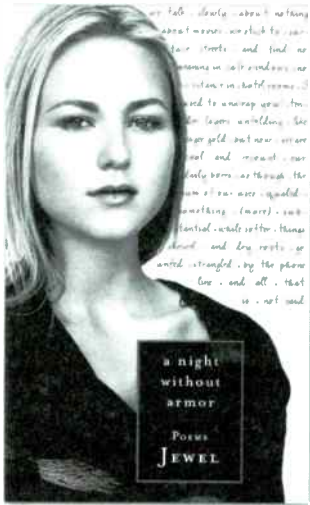
LENNON & MORE: Rhino Home Video has released a five-video box set, *The Mike Douglas Show With John Lennon & Yoko Ono*, which chronicles the week-long stint in 1972 when the former Beatle and Ono co-hosted the show. Guests include Chuck Berry and George Carlin. You can get all the videos (73 minutes each) and a 48-page hardbound book for only \$99.95. Call RhinoDirect at 800-432-0020 to order.

Thump Records has issued *Easyriders, Vol. 4*, the fourth compilation from the collaboration between Thump and *Easyriders* magazine. Featured artists on this collection include Steppenwolf, Bad Company, Thin Lizzy, Golden Earring, Deep Purple and Robert Palmer, among others. Contact 909-595-2144.



PHOTOGRAPH BY PAT LEWIS

A PARTRIDGE AT THE GATE: Taking a short break from his Las Vegas starring role in *EFX*, former *Partridge Family* TV star David Cassidy recently performed a short, spirited set for family, friends and invited media guests at the Gate—a trendy, upscale haunt in Hollywood. The 48-year-old musician/actor was celebrating the release of his latest album, *Old Trick New Dog* (on Slamajama Records), which features several songs from his teenage heartthrob days, including “I Think I Love You.” Because the club was packed to the rafters with everyone from well-wishers to the simply curious, there was a bit of noticeable tension coming from the stage—due to a slight “talking” problem within the audience. Cassidy was apparently not amused by the audience’s lack of attention during his between-song diatribes, as he repeatedly yelled at the audience to “shut up.” But alas, his cries were all but lost in the boisterous, schmooze-’til-you-drop media din. —Pat Lewis



JEWEL'S NIGHT: Chart-topping singer-songwriter Jewel has now crossed over into the literary world, with the publication of her first book of poetry, *A Night Without Armor*, available now from HarperCollins Publishing (\$15 suggested retail price). The sometimes poignant, sometimes painfully simple pieces included in the collection reflect the singer’s life experiences and observations, and span a range of work from her childhood to writings completed as recently as last year. Filled with insights into Jewel’s life and family, *Night* may not be Nobel Prize material, but it promises to garner the interests of the singer’s fans, and others who appreciate her lyrical musings.

—Jeremy M. Helfgot



PHOTOGRAPH BY PAT LEWIS

WANK GRIPS L.A.: Maverick act Wank celebrated the release of their label debut, *Get A Grip On Yourself*, with a performance before a celebrity-packed crowd at L.A.’s House Of Blues. Pictured (L-R) at the HOB show are: Wank’s Bobby Amodeo, recording artist Morrissey, and Wank members Spider and Danny Walker.



PHOTOGRAPH BY HELEN DREIZ

BARNEY & BRYSON: That popular dinosaur Barney arrived in L.A. with Grammy-winning singer Peabo Bryson, for a press conference to announce the release of the soundtrack to *Barney’s Great Adventure: The Movie*. While in town, the duo made a stop at Guitar Center on Sunset Blvd. in Hollywood. The album that the unlikely twosome are promoting includes such artists as Jeffrey Osborne, Sheena Easton, Take 6, Roberta Flack, Bernadette Peters, Jennifer Warnes and Stephen Bishop. The first single, “Dream,” is sung by Bryson. Pictured at Guitar Center (L-R) are: David Helfant, Music Attorney, Lyrick Studios; David Weiderman, Sales Manager, Guitar Center; Peabo Bryson; Barney; Russ Riddle, Associate Director of Legal Affairs, Lyrick Studios; and Carolyn Holdsworth, Manager, Marketing Services, Lyrick Studios.



PHOTOGRAPH BY FRANK VITALE/AND

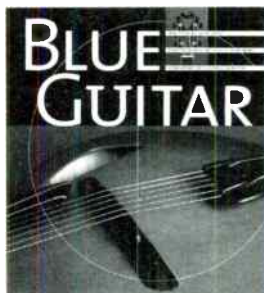
NEIL GOES POSTAL: Rock great Neil Young joined the U.S. Postal Service in unveiling the “Electric Toy Trains” commemorative stamp at the National Toy Train Museum in Strasburg, Pennsylvania. As his fans may already know, Young is a train enthusiast and part-owner of Lionel. The new stamp is one of fifteen commemorating accomplishments of the Twenties, and became available on May 28th.



Music Distribution: Kitaro; Christine Notaro, EMI Music Distribution; Tommi Diaz, EMI Music Distribution; Rod Feddor, Virgin Records; and Eddie Gilreath, Domo Records.

KITARO CELEBRATES MOTHER EARTH: Recording artist Kitaro recently got together with staff members of EMI Music Distribution, Virgin Records and Domo Records, at the Palms restaurant in West Hollywood, who congratulated the new age artist on his new Domo release, *Gaia*, a celebration of Mother Earth, before he embarked on the Asian leg of his current tour. Pictured (L-R) are: Monica Calderon, EMI Music Distribution; Charles Estrada, EMI Music Distribution; Natalie Chavez, EMI

GUITAR HEROES: Chronicle Books has published *Blue Guitar*, written by Ken Vose (featuring photos by Leslie Jean-Bart and a foreword by recording artist George Benson), which takes a look at "Blue Guitars," an exhibition of 22 lightning-blue archtop guitars from the Chinery Collection, which is currently on display at the Smithsonian's National Museum of American History, where it will remain through November. To further celebrate these special guitars, there will be a two-day event on June 13 and 14 in the nation's capital, to mark the 100th Anniversary of the creation of the archtop guitar. Noted guitar collector Scott Chinery commissioned 22 of the world's finest luthiers to create their own interpretation of the O'Aquisto Centura Deluxe, in homage to the late Jimmy D'Aquisto. This entertaining book includes interviews with the 22 talented guitar-makers. Call Chronicle Books at 415-537-3730 to order your copy.



WEST COAST BLUES: Blue Note Records recently held a record release party for their new CD series, *West Coast Classics*, which is devoted to limited edition reissues of rare recordings from the Pacific Jazz catalog. Included are releases from the Chet Baker Quartet, Cy Touff, the Bill Perkins Octet, the Jack Montrose Sextet, Jack Sheldon and Bud Shank/Bill Perkins. Pictured at the party are (L-R) Bud Shank, *MC* Club Review Editor Jon Pepper, and Jack Sheldon.



WINTER IN HOLLYWOOD: Blues/rock veteran Johnny Winter was recently inducted into Hollywood's RockWalk. Winter's current CD, *Live In NYC '97*, is his first in five years.



ATLANTIC'S CHOIRGIRL: Pictured backstage prior to Tori Amos' performance at Irving Plaza in New York are (L-R): Craig Kallman, Executive VP/Office Of The Chairman, Atlantic; Val Azzoli, Co-Chairman/Co-CEO, Atlantic Group; Tori Amos; Ahmet Ertegun, Co-Chairman/Co-CEO, Atlantic Group; Ron Shapiro, Executive VP/GM, Atlantic; Andreas Ganis, Executive VP, Promotion, Atlantic; and Arthur Spivak, Amos' manager.

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Tidbits From Our Tattered Past



1989—In Living Colour (Issue #5): In 1989, *MC* spoke with the members of Living Colour about their debut album, *Vivid*, and the interesting genesis of the song "Soldier's Blues": "With 'Soldier's Blues,' [singer] Corey [Glover] was in the Philippines filming *Platoon*, so I went up to the loft where we rehearse. I was there, by myself, reading a book about black soldiers in Vietnam called *Bloods*...So the confluence for those two things...I just started playing some blues things and I came up with the instrumental melody for it. That song was written in an hour, 'cuz the blues is like that, once you get rollin'..."

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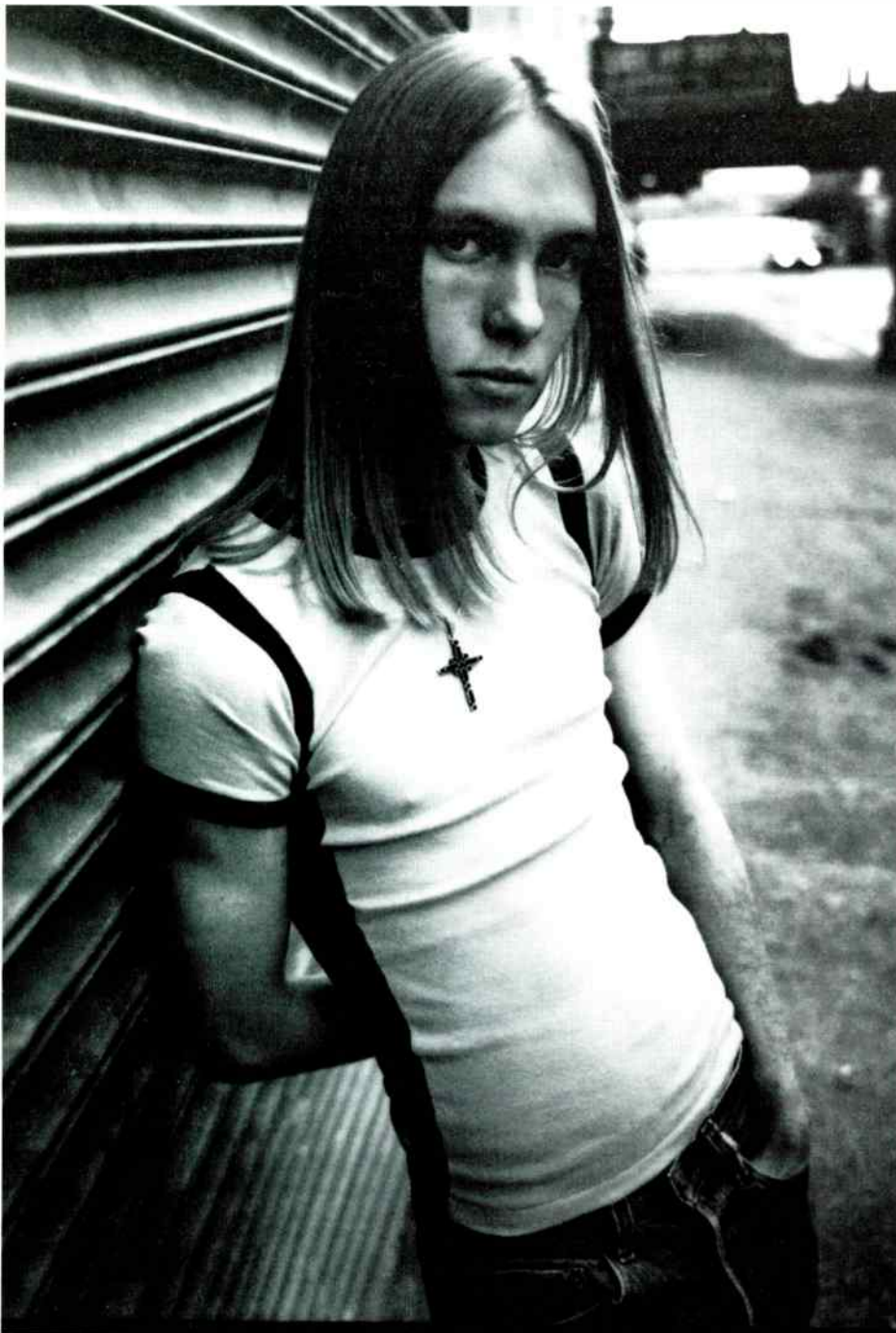
1994—Lasting Impression (Issue #6): Former Impression and top-notch songwriter and producer Curtis Mayfield spoke with *MC* about his experiences with bluesman Jimmy Reed: "He'd work completely off the top of his head when he was recording. All the musicians would have to circle him and watch carefully, because you never knew when he was going to change chords...He had his harmonica strapped on, and we'd all be watching his mouth and his fingers, so we could move when he moved."

kenny wayne shepherd

A New Generation Of The Blues

By Bernard Baur

Don't ever tell 21-year-old Kenny Wayne Shepherd that he hasn't lived long enough or paid enough dues to play the blues. Sure, he started gigging when he was just thirteen, and was signed to Revolution Records by the time he was sixteen, but Shepherd will tell you it's not about age: "Everybody gets the blues. People forget that the blues legends weren't born old. It's a state of mind and a way of life." And to his detractors, Shepherd responds, "If some people don't think I've gone through my fair share of crap, they should just listen to my songs and see where I've been. I didn't live in a bubble. I've lived life and I've been screwed over. I've gone the distance with my emotions and feelings, and man, that's what the blues are all about."



As far back as he can recall, the blues have been a part of Kenny Wayne Shepherd's life. "I grew up with it," the 21-year-old wunderkind recounts, just before taking the stage as the supporting act for Van Halen on their latest tour. "My dad was in radio and promotion in our hometown of Shreveport, Louisiana, and I was exposed to all kinds of music, but at home it was strictly blues and R&B. Of course, I liked other music too, especially ZZ Top. When I was a little kid I used to put on their *Fandango!* album and jump up and down all over the bed while it was playing, until I was told to stop making so much noise. But the blues, man, it was always special. There was just something about it that got to me."

Actually, what finally set it off for a very young Shepherd was a Stevie Ray Vaughan concert. It wasn't just a case of seeing a great performance by a great performer, it was an evening that changed his life. "I was seven years old, and my dad was promoting the Louisiana Music Festival. Stevie Ray was on the bill and I got to go backstage before the concert to meet him. He picked me up and put me on top of an old amp and I watched him play from there. There were no explosions like at a Kiss concert. He just stood there and played the blues."

Shepherd, still obviously excited by the memory, further recounts: "The second that show ended, I knew I wanted to play the guitar more than anything else in the world. You know, if it wasn't for that night, I might not be doing what I'm doing."

It took almost six months after that fateful event, but he finally convinced his folks to buy him a guitar for Christmas. "I never took a lesson, but I listened to everybody and anybody who had an impact on the blues. I read books, I bought albums, I absorbed everything I could."

In fact, the budding musician became so consumed with the genre that he somehow managed to tune out the heavy metal music his friends preferred, instead intent on studying the works of Jimi Hendrix, B.B. King, John Lee Hooker, Muddy Waters, and his two favorites, Albert King and, of course, Stevie Ray Vaughan.

Kenny Wayne Shepherd 41 ►

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Painting The City Of Angels Blue

By Paul Suter

The State Of L.A. Blues

"Back in 1989, we became the first club in Hollywood to devote 100 percent of our time to blues acts, and it became very popular," recalls Jed Ojeda of the Mint, which only presents intermittent blues shows today. "Others followed our lead, and a lot of bands who weren't really blues acts were learning how to play the blues so that they could get work, and the scene got over-saturated. The public just got tired of it."

Veteran industry publicist and longtime blues fan Cary Baker attributes at least part of the decline over this past decade to the fading of such artists: "People like the Blasters, Los Lobos, Bonnie Raitt and X were doing a lot to draw attention to the blues when they incorporated it into their own music. The scene was very healthy at the time, and maybe it will take someone like that to give the scene a boost again. But I think the scene is still a healthy one."

"Some cities have healthier ones," Baker admits, "like Boston is exploding right now, as is Austin. But, on the other hand, Chicago has had a lot of deaths over the last year, and will need to regenerate."

Baker is actually a Chicago transplant, and it's a tribute to the L.A. scene that he's not longing for some of the Windy City's blues. "I left Chicago kicking and screaming," he says. "I was sure that the one thing I would miss more than great pizza, great architecture and the Cubs, was the blues. But right away I felt at home here—felt amongst kindred spirits, and there was no homesickness at all."

Bob Merlis, a Senior VP at Warner Brothers Records but, more relevantly, a member of the board of the Memphis-based Blues Foundation, echoes Baker's sentiments about Los Angeles. His enthusiasm may not be unbounded, but he has an overall positive view of the L.A. scene, saying, "It's not the same as Austin, for example, but I think the scene is fairly healthy today. We have a lot of good homegrown artists, and there's a consciousness of roots music that is fairly encouraging."

But as the Mint's Jed Ojeda points out, the local scene has yet to recover all of the ground that it lost since the blues revival at the turn of the decade. "The blues listings in the *L.A. Weekly* were double what they are now, just a few years ago. And look at the House Of Blues. When they came on the scene they figured out within a month or two that blues wouldn't fill the room on a daily basis. Now they book blues once or twice a month."

Originally born out of African American hardships, the blues has become an increasingly white music form; and its seminal authors are passing away at an alarming, but inevitable, rate, given the years that have passed since the genre became a significant force.

In Los Angeles, immediately after World War II, Central Avenue was a hotbed of the blues, and, into the Fifties, local label Modern Records was an important source of blues recordings. But the onslaught of rock & roll was to push blues into the background. Ironically, much of rock & roll in the Sixties was drawing on the blues—from Janis Joplin and the Animals to the Yardbirds and its offspring, Led Zeppelin—and this was when the white audience began to play a more intricate role in revitalizing the health of the blues as an art form.

It's sad but true that African American youth have largely turned away from the music of their ancestors, leaving the fate of the music in the hands of an audience with differing ideas on its appeal and, more importantly, its future. In L.A., there was a peak of interest in the late Eighties and early in this decade, although the large scale fascination began to wane as the Nineties progressed.

With all of this in mind, we asked a number of figures on the local blues scene exactly how they see the state of the blues in the City Of Angels today, and we were generally met with optimism, albeit qualified by certain reservations.

Ojeda also cites the tough times being experienced at B.B. King's in Universal City, although he concedes that the location of the venue has much to do with their problems—expensive parking rates adding to cover charges can often cause patrons of the blues to look elsewhere for fulfillment.

Nevertheless, Steve Malvesta, VP of Marketing and Development for Lifestyle Ventures, the organization which now manages the B.B. King's locations in both L.A. and Memphis, remains optimistic that L.A. harbors both the talent and the crowds to allow both the club and the blues genre to thrive.

"All in all, it's proving a very positive experience for us," Malvesta insists. "I think it's an incredibly strong scene, with a wide variety of very talented musicians covering a whole spectrum of styles. Memphis is more traditional, but more artists are taken for granted because it's in the audience's own backyard. The scene there has a great legacy, but L.A. has a more vibrant energy, and I think the scene is more developed, with more opportunities for people to play. The competition's very

fierce, and that's good from a customer's standpoint, but it's tough for us, because it raises the bar from a competitive standpoint."

Malvesta's talk of numerous opportunities to play may be at odds with Ojeda's earlier comment that the blues listings in certain publications are only half of what they were five years ago. But one has to remember that Malvesta's comparing the current L.A. scene with the current Memphis

"I left Chicago kicking and screaming. I was sure that the one thing I would miss more than great pizza, great architecture and the Cubs, was the blues. But right away I felt at home

[in Los Angeles]—felt amongst kindred spirits, and there was no homesickness at all."

**—Cary Baker
The Baker/Northrop Media Group**



scene, whereas Ojeda is comparing L.A. today with L.A. several years ago—two different perspectives.

From the viewpoint of a working blues artist, Los Angeles does seem to be lacking venues, but include the areas of Long Beach and Orange County—the former is more or less the capital of the SoCal blues

scene, and the latter is growing fast—and things don't seem so bad.

"I think the scene's basically healthy," notes Karen Lawrence of Blue By Nature, a band with a five-year track record in the region. "I don't have too much to compare it to, but we've played in Texas and seen the situation there. Blues is an undercurrent rather than the 'Big Thing,' but, as such, it seems to be strong here—although we could use more venues.

"It's hard to insist that there's a shortage when we play two or three nights every weekend," explains Lawrence, "but we have to travel to the surrounding areas a lot; the city, itself, is kind of lacking."

Singin' The Radio Blues

Lawrence also maintains that radio support is sorely lacking for the new generation of L.A. blues artists, robbing the musicians in question of valuable crowd-building exposure. The blame isn't entirely down to the radio shows which are aired, but to the lack of more blues programming.

"There's maybe four or five people playing the blues," she says, "and with the limited amount of time available to them, it ain't worth diddley to local artists. They're trying to cover the whole world of blues in just a few hours a week, so for a band to coordinate airplay and boost its profile is well-near impossible. When we have gotten airplay, people come to the shows and tell me they heard us on the radio and wanted to see us live, so we know people are tuning in. But usually our first-timers are from word-of-mouth, or people who come to the club anyway and happen to see us. In L.A., you add fans a few at a time, not by the hundreds or thousands. Radio here is just a nice extra."

The blues shows are almost exclusively the work of college and public access stations—the syndicated House Of Blues Hour on KLOS (95.5-FM) is the sole blues program on mainstream radio in Los Angeles—and are delivered with love and passion. The weekend shows on KLON (88.1-FM), hosted by Gary Wagner, are in fact the highest rated broadcasts in the Southland for their time period (Sat. & Sun., 2-6 p.m.), exceeding mainstream radio's audience figures each Saturday and Sunday afternoon. Other shows on KPFC, KUCI, KSPC AND KPCC are all well-received by a blues crowd which is not likely to hear the blues anywhere else.

But the love and passion with which the shows are put together can have a downside. Most of them are as supportive of local talent as they can be in a couple of hours each week, but there are definite critics of the KLON shows. "Every DJ has his tastes; that's allowed," says Blue By Nature's Lawrence, who sees the major problem as a time element. But others have more fundamental concerns about the role that radio is playing in the support of the local blues scene.

"Hardcore blues fans won't listen to the radio," says the Mint's Jed Ojeda, "because

the agenda of those shows is to try and educate non-fans. I don't listen to KLON anymore, because they've been playing the same stuff for 20 years, and what new stuff they play is from the imitators. I want to hear someone like Kenny Wayne Shepherd coming out and showing people what to do with the blues, modern style. As long as they don't go too far, like Gary Moore, [although] I'm sure he thought he was playing the blues."

Ojeda also feels that fans and promoters are smart enough to appreciate quality and see through the pretenders. "I'm not going to take a chance on mediocrity; you can tell the difference. The real blues guys have perhaps been overplayed, and that's leaving room for some new performers who have moved away from the traditional scene and rocked it up a little more. A certain amount of evolution is fine, but never underestimate the audience. If you're faking the blues, it's not going to fly."

The Blues Police

Down in Long Beach, at KLON, Gary Chiachi, who is responsible for putting on the annual Long Beach Blues Festival, is almost apologetic in offering what he stresses is only his personal opinion, though that opinion carries a lot of weight. "There's a lot of local players who have been doing the real thing for a long time—James Harmon, Smokey Wilson, Guitar Shorty, Rod Piazza, Doug MacLeod, Jack Logan—and have played with the masters," he says. "They represent the real blues scene here in the L.A. area—not all those players who were doing rock ten years ago and jumped on the bandwagon. Yes, there is a healthy blues scene, but a lot of it is not legitimate."

"The way ahead for young players isn't copping licks," cites Chiachi. "Blues isn't something you learn from a technical perspective. It's bred into you from life's experiences. For me, a nineteen-year-old blues player just isn't convincing. Blues was born out of tough circumstances, and fortunately for us, those circumstances are relatively rare these days. So, the key is to understand the music and how it relates to life, and to respect the music of the blues pioneers."

Chiachi and those who think like him—quietly dubbed the "blues police" by those with a more liberal approach to defining the blues—concede that young players who lack true authenticity may bring in new audiences, who will subsequently investigate the blues further and come to appreciate the masters, but remain dubious of the possible benefit to the blues genre as a whole.

"That's the upside," he admits, "but I feel that the majority are simply equating blues with what they're seeing. A generation ago, you heard Led Zeppelin or the Stones covering Willie Dixon or Howlin' Wolf or Elmore James—and you could still find



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—Gary Chiachi
KLON Radio

these guys. But nowadays that's not the case. There are still valid players out there—people who used to be sidemen in, say, Albert King's band—but those guys aren't getting the opportunity to showcase where they came from, because they're getting overshadowed by the rock guys being billed as blues guys. I look at the *Billboard* Blues Chart and I have to say those aren't blues records, they're mostly rock records."

Chiachi represents a school of thought which truly loves the blues, but clearly sees it as a music form which has already peaked and should be preserved as it was at its peak, when the legends were still creating. This, they believe, is preferable to an evolution which would amount to nothing more than dilution of the purity of the blues form.

"I would prefer that the dilution didn't happen," Chiachi maintains. "Blues is already on shaky ground, with all the pretenders. Fortunately, it will be around forever through the recordings, but live performance is in a dangerous place."

And as far as supporting local artists is concerned, Chiachi regretfully has to put the music first, with the result that "I take a broader perspective—something from L.A. will get as much attention as something from St. Louis."

Ironically, Dan Jacobsen, who launched the KLON blues show in 1977 and produced the first seven Long Beach Blues Festivals for KLON, has a more liberal view of what amounts to the blues, as reflected in his magazine, *Southland Blues*. The monthly publication has a circulation of some 20,000—not a bad indication of a

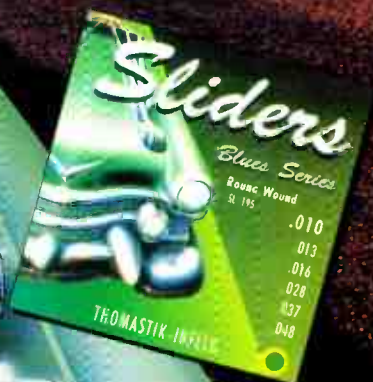
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Blues Plate Special



When it comes to blues and food, most people visualize a large open-pit barbecue, ribs, and sauce. But here in Los Angeles, when discussing blues clubs, the diversity of the community has impacted even these menus. With that in mind, MC Club Review Editor, and blues aficionado, Jon Pepper scoured Southern California looking for the most unique places to hear the rhythm of blues while enjoying fine food.

ENTREES:

House Of Blues(213) 848-5100
B.B. King's(818) 622-5464

The two largest and most recognized blues clubs in the Southland with good restaurants are the House Of Blues on the Sunset Strip, and B.B. King's, up on the second level at Universal City Walk. Both of these establishments feature a complete menu of Southern, and modified for health Southern cuisine. Both of these blues palaces are large establishments where the stage can be seen from most of the eating tables, although at the House Of Blues this is harder to pull off. Also, both HOB and B.B.'s feature popular gospel brunches on Sundays. There are plenty of seats at both places and the gospel music is continuous throughout the meal. If the meal isn't enough to satisfy you, their great desserts will

Cafe Boogaloo(310) 318-2324

Among the smaller places, blues venues with very good kitchens. It all depends on what your taste is yearning for. Cafe Boogaloo, in Hermosa Beach, features a fine blend of nouvelle and Louisiana cuisine that is both tasty and fairly healthy. There are dishes like jambalaya, blackened fish, and even a po' boy sandwich, made with tri-tip steak or shrimp, among other things. And the key lime pie is the masterpiece stroke to top off the meal. Also the beer and wine menus are very eclectic.

Cozy's(818) 986-6000

Cozy's on Ventura Blvd. features Italian cuisine with a full menu. It's here where you'll find pasta, salads and other dishes of this type. Definitely a change of pace with the blues.

The Blue Cafe(562) 983-7111

The Blue Cafe in Long Beach features not only sandwiches, salads and burgers, but on some weekend nights, they set up a grill on the patio where either steak or chicken tacos with salsa can be purchased. They also serve many unusual beers and sodas.

ENTREES:

Smokin' Johnnies(818) 760-6631

Smokin' Johnnies, also on Ventura Blvd., features BBO. Here you can find ribs, chicken, hot links, and all the traditional trimmings. Most dinners come with a choice of side dishes that includes baked beans, cole slaw, steamed veggie, and potatoes.

Babe & Ricky's(213) 295-9112

Babe & Ricky's, which relocated from its original Central Ave. location to Liemert Park, serves some tasty meals, but you'll need to check on the availability of food.

Hop City(714) 978-3700

The owners of Hop City in Anaheim also own the Catch restaurant next door, so they serve some very fine cuisine ranging from appetizers to fresh fish and pasta.

Killian's(310) 373-1218

Killian's, in Torrance, features blues music Thursday through Saturday, and serves up a fine mix of Irish and American cuisine, including some fine fish and chips.

Cantina La Vida(714) 996-0720

If you get out to Brea, look for the area's oldest roadhouse, Cantina La Vida, which features blues and pretty good food on top of it. On weekends, the place is filled with bikers and is open for breakfast, lunch and dinner.

SIDE ORDERS:

Blues fans should definitely check out the food at any of the area's local festivals. There is a wide range of material, and the food booths at the Long Beach Blues Festival are part of the experience. The cuisines includes cajun, Mexican, BBO, and such delicacies as roasted corn in the husk, Hawaiian ices, and fresh hand-made lemonade. But definitely save room for dessert.

Lastly, for the ultimate in blues and food, check out "Cookin' With Lenny," a public access show which combines recipes with blues music. While the bands play, your host Lenny Bent hands out some very fine recipes.



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After generations of evolution, the blues remains a national musical treasure, and is recognized as one of the great American art forms. Whether you enjoy the genre's more traditional style or the new sounds that are bringing the essence of the blues to a wider audience, or if you're just looking to learn more about it, *Music Connection* is pleased to present this special Guide To Everything Blues, covering blues-oriented nightclubs and restaurants, record labels, radio programs, publications and organizations.

Compiled by Constance Dunn

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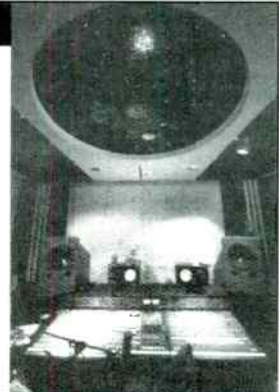
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The Commercialization Of The Blues

By Bernard Baur

Today, as we rapidly approach the next millennium, it's difficult to turn on a television or radio program without hearing some form of the blues as part of a soundtrack or background music. On the big silver screen there are hundreds of movies which have utilized the genre in one manner or another, from *The Birth Of The Blues* to *Ace Ventura*. And more than once, a classic blues tune has provided the soul of an ad campaign, making that particular product instantly memorable to the public.

The marketing and commercialization of the blues appears to have been relatively constant over the years, but actually it's more often than not a hit-and-miss proposition. The classic songs from the Forties and Fifties, and a select few from the Sixties and Seventies, seem to garner all the attention and are the ones most often used. The blues industry has to work harder than ever to keep the music evolving and growing, because, with only a few exceptions, only those who have the standards in their catalog can count on licensing their titles; while more recent blues artists are frequently overlooked. This inequity is bothersome for the blues industry and worrisome for new artists, in general.

Trying to break into the commercial market is not an easy task, of course, but the rewards can be great, with the exposure resulting in increased record sales. Recently only one new pop-blues artist, Vonda Shepard, has been able to parlay the genre's popularity with a hit television series (*Ally McBeal*), giving her career tremendous record sales, as her latest album, *Songs From Ally McBeal*, made its debut in the Top Ten on *Billboard's* Top 200 Albums Chart.

Still, in conducting research for this story, *Music Connection* found that many blues labels and publishers have serious concerns about the status quo. In an effort to right what they perceive as an injustice, they not only talked about the problem, but, more

importantly, what they can do to rectify the situation.

Joey Shadis, Copyright Director at NEM Publishing, says that "the traditional standards are definitely much more popular. Our catalog artists like B.B. King, Lightnin' Hopkins and Elmore James get the most play, but it's usually in movies that are either period pieces or have flashbacks to an earlier time, where dated material fits the particular era."

Eddie Gomez, Creative Director of Bug Music Publishing, agrees, adding, "It is very hard to place the more contemporary blues music, because music directors don't necessarily know about the new stuff and all the new artists out there. They tend to pick older artists, like John Lee Hooker, Muddy Waters, or B.B. King, rather than the current ones."

John Wooler, President of Pointblank Records (Virgin), maintains that "the reason the old standards and old masters are selected more often is because the recognition of an artist's name value seems to influence the choices. Therefore, the same ones get picked up again and again, even though we may try to match a contemporary blues song to a specific spot."

But blues as a soundscape is almost everywhere, and when you listen closely, it's not always the evergreen gems that are heard. In fact, Edward Chmielewski, President of Blind Pig Records, a boutique label for blues and roots music, believes that "we're seeing an increase in the use of new blues for a variety of purposes. Part of the reason for the interest is that they're not only looking for a type of music, but for a specific type of artist. For example, lately we've been getting a lot of calls for our contemporary female artists—probably thanks to Vonda Shepard—because their music is so accessible and relevant."

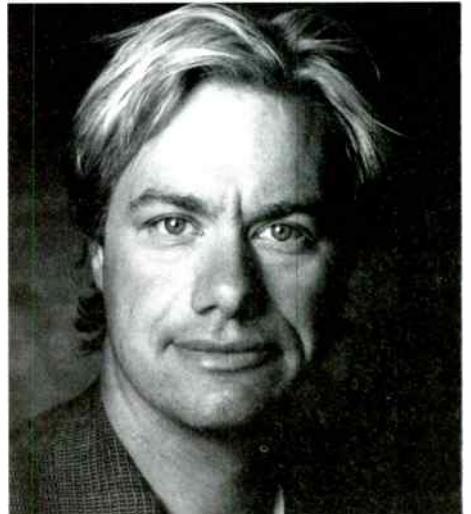
Venerable blues label Black Top Records has also seen an increase in the commercial use of its catalog. Sara Humphreys, Publishing Manager for Black Top, says, "We've been very successful placing quite a few of our artists in TV programs, on soundtracks and as background music for commercials. It's definitely increased over the past two years, and it's pretty equally balanced between contemporary music and the old standards."

Chmielewski agrees, "It's not always used for a period piece. Blues music fits a mood

too, and it crosses cultural lines."

Gomez recognizes what blues music can do in these other areas, but asserts that "the commercial use of the blues was very popular in the States a couple of years ago, and it started a mini-trend for a while, but then it cooled off and there hasn't been a significant increase since."

A few years ago, Levi Strauss built a whole ad campaign based on blues music, around its 501 jeans, calling it "The 501



John Wooler
President, Pointblank Records

Blues." Gomez recalls, "They very successfully matched the Americana and nostalgic elements of the genre with their product. Other companies have simply used the music to convey an emotion, such as the Saturn spot which uses Stevie Ray Vaughan's song, 'Crossfire.'"

"Back then," the Bug Music veteran continues, "entire advertising campaigns were built around it—like the Levi commercials which a lot of other companies copied. Nowadays, I personally wish that more music supervisors would delve a little deeper and discover other blues tunes rather than using the same major hits over and over again. There's such a vast array of new artists and crossover types of blues that they're really missing out on a lot."

Wooler echoes the sentiment, saying, "Right up until last year there were quite a few commercial opportunities for blues songs, but lately that trend has leveled off



Eddie Gomez
Creative Director, Bug Music

and hasn't opened up any doors for new blues artists."

One area that everyone agrees has always been strong and is currently becoming a stronghold for the blues is the foreign market. "Internationally, blues has exploded commercially," confirms Gomez. "It's used for everything over there. Right now, we have Etta James doing a version of a Willie Dixon song for a Coca Cola spot, and some of our more current artists are being used in foreign TV spots." As he sees it, "The European market tends to be a bit more open to contemporary blues than the U.S.A. is at the present time."

But the most recent use of blues to sell a product on American TV is probably also the most ingenious and comprehensive. "The Town Without Milk" campaign is entirely based on a blues ballad, and was created by the hot advertising firm of Goodby & Silverstein, the folks who gave us the slogan "Got Milk?"

Blake Baley, copywriter for their "Blues Ballad" commercial, says, "This spot was really different, because we had the song first and it conveyed the images for us. Usually we pick the music to evoke an emotion, but in this case it set the whole scene." She adds, "We wanted something that would be sad and still grab you. The blues fit that bill perfectly."

Naturally, blues labels and publishers wish that their music would fit the bill more often. One way they see as increasing the

chances is by sending out compilation packages with their blues catalog on them. That way, as Bill Grisolia, President of Road Apple Records, an exclusive blues label, sees it, "We can let them know what's available. And I'm certain both traditional and contemporary blues will benefit from this kind of exposure."

Grisolia goes on to say, "A perfect example is that we see B.B. King and Kenny Wayne Shepherd currently being utilized commercially, and it's because people know those names." Gomez agrees adding, "Our job is to make those people who can place the music more aware of what we have. We have to 'hipify' them to the music. And then, I expect the tide will turn once they hear it."

To be successful, this plan to expose a wider variety of blues to a new audience must be broad-based. And to that end, every publisher and label interviewed for this piece is sending out compilations and planning to put together many more so that their current artists can get the exposure they need. Working en masse, they believe they can change the situation and inject new blood and fresh songs into the marketplace.

Grisolia thinks things are finally on the right track. "There are so many blues foundations now that they're bringing the music more attention than it ever had at any other time in history. That, along with our promotion and marketing plans, should influ-



Bill Grisolia
President, Road Apple Records

ence a great many people to use the blues more often."

As a final thought, Grisolia suggests that the blues community should just be patient, and not worry so much: "It's merely a matter of time. We always go through these cycles, and the use of the blues will undoubtedly increase again. It's such a basic and honest form of music that anyone who hears it will realize that they're being exposed to a tremendous American art form." **MC**

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◀ 29 L.A. Blues Scene

healthy regional interest in the blues.

"I can understand that point of view," Jacobsen says of the purists. "But I don't tully share it. You need to preserve the tradition, but you should also accept some evolution. I hear some recordings that don't qualify. Musically, they're fine, but they

don't amount to blues. Others do, and we try to keep an open mind as to what can still be considered the blues."

Nevertheless, he is not about to rail against the station he used to work at, and is instead supportive of anyone airing the blues, whatever their perspective might be. "KLOM does a good job every weekend," he says, "but I'd like to see more blues during the week, and on stations that can be heard throughout the area."

Those thoughts are echoed by Steve Rakoczy at Cozy's, one of the premier blues clubs in the city, who thinks that blues shows run a poor second-best to what would benefit the genre the most: "I'd like to hear blues mixed in with the rock & roll on a mainstream station. I hear music played here that could definitely work on mainstream radio. There are so many acts who've been around for so many years that people have never heard of—and somebody who has never been drawn to see a Roy Gaines or a Smokey Wilson, would be floored by their shows."

But the whole issue of intermingling blues with rock & roll again raises the question of the purity of the blues. Would standards be compromised by non-expert DJs, and would the blues suffer as a result?

Over at the Blues Foundation, Bob Merlis puts the responsibility on the audience to decide. "There's no specific definition of the blues, nor should there be. It's like that old expression about pornography, 'I don't know how to describe it, but I'll know it when I see it.' Well, in blues, you know it when you feel it. It's not for any individual to define the blues; it's an organic thing and will end up being whatever it is, as it continues to evolve. Jon Spencer is a step in that evolution, and who could have predicted him a few years ago?"

As far as the print media which is dedicated to the genre is concerned, *Southland Blues* receives high marks from everyone for its coverage of the blues scene. Beyond that, the blues gets regular coverage each Thursday in the Valley edition of the *Los Angeles Times*; the bulk of the Valley's noteworthy venues are blues clubs, and entertainment coverage skews accordingly. *The Daily News* has also been supportive—again, it's Valley-oriented.

"Our club has enjoyed a lot of support from both papers," notes Cozy's Steve Rakoczy. "They helped put us on the map."

However, Bob Merlis has reservations about the local blues coverage, saying, "I chaired the Blues Foundation Lifetime Achievement Awards for the last three years, and we sold out in each case. But I think it could have been more generally known that there was a monumental blues event taking place in the city, with the most incredible lineup of players."

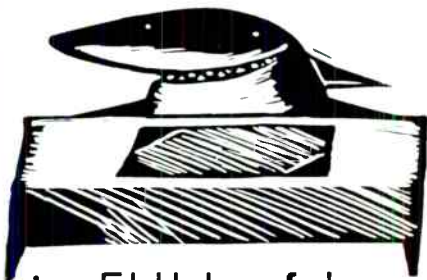


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—Bob Merlis

Warner Brothers Records Exec and Board Member of the Blues Foundation

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An Ethnic Question

As noted earlier, the African American music fan has sadly become a rarity in local blues clubs—save for the older generation still turning out to see longtime favorites. "It's a shame," admits Dan Jacobsen. "The music should have more support from the group responsible for it existing in the first place, but the kids get bored with their parents' music. It's not looked at as a real hip thing."

But Cary Baker has seen signs for optimism, even noting numerous Asian and Latino families in the crowds at recent blues festivals. "And young blacks are starting to get past the notion that it's 'Uncle Tom music,' because it sure as hell isn't."

It seems that the crowds are divided between those still learning about the blues, and those who have been steeped in it for long enough to know what they want. For the latter, it's a case of waiting for the right artists to play, but the former will attend a favored club on a regular basis just to see what comes through.

"I'm continually astonished by the mix of the crowds, young and old," notes Karen Lawrence. "I'm especially surprised to see college-age people. And when we play places where we aren't known, you know they're just coming to hear the blues rather than to see us."

"Some fans are very specific about what they want, but a lot will come out to see

just what kind of blues you're gonna do. They're not being judgemental; it's more a case of genuine interest. And this band doesn't play traditional blues, so if they were all purists, it would be rejection every night. But, usually, the crowds are very encouraging and open-minded."

And certainly Steve Rakoczy has been given ample cause for optimism by the crowds he's been attracting to Cozy's on a regular basis. He has seen his clientele grow dramatically over the two years the club has been in business, and, for the most part, it's a crowd relatively new to the blues—probably ex-rock fans with no time for alternative whining.

"If you asked most of my regulars before we opened," states Rakoczy, "I suspect many of them wouldn't have said they were blues fans at all. It's an indication of the strength of blues today that we're drawing people we wouldn't have drawn in the past. So instead of having a small, very well-informed crowd, the door has been opened to a much wider variety of people."

The blues purists would no doubt protest that such a crowd is not very discerning, and is killing the blues by allowing its dilution—but we've covered that ground already. And besides, Rakoczy notes that while traditional blues music does well at



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—Steve Rakoczy
Owner, Cozy's

his club, he wouldn't want to make it his sole offering.

"I think people like to experience a little bit of everything," he explains. "And Saturday night is my 'real deal,' traditional blues night. People really don't want extremely traditional blues every night." **MC**

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◀ 26 Kenny Wayne Shepherd

"I researched it all, man. Each one had their own sound and that was my goal," he says. "I wanted to create my own identity through the instrument. I'm just starting to come into my own, now. I've become a much better player over the last five years. Playing live, I learned when to lay back and when to catch a phrase. And people are starting to recognize that it's me playing."

He adds, "I get into it so much now that sometimes I play to the point of crying on-stage, or smiling so hard I can't stop. I can't compare it to anything else. It hits all my buttons and it's all I ever wanted."

But because of his young age, the blues prodigy has had to endure many critics and blues purists. "Early on in my career, a lot of older people were in the audience," Shepherd explains. "You know, the real blues fans who are generally an older demographic." And he does concede that part of the reason so many people came out to see him in the beginning, was the novelty of his act—a little guy with a big guitar and a penchant for the blues. "It was cool," he recalls, "but after a while, I wanted to branch out and open up in other areas musically."

Indeed, more than simply expanding the boundaries of the blues for himself, Shepherd set out on a personal mission—not unlike the theatrical one initiated by Jake and Elwood Blues. "I want to revitalize the genre. And I want to get the kids into it. I love straight blues; I grew up listening to it. It may not necessarily be the style I'm playing now, but it's incorporated in all of my music, and it all comes from my heart."

Shepherd goes on to elaborate on his personal approach, stating, "There are bands that have done this type of music before, like Cream, Led Zeppelin and even Janis Joplin. But not a lot of musicians are doing it nowadays. I think now is the right time. The kids dig it, and there's not a whole lot of good, wholesome music out there for them to listen to. The blues gives you something substantial to hold onto—and people want to rock too, you know."

There is another young blues artist on the scene, Shepherd mentions, who also seems to be going in a similar direction. "[A&M teenage recording artist] Jonny Lang is sorta doing the same thing I am; combining blues with a more modern sound. But for right now, Jonny and I are the only ones with the opportunity to keep it going."

As for the inevitable comparisons between the two, Shepherd says, "I think our music is different to a certain extent. Jonny plays more of a Chicago R&B style, and I'm more rock-oriented. Really, I think the constant comparison comes more from the way we look than the way we play."

"It is funny though," Shepherd laughs. "You know, Jonny was at one of my shows when I was about fifteen, and his dad brought him backstage to meet me. At the time, he was learning how to play and he was just this cool little kid. The next thing I know, he's on the scene and playing the same places I am."

But Shepherd believes there's room for

"Jonny [Lang] was at one of my shows when I was about fifteen, and his father brought him backstage to meet me. At the time he was learning how to play and he was just this cool little kid. The next thing I know, he's on the scene and playing the same places I am."

—Kenny Wayne Shepherd



MARK SHULER

everybody, to a degree. "He's great, and any attention he can bring to the music helps us all. But if too many people start doing it, it might reach a point where the world won't accept it. I just don't know how many more young guitarists the scene can handle."

Fortunately for him, the scene is certainly handling Shepherd very well. His debut album on Revolution, *Ledbetter Heights*, was released in 1996, and sat on *Billboard's* Blues Chart for more than five months, eventually reaching Number One and turning gold about a year later.

His latest album, also out on Revolution, *Trouble Is*, has just been certified gold and has given him another Number One hit on the Blues Chart. The album produced last fall's hit rock single "Slow Ride," and the current single, "Blue On Black," which is Number One at rock radio and in the Top Ten at the Triple A format. In fact, "Blue On Black" is the most-requested song on American rock radio at this time.

Needless to say, this success has thrust the Kenny Wayne Shepherd Band into the national spotlight, with frontline status. "It's been a real trip," Shepherd declares. "With this new album, we took a fresh approach. I didn't want to do the same old stuff, mainly because my playing has gotten a lot better. This record has more of a Hendrix vibe to it, and I played around with the chord structures and arrangements so it wasn't the usual one, four, five progression."

"It went really fast, too," he continues, "only taking about two months of studio time. I took a step forward with this one and I have big hopes for it. I think it's gonna blow us sky-high."

One area where Shepherd isn't quite as confident is in his own vocal ability. On the album, Noah Hunt handles the lead vocals, with Shepherd providing backup. "I'm just not ready yet," he says. "Noah's voice goes really well with my guitar, and I'm not gonna take it over until I feel I can do it. Playing the guitar comes so naturally for me, but I really gotta work on the singing. I just don't have the control that I want."

As if to buttress his point, Shepherd argues, "You know, Clapton didn't start out singing right away. He worked into it and now he's pretty good. Eventually, I'd like to sing my own songs, but I'm in no rush."

Despite his success, one senses quite a bit of idol worship in the 21-year-old, when he talks about people he's been able to meet. "I've met so many people I admire," he says excitedly. "It's definitely a huge thrill. I mean how many other people get to meet B.B. King, Buddy Guy, John Lee Hooker, Eric Clapton, Keith Richards or Steve Vai?"

Most thrilling for him however, was being able to play with some of these legendary icons. "I sometimes didn't even realize I was there," he says. "It was almost like an out-of-body experience. I had to keep telling myself that I could hold my own. But I also had to keep it in perspective. I mean, I would never think that I could get up there and cut up B.B. King or anything like that."

Indeed, King called him a "star blues player who reminded him of Stevie Ray in the beginning," and told him, "he could be bigger than everybody." Shepherd sighs at the thought, "You know, looking back at it, I'm just in awe. I've been to the mountain top and the man said I could play."

A great many of these monumental meetings took place during Shepherd's hectic touring schedule. In 1996 alone he spent 225 days on the road, only asking for a little time off on his birthday. Since then, he's toured with King, the Rolling Stones, Aerosmith, the Eagles and Bob Dylan, as well as being part of the G3 Tour with Steve Vai and Joe Satriani. "I love playing live, man. I go through such a wide range of emotions on-stage, and getting to play with all these other great musicians is unbelievable."

One of the perks of all this exposure is that Shepherd gets to try out new guitars all the time. "Yeah," he says, "it's a long way from that first little guitar I had. Fender sent me these vintage replicas that are very cool, so I get to change my guitar around all the time. I have about 25 guitars now, but the ones I really love playing are my '61 Strat and a '58 Strat I just bought."

With so many of his dreams fulfilled and so much time ahead of him, Shepherd has become philosophical about life and his career: "Right now, I just take things day by day, and groove on that. You never know which way the wind's gonna blow. I'm pretty much living my dreams, and I would never want to give it up. There really isn't much else that I want."

There is one thing, however, that would be "totally cool," and that would seem to revolve around the age-old battle of the sexes. "Women keep messing me around. I mean I just got dumped," he confesses. "But if I could just get a couple of songs out of it, it would make it all worthwhile. I mean, to have a girl totally screw me over and then write a hit song out of the experience, man, that would be the greatest thing in the world." Spoken like a true bluesman.

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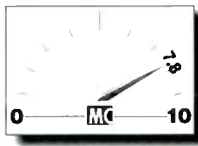


Debby Holiday

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Production.....8
Lyrics.....7
Music.....8
Vocals.....8
Musicianship.....8

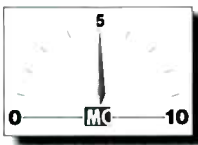


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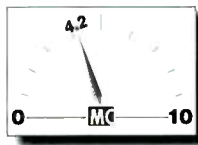


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Production.....5
Lyrics.....4
Music.....4
Vocals.....4
Musicianship.....4

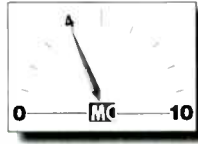


Incomplete

Contact: Rude College Promo.
909-595-7071
Seeking: Distribution
Style: Punk/Ska

Here's a foursome who thrive on guitar-driven, assault-styled punk with occasional flashes of ska-tinged rhythms...

Production.....4
Lyrics.....4
Music.....4
Vocals.....3
Musicianship.....5

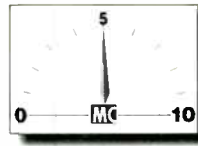


Zachary Throne

Contact: Judith Meriars, Esq.
310-235-5179
Seeking: Label Deal
Style: Rock

This L.A.-born singer-songwriter has already had some success as a session vocalist for various television projects...

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

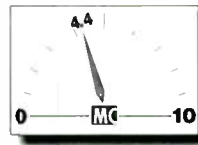


Saha Loop

Contact: Artist Hot Line
213-994-8892
Seeking: Label Deal
Style: Techno-Rock

Here's an artist intent on searching out musical realms which stray from the beaten path. And while there are some interesting ideas...

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



Michael Fuller

Contact: Fulltone Musical Prod.
310-397-3456
Seeking: Label/Dist. Deal
Style: Blues/Rock

Michael Fuller is a blues-based artist who has put together a CD of largely original material that is a bit too average for major label attention...

Production.....5
Lyrics.....3
Music.....4
Vocals.....4
Musicianship.....5



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

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

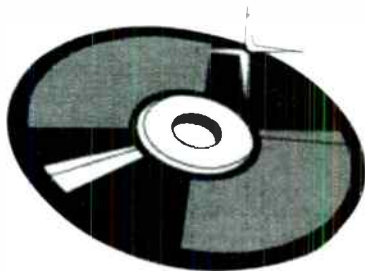
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CLUB REVIEWS



Jeffrey Halford & The Healers:
Blues in the style of the Band.

**Jeffrey Halford &
The Healers**

The Mint
Los Angeles

Contact: Artist Hot Line: 415-753-1707

The Players: Jeffrey Halford, vocals, acoustic, electric and slide guitar; Greg Reeves, bass; Terry Sabatelli, drums; Jeffrey "Chief" Potter, keyboards, harmonica, guitar, backup vocals.

Material: Jeffrey Halford & The Healers play blues in the style and tradition of the Band. Most of their material is in the honky tonk/country vein, with a laid back vibe. However, that's not to say their songs have no edge to them, because lyrically they possess great depth. In fact, the writing is reminiscent of Bob Dylan in its phrasing, Dylan Thomas in its imagery, and Lou Reed in its subject matter. Halford also offers a few rock-ribbed tunes, but, for the most part, this group settled into their mellow moldings much more often. And unlike most blues acts, this band played originals for their entire set, making it fresh and interesting, songwise—though, after a while, the same mid-tempo tunes became a bit repetitious and slightly boring.

Musicianship: Halford used numerous guitars, playing acoustic, electric and slide equally well, though he seemed to heat up the slide a bit more. He's a rhythmically-inclined player who didn't deviate much from the patterns of a song, even when his leads kicked in. He did, however, get into some intense grooves with the other musicians, especially the keyboardist. In fact, Potter's keys helped to give the music that essential "Band" sound, with a honky tonkin' river rollin' style. He also played harp and guitar, while seated at his keyboards, without missing a beat. And Reeves and Sabatelli were a very tight rhythm section, and kept everything grounded in a swaying

melodically-inspired tempo. While none of these players set the stage on fire musically, they did work well as a unit.

Performance: Halford is definitely "the man," and he has a Garth Brooks quality about him. He even has some of Garth's moves down, like lifting his guitar up to his shoulder and pumping the air with his fist. But he didn't have the connection with the audience that his "good ol' boy, down-home" feel should have carried. In fact, he did not even seem to notice that he was losing the crowd about halfway through the set, and he didn't really acknowledge them until the final two songs, when it was too late to bring them back in. Potter, on the other hand, did connect the few times he spoke, and he also seemed to have a warmer appreciation for the audience. It appears that this is the one area that's a bit shortchanged, and it would be nice if this group related better to the crowd than they did.

Summary: Halford and company play the kind of music that's nice to unwind to, but at the same time is interesting enough to keep your attention. They have a down-home but strikingly intellectual quality, which the Band originally honed so well, and they appear to be carrying the torch in that tradition. If they warm up to their audience just a bit more, they could make for a good change of pace for anyone seeking a shot of rural blues.

—Bernard Baur

Beto Lovato Band

Killian's
Torrance

Contact: Damon M. Ayala: 626-282-1225

The Players: Beto Lovato, guitar, vocals; Dennis Cottone, bass; Joey Morales, drums; Tex, harmonica.

Material: Hot jalapeño blues by a former child prodigy that will get your heart pumpin' and turn your ears red. Lovato's been gigging since he was a mere adolescent, and his material reflects the expe-

rience he's acquired over the years. Displaying a wide variety of styles and arrangements, Lovato's music travels from roots blues to blues-rock. The set included both covers and originals, and a blues jam to top it all off. Most of the songs were instrumentals which crackled and popped with energy, frequently employing a call and response between Lovato's leads and Tex's harp. The most interesting thing about them, though, was the ease with which they changed styles, sometimes within a single song. This material is well-seasoned and musically evolved, going down roads that may not be new, but are not often traveled.

Musicianship: Lovato possesses a flashy mastery that is as spell-binding as it is exciting. He's more Stevie Ray Vaughan than Clapton, but like both, he has a touch that is true blues and licks which stand out. Cottone set a strong, almost melodic, foundation for Lovato to play over, and occasionally counterpointed the lead line for emphasis. Morales was steady and solid in keeping the rhythms chugging along. And Tex played his harp a lot like a lead guitarist, echoing Lovato, and then taking off on his own speed runs. This band played an awfully tough brand of blues with the confidence and cool of a stout brew.

Performance: Lovato has a swaggering demeanor and a bravado which fits him as well as it fills the room. Playing with an authority that exuded machismo, he roamed offstage, seducing patrons with his incredible fingerwork and his deft touch. His compatriots held down the fort until he returned, when they all hunkered down into some vicious grooves and flat out blues. This band had the audience glued to their seats, playing with such an intensity that it almost overwhelmed the claustrophobic room.

Summary: The Beto Lovato Band isn't what you might think—they've carved a niche for themselves that is all their own. This band is a hard-driving and heavy-breathing blues monster. This is one act that will thrill anyone who likes their blues soaked with attitude.

—Bernard Baur



Beto Lovato Band: Hot jalapeño blues from a former child prodigy.



Lizard Tongues: A mix between hard rock and alternative sounds.

Lizard Tongues

The Roxy
West Hollywood

Contact: Artist Hot Line: 818-547-6939.

The Players: Steve Arm, vocals, guitar; Timothy Weber, bass; Adrien Anthony, drums.

Material: The act known as Lizard Tongues plays a mix between hard rock and a kind of early Elvis Costello-like a ternative sound, and that mix is good, but not startling. Thematically, their songs cover a range from the standard sort of mess ("Passed Out And Wasted"), to songs of a more personal and tender nature, like "Allisyn Ashley." The lyrics are effective, but occasionally neavy-handed, and the music is above average, but there are no breakthroughs or killer licks here. While none of the selections Lizard Tongues played really stood out as being exceptional, they had no really weak material, either. The whole tenor of the set was sort of a monotone goodness that was not entirely bland, but dangerously close to it.

Musicianship: This band was fairly good musically, with no glaring errors or slip-ups, and each of the three players contributed their own share of sterling playing. Arm is a good frontman with a pleasing voice, and he got a very good sound out of his guitar. The group was joined by a second guitarist, Billy Murphy, for a couple of numbers, and this added to both the sound and the level of the playing, as his solos were tasty and crisp. Weber is a solid bass player who can not only hold down the rhythm, but also handle the melody, with her called upon to do so. And drummer Anthony kept the beat moving—and the rhythm never slacked. The band was also joined by a female vocalist, Moira Dahling, who also helped to lift the vocals a notch by adding a strong second voice to the mix.

Performance: This band had good energy, but never really lifted the crowd. The spirit was willing but the flesh was weak. The entire set just never seemed to get off the

ground and really go into orbit. One senses that this may be possible with this band, but it was never achieved on this particular evening. The players in Lizard Tongues had a good chemistry between them, and they played very well together, each always knowing where the others were going with their solos and breaks. They played very cleanly, not stepping on one another's toes or cutting each other off.

Summary: This is a good band, but they still have some work to do—both on their material and their live performance. There are good foundations for a strong band here, and only the edges need a little polishing. With the right kind of guidance this could be a band to watch out for. —Jon Pepper

Jonas Blue

The Roxy
West Hollywood

Contact: Artist Hot Line: 818-766-3159

The Players: Jonas Blue, vocals, guitar; Harry Morton, guitar; Tony Moultrie, bass; Steve Stewart, Hammond B-3; Glenn Jost, drums.

Material: L.A. native Jonas Blue and his band create modern rock somewhere along the lines of the

Dave Matthews Band, with a little bit of Hootie & The Blowfish added into the mix. Their songs are soaring, happy, radio-ready tunes that are strong on melody and very accessible, though you probably won't fry too many brain cells pondering the deep meaning of their lyrics. This music for the masses doesn't make any pretense of being groundbreaking: it's just good ol' American folksy mellow rock. Critics love to hate this stuff, but the public gobbles it up like candy.

Musicianship: Jonas Blue's band is really tight and functions well as a unit, despite the fact that they really haven't been together for all that long—according to their bio, it's only been about six months since the group was formed. Nevertheless, their intros and endings were in perfect sync, due in no small part to the contributions of drummer Jost, who also supplied some nice backing vocals. Guitarist Morton cranked out some tasty solos, and Blue has a gravelly, pleasant voice which added a nice touch to the group's mainstream, polished sound.

Performance: This band's enthusiasm made them refreshing to watch, but all the sparks of the performance were confined to the music, because they just stood and played their instruments. There was nothing showy about their dress, or any unusual happenings onstage. Their performance was straightforward, just like their music. The band managed to create a lot of energy onstage, and the mellow crowd was yelling things out to them like lazy friendly party-goers.

Summary: Blue cites the B-52's, Van Halen, Squeeze and other distinctive bands as influences, but his sound is much more middle-of-the-road than any of them, and, by definition, manages to appeal to the tastes of a broad swath of people. Blue's catchy songs are neither too daring nor pushing any boundaries, but I think that's the idea. This is music to kick back and have a good time to, and more and more people today seem to be attracted to that. —Amy DeZellar



Jonas Blue: Along the lines of the Dave Matthews Band with a little Hootie & The Blowfish added to the mix.

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Mash: Playing an interesting blend of musical styles which results in a tasty set of songs.

Mash
The Mint
Los Angeles

Contact: Shanee Dodier: 213-656-9756

The Players: George Paul, vocals; Steve Bigas, guitar; Tim Craig, guitar; Chris Landeta, bass; Tom Won, drums.

Material: Mash plays an interesting blend of musical styles which results in a tasty set of songs. The band's influences range from alternative to country, with stops in the areas of blues, folk, pop, and a lot of other things in between. Their lyrics are very fresh, and have an original bent on a lot of life's little problems; this is music that wells up out of the soul and will stick in the brains of listeners for several days after hearing it. This band is forging a sound of their own, which is not easy to do in today's crowded music market. These are clearly not cookie-cutter songs, but, rather compositions which have obviously been thought about and agonized over.

Musicianship: Mash is a very sharp band, musically. Paul is an arresting vocalist, who has the ability to portray many different emotions with just the tone of his voice. He ranged from deep depression to sky-high elation and back again, sometimes even in the course of a single song. Bigas is a very good lead guitar player who soloed and carried the lead, which allowed Paul a little slack when it was needed. Rhythm guitarist Craig was never far behind, tailing the lead and shadowing the emotions expressed there, and bassist Landeta was strong, but not overpowering—a force within a very good band. Throughout the set, drummer Won moved things along with just the right rhythm.

Performance: This band has a dynamic stage presence, mainly be-

cause of frontman Paul, who almost acted out the stories of the songs he was performing, giving life to a lot of the lyrics with both body movements and distinct facial expressions. This performance was highly charged, and that energy was transmitted to the audience in a very good fashion. Paul also brought the audience into his confidence in many ways, never backing away from emotion. The chemistry of this band was very tight, with members filling all kinds of roles during the set. It seemed like the members of this band were born to play together.

Summary: Mash is a group which has a lot going for it, and it seems as if this act should be signed to a record deal very soon. This was the kind of show that will stand out in memory for a long time. With this kind of music and energy, it would seem that Mash can't miss.

—Jon Pepper

Brooke Wilkes
Genghis Cohen
West Hollywood

Contact: International Touch: 714-525-0957

The Players: Brooke Wilkes, vocals; Bill Kilpatrick, guitar; Leo Song, bass; Jeff Olson, drums.

Material: Brooke Wilkes' material is adult contemporary pop, which could loosely be placed in the same category as Celine Dion. And although she's a cabaret-style diva, she had a hand in writing most of the songs which she performed during her set. The material, itself, and her approach to it, were very uneven, and that is the weak link in her show. When she shines, she really sparkles, and you can tell when she's especially comfortable with one of her songs. At other times, however, the songs and her approach to them are ordi-

nary and unmemorable. I get the feeling that she knows that her songs are a mixed bag in terms of quality, which is probably why her demo only has two songs on it, at least one cut short of the usual number. And while she has been critically lauded for those two songs, it's obvious that she knows that they are her standouts, relative to the rest of her material.

Musicianship: Wilkes' band is a skilled jazz/adult contemporary style trio. They kept their playing understated to let Wilkes' vocals take centerstage, but her voice is as uneven as the material. There were times when it was just too much. She's a stage actress/singer, and her loud vibrato was, at times, a bit overwhelming in the small acoustic club; it seemed better suited to a bigger stage. When the song was right for her, though, she really had a surprising amount of depth and different shadings to her voice. In other words, when she was right on, she really nailed it, but at other times she just missed the mark.

Performance: Wilkes looks like a voluptuous platinum-blonde Meryl Streep, and has a bright personality onstage. Her good-natured professionalism was one of the better aspects of her set. She gave a little background as to what inspired her to write certain songs—usually love songs, or love gone wrong songs. She dedicated a song to *Music Connection*, but it felt like pandering. And she showed her cabaret sensibilities with Las Vegas-style entrances and exits, as the band played on.

Summary: Wilkes has a few things going for her, including the fact that she writes her own material, which isn't that common for this genre. Although her song choices were very uneven, her band was fine, and a good support team for her, and her voice was strong, and sometimes excellent. If she could get her level of material closer to that of the highlights of this set, she could very well go places as an artist.

—Amy DeZellar



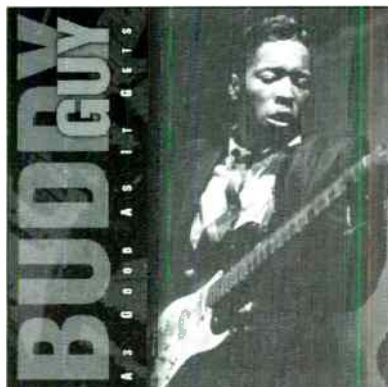
Brooke Wilkes: A cabaret-style diva who writes her own material.

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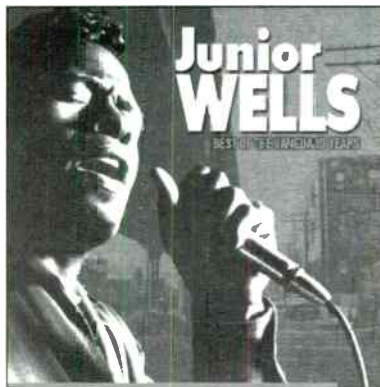
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*Mesa Boogie, dual cablr DC10, 100 watts or 60 watt amp w/ft switch Brand new, \$1,000. Mike 818-765-8440.
*Peavey Bandit 112, 100 watts 1 12", awesome tube tones, \$150 obo 818-989-7236
*Riviera \$120 tube amp, 120 watts w/4x10 cab + chorus \$1,000 obo 310-459-9600
*Yamaha PA spkrs for sale Never used 3 way w/15" woollers. 800w output, \$150/ea, After 6pm, Ray 818-505-6000

3. RECORDING EQUIPMENT

*36 1/2" 8 trk analog recdr Perfct cond, 3 hrs of tape, Will deliver in SoCal area \$650 adl 805-461-4898
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*Snd Craft 600 32x8x16 recdrng mixr Retailrd for \$19,000 sacrif \$5,000 obo John 714-646-3071
*Sony PCM 2600 pro dat Brand new, in box incl documents, wirels remote, SBM, balanced xlr's, aes/ebu, spdf

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*Tascam 388 8 trk recdr mixr, + access new cond incl org box/manual, \$800 Jim 213-851-5062
*Tascam 484 Orig ownr, very little use XLR inputs, fx loops, manual & lots more Xint for demos Still have box \$550 626-795-8340
*Yamaha MT8X 8 trk analog recdr Built in mixr, 1 stereo in, DBX, Clean w/box & manual \$900 obo Lv msg 626-431-1621
*Yamaha RM-804 recdrng mixr, 8x4x2, 1 aux send, 3 band eq, 16 chnl monitrng, Gd cond, \$450 obo Before 10pm, 626-338-9595

4. MUSIC ACCESSORIES

*Alesis DM5 drum module, fat cat bass drum pedal, 5 Pintech Triggers, \$425 818-788-8198.
*Fx pedals, Boss EO, dod flange & pre-amp, \$30/ea or all 3 for \$75 Lloyd 310-470-2309
*Vintage Roland CEI Stereo Chorus Ensemble & vibrato call Don: 818-951-1221
*Panasonic dat SV-3800 w/carpel case, \$750 714-835-5550
*Yamaha SPX90, xint cond, \$250 Yamaha R100, like new, \$100, MidiMan synthMan pro, xint cond, #200 Lv msg on VM 213-386-6485

5. GUITARS

*1991 Gibson LPaul custom, wht w/bk pinstrp, case incl, \$1,250 firm 310-664-0704

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*Fender Strat, 1996 ltd editn, lithndd, like new, never plyd, only 500 made \$1,000 obo James 310-798-5461
*Martin 000-1 Dreadnigt acous gutt solid top & back, beautifl, great tone, lo action, like new \$750 818-888-0588
*Yamaha APX-6 acous/elec Snds gorgeouis, w/light case A deal at \$600. 818-766-4961

6. BASS GUITARS

*Fender Mustang bass, '68 pre-raing stripe, red body, all orig, org ownr, in case for last 25 yrs \$750 firm, no deals pls. Bryan 805-269-0917
*Musicmn Earnie Ball bass, Mint cond w/case 1 yr old, hardly used, \$1,000 obo 310-737-1736

7. MISC. STRINGS

*Chapman stick for sale, xint cond w/stereo cord, instrctn bk & flight case, After 6pm Ray 818-505-6000.

EQUIPMENT

8. KEYBOARDS

*Korg CX3, vintg organ, mint cond, \$900 obo John 714-646-3071
*Korg M1 synth in xint cond w/xra snds & programng bk ins keybrd snds great \$650 obo 818-508-7002
*Korg M1-R module w/8 trk seqncr, orch & drum cards Xint cond, \$450 Before 10pm, 626-338-9595
*Oberheim OBXA synth w/midi \$900 310-457-8721
*Old blk uprite piano 2 broken keys, may nd strings, \$50 obo or trade Doug 213-857-7420
*Sequitr Circuits Prophet T8 synth \$2,199 310-457-6082

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•Wurlitzer elec piano vintg gd cond, must sell \$500 213-465-6828
•Yamaha DX7 w/ulmtm stand, pedals, case, extra roms w/Roland U-220 w/oms \$750 Orig ownr 714-835-5550

10. DRUMS/PERCUSSION

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•Blk Toca conga drums for sale Gd cond, great snd \$275 obo Also have bongos. David 310-854-4998, david@stringbrg.com
•Caribbean oak conga set, 3, for sale Quinto conga, tomla Brand new Cow hides, authentic snd \$740 Jessica 626-578-8134
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•R8M Roland drum module w/3 cards \$300 obo John 714-646-3071
•Roland TD5 trap set, brand new hrdly used. Great for home practicing \$1,000. Manish 213-876-6194

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*3 yrs exp. dedicatd, creaty Intl Korn, Pantera, Machinehd, Chamber, Metalica, Jay 805-498-1183.
*A dedicatd guit/sngwr to join/form diverse melodic blues/late 60s Eng infl rock band Hvy to acous 1 gut pref Intl Page, Gilmour 310-453-8628
*Alt HR guit w voc sks bass & drmr Have songs, talent, rehsl, recding studio. STP, AIC, Zep vein Srs, dedicatd, pro 818-790-6424
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*Blues guit, some voc, sks touring working band Killr tone vintg gear: drug/alcohol free. Concerts, touring & CD exp Rick 310-798-9183
*Brit guit/univ recding artist skng English space rock band into KROQ, Beatles, Radiohd, Oasis, Blur, Verve SRSoses Charlatan UK, SpcMonkys, Spacehog, Beck Floyd 805-581-4997
*Drk guit, great rhythm, espclly odd time, simple & strange leads weird lk, hvy Gibson tone Radiohd, Bowie, Garbage No 80s Gggng/recding only, 818-907-3032
*Exp pro plyr lking for working/near working band Pro only Blues rock & orig music. No drugs or alcohol Cary 310-542-1546
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*Guit avail for pro level complt band 20 yrs exp Intl Altmans, Eagles, Fleetwd, Slide & voes 805-581-4861
*Guit avail to form hvy groove metal 1-gut band w/hvy tone I have exp equip Srs only Nicholas 818-992-5477
*Guit avail Intl MyValentine, Weezer Radiohd, Failure Lv msg 213-957-4804
*Guit lking for musicians to join/form blues/blues rock band Intl Hendrix, Cream, SRVaughn, Alex 818-989-4469
*Guit plyr sks others to join/form Yardbirds type R&R band Other infl Stones, Beatles, early Who psychdc Tom 818-348-1399.
*Guit sks band Intl Heads Torsos, Miles Zappa, Janes Malt 818-342-6078
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*Guit, 28, sks muscians to form/join hrd, hvy band Intl Tool, Deftones, Ministry, No hacks or 80s recrs, Enck 714-491-0610
*Guit, free agent, frehd limg painting, trand in classs, sonic manipulatn of tonal interp, aural & visual hypnosis 818-985-8247.
*Guit, over 25 yrs exp would like to join fossil rock band ala DPurple, Uriah, No all heads pls. 818-382-7944.
*Guit/sngwr lking to join/form band, great gear, great att, drug free, energetic melodic plyr, many intl Will commit to night sit Darrell 310-547-3312
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*Pro drmr avail for F/T working band & studio work 15 yrs exp, free to travel. Prefr jazz, blues, latin, top40. 310-548-5399, clavegroove@artnet.net
*Pro drmr, ex-Berklee, rock, funk, blues, jazz Credits studio & live. Doug pgr 310-556-6152
*Pro drmr, Sessns, live work, signd bands etc 25 yrs exp All styles, easy to work with, dbl bass avail, creatv, monst grooves. Andy 818-348-5548
*Pro percussnt avail Great stage presnc, congas, djembe, timbales, trashcans, bckgrnd vocs Complnt insanity or utterly serene intriangle parts. 310-477-8785.
*Pwrhouse pro drmr w/20 yrs tour/concert exp Dbl kick acous, dbl kick elec set Avail for all sits Pro only. Steve 818-981-0545
*R&B rock/jazz funk fuson nfl Many recrdngs, touring exp drmr avail for recrdng sessns, touring, live gigs Work for artist, producer, band. 818-705-3709
*R&B/funk percussnt Have complit onstage sndng system/outfits & energy, it's funky! Have 24 trk recrdng studio. Gary 818-994-4279.
*dmogm@gmail.com
*Sngwrtr/dmr avail. Tasteful, secure, singng groove plyr w/kint time/feel Working sits. Berklee grad Pro gear & transpo. Michael 213-850-8181.
*Swing, reggae, latin Open mndd & srs people only Bran 310-939-9204
*Talentid & versatl drmr l/kg for srs band w/directn Greg 310-837-8690
*World class pro drmr/percussnt, very exp, l/kg for estab R&B, funk, blues band. Great snd, pockt, equip & vibe Tom 818-763-9103.

18. HORN/WIND PLAYERS AVAIL.
*Chromatic harmnca Maj label credits Do you nd melody? Live & recrdng exp Pro inq only 213-525-7218
*Exp alto/tenor sax plyr skng working blues/early R&R band, Dbl on harmnca, I live in SiliconVly & am avail Bay area wide. Ken 408-793-5286, ktk@well.com
*Harmonic plyr, blues/rock, avail for working/close to gigging band or studio work. I sing, have gd equip, willing to travel. John 310-390-6859.
*Nd horns/strings for your demos? Sampld arranges avail Daniel 213-664-3411
*Rad Pack cover band l/kg for sax plyrs Alto & tenor Lee 818-558-7273
*Sax, harmnca, vocs. Blues, jazz, rock, reggae. Alto, tenor, baritone sax, Joseph 310-235-1196.
*Sax, woodwinds, wind synth plyr avail for studio works, demos All styles, also for horn sectn arrange. Rick 818-845-9318.

20. VOCALISTS AVAILABLE
*#1 Insane vocs l/kg for industri hrdcore hip-hop band, Infl Hankole, Prodigy, Skinny Puppys, Blonide. 213-663-4221
*Ace male voc avail for free sessns, have songs & moves Just releasd CD, skng exposure, poss matrl. Rock, pop, alt. Pros only, Mark 818-996-3074

MULTI-KEYBOARDIST NEEDED
for L.A. Based Recording & Performance Project
Pro Attitude & Versatility a must
Good compensation & Benefits
- Call Jimmy -
1-805-963-2552

GUITARIST WANTED FOR cat trap
Heavy pop female Fronted band with lockout, CD, Gigs & management. Must be under 35, Ambitious, talented, dedicated, responsible & ready to work. Send Bio & Demo to:
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10880 Wilshire Blvd, Suite #1101
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MUSICIANS AVAILABLE

- Award winning singer/songwriter. acoustic, folk-bluesy type stuff. My vocals/songs real, inspired. My eyes/mind open. Honest people pro pros only. Zoe planetmu@juno.com
Big vox avail. Cntry folk rock or drk blues alt. Band recrdng or touring. 818-566-5832
Blk singer/dancer, transexual, sks products deal w/producer for recrd deal. Lana 213-871-8054, x411
Christn singer/musician sks dedicatd Christn musicians, 20-30, for versatl org. Christn rock. Send tape: 520 Beilmore Pl, Nashville TN 37209. 615-356-1410
Dramatic voc sks metal punk alt rock grp to collab with also Intl Aero, Zep, Pistols, Siouxsie Hole, AIC, Deo, Crissy Timara 818-763-0945
Exp fem singer avail for sessns. Lead/bckng voocs Alt rock or pop Demo avail 213-499-0400
Exp fem voc avail for songwrtrs, collab & bands Many gd yrs of exp. training, teach vox. Wide range, many styles. World w/ht songwrtrs. 310-289-4734
Fem alto avail for bckups, lead, recrdng & performnc Rock & blues Zep, Heart, Skynyrd Intl Origs & covers. Lyricist. Jessica 626-578-8134
Fem pop rock singer, very gd stage presnc. lkg for songwrtr to compit pros 213-463-0820
Fem voc avail for studio sessns I can imitate Jackson/Alea & Mariah - own style 626-357-9718
Fem voc/lyricist sks collab w/musicians or estab band w/Buckingham. Gilmour vibe, Ala Fleeiwd, Morcheeba, J0sborne. Srs. pro only 818-754-2430
Fem voc/lyricist, 22, sks collab for org band to live the dream. Intl Fleeiwd-Stevie, Tor, Sarah, raw melodic style. Srs only Elyse 881-329-1600, Voichye@aol.com
Frank is gone but I'm still here. Add swing voc to your smi combo or big band. Have ong standrds. Lvs mgst 213-413-1777
Futuratic pop rock band wntd for goddess queen singer songwrtr/multi media artist wirecrd deal & touring gigs 213-960-2097
Inseano industrl voc lkg for band. Intl Manhole. SknyPuppy Jenna 213-663-4221
Male pop singer avail for demos & other sessn work. Have talent, exp. range Pop, R&B, cntry, foreign langs GIMichael sridalike. Steven 213-876-3703
Ozzy sdnalike lkg for missng 3. 818-894-3885
Pro singer w/exp in performng, recrdng, lyric/songwrting, guits & keys lkg for estab rock band in OC. Robert 714-937-5424
Pwrtful dynamic pro voc sks great musicians for work & play into R&B, blues rock, pop, jazz. Vos 818-766-8014.
R&B/pop male voc. Totally unique snd & lk sks fully ensemble for traxs & gigs. Michael, Marvin, Luther, Otis & Withers. 818-789-4655, soulriter@aol.com
Singer, blk. Glendale Intl Petty, Wallfirs, PJam Lkg for band to join. 818-247-9221

MUSICIANS AVAILABLE

- Singer, pro exp. great vox, image, gutsy perform, gut, quick learn, easy to work with, sks complt band w/gits & or recrdng only. 818-907-3032
Singer/lyricist sks band or musicians to form. Hvy psychdcl, kieve, Doors, 213-813-1487
Singer/songwrtr iso hrdcore band w/kuickx snd. No grandpa's, 25 & under only Anti-image & estabshmnt Pwrgroove & hrdcore minions call Bryan 714-635-0285, 562-602-3700
Singer/songwrtr iso kickass rock band, 25 & under. Have great songs & vox into hrdcore-Metallica, Pantera, Skids, Shotgun Messiah. Bryan 714-635-0285, 562-602-3700
Singer/songwrtr, acoustic/elec guit. exp. talent, voocs. Mark 818-783-0373
Soullfl, pro, precise, versatl fem voc avail for srs sits Leads, complex harmnys, orgs, covers. Karen 818-848-4438
Srs lead singer lkg for srs band. All types music. Pierre 818-901-8552
Voc & bass plyr avail for band sit. Jim 818-985-9971
Voc avail for aggressv metal band. Career m/ndd only, no drugs. Machinehd, Testamnt, Slayer, SkinLab. Kevin 310-454-5900
Voc/lyricist & bass plyr lkg for joni/form band. Pwr voc, moody, bluesy creav lyrics. Solid dynamic bass plyr. Bowie, Zep, Sndgardn. Pckg deal 818-761-7609
Voc/perfrmr avail Intl Bauhaus, CatnWheel, Patton, Dandies, Cure, NCave, JDavis, Perry Anmatd, passions, lks, exp etc. 310-936-3371
Voc/wrtr w/wide range, pwr, orgnity & exp for gigs, sessns, collab Sinatra to Bowie. Call for demo. Bob 626-914-5853
Wht TTurner, rock blues soullfl singer, lkg for bckup band for gigging. Pro only 818-905-4545

21. VOCALISTS WANTED

- #1 world class voc/lyricist m/w/vox, image & exp. Wntd by guit/songwrtr w/studio, songs, live Intl Perry. Patn, Roth Top pros only. Barak 213-650-0974
#3 chord, 30 something rhythm guit sks singer to form band Ramones' energy, Abba's hooks, SncYth's noise, SocialD's steadins, Beatles' eclectcsm. Sayne 626-794-8143
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A1 pwrfl, emotnl male for melodic diverse blues/lale 60s Eng infl rock band. Hvy to acous. Gd w/melody & range Intl Zep, Floyd, 310-453-8628
Aero type band nds singer for tour of Japan 213-856-4708
Alt pop band sks yng fem singer w/lks, att & style Intl Elastica, Veruca, Siouxsie Siou. Great songs, atty, recrd Intl 818-786-0776
Amazing frntman ndd for signd alt rock w/hrd funk edge band. Intl Plant, Janes, PFunk, B/Marley No one over 30 213-874-4138
Attrctv fem, must have strong bckgrnd voocs, acous gut capabllty, drug free. Style alt pop. For showcsng & label Intl. Lisa 818-762-4895
Band w/frs mgmt skng fem voc for upcomng performncs Srs & pros only. John 310-204-3143
Bckup voc wntd for progressv pop band. Ndd immed for upcomng shows. 310-737-1736
Dynamic, modern band sks singer. Intelligent, cool vox & charisma req. Guit optnl. Radiohd, 3Eye, Matchbx, U2. Mark 818-905-5310
Eddie Vedder voc wntd for PJam tribute band. No drugs, no alt. 818-506-1470
Estab hvy act sks to add lead voc. Must be pwrfl, melodic w/intense presnc. Pros only. Dave 310-828-5232, http://members.aol.com/seekingvox
Fem bckup singer/dancer/perfmnc artist wntd for upcomng world class rock band. No nudity req. Alisa 818-765-8882

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MUSICIANS WANTED

- Fem bckup voc ndd for org estab alt pop band. Keybrds/guits a+ Have mgmt, sponsors, label offers. 714-227-4700
Fem singer wntd for cover dance band P/T work, wkends. Must be able to sing 4 sets. Paid gigs 818-609-0183
Fem singer/songwrtr/guit plyr wntd. Must be open mndd & truly a voc. Send demo. KC, 1815 W LaPalma, Anaheim, CA 92801. lavarnica@aol.com
Fem voc wntd for alt band w/CD. Indus like our songs but not singer. Must relocate to SBarbara. 805-898-5764
Fem voc wntd to join 90s rock band w/70s infl. Recrdng & performng exp pref. Dave 818-829-8551
Fem voc wntd to top pwrfl bckup harmnys. Gigs ready. All org ala Lvng Colour. Pretenders, Srs. Open mndd. Chris 818-360-6158
Fem voc wntd Intl Janes, Floyd, BloodyVal, Cure, Zep, Slowdive, Curve, Hendrix etc. Pgr 818-490-2937
Fem voc/lyncist w/maj connex wntd by songwrtr/keybrdst. Must have deal in works. 818-342-3100
Fem voc/lyncist/composr wntd by keybrdst/composr for writing, live, recrdng. Sade, Lennox, KWAZ, modern Mark 213-937-8911

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BLUES - ROCK BAND NEEDS MALE VOCALIST. If you have that Soulful, Smoky voice (Johnny Lang, Greg Allman, SRV), Stage Presence and look good - we are looking for you! Paid Gigs and CD Recording. Send Package to: 1102 Aviation Blvd.#12 Hermosa Beach, CA 90254

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MUSICIANS WANTED

*Fem. yng. pop rock singr wntd. Have music mgr. pending may recrd deal Britt 310-378-4417
*Fem/male guit/voc wntd to collab w/ form. alt band/grp Philp 818-980-2452
*Guit & keybrds sks creatv articulatd sensitv to a fault singr/lyricist. under 30. i.e JBuckley. IMCullough. RASHcroft etc Male/fem 310-281-6936

MUSICIANS WANTED

*Inspired voc ndd for ass kicking, hi energy stadium qual-ity band 70s ACDC. 70s Aero meets Nashvl Pssy Kix Stephen 213-782-0398, Brian 213-933-8443
*Lead voc/keybrdst ndd by CS&N tribute band now form- ing in LA Must be prolnt wharmins. Scott 818-628-2581.
*Lkng for fem voc & singwr. 19-23. for grp Infl TLC. SWV. Have studio. play keybrds. recrd credits Reno 310-284-3598
*Lyricist, DWarren. Blace. RKelly Commercl/hdrcore rap or signd artist to recrd hits. Write UCI, Toney D Davis. 300807. PO Box 221. Raiford, FL 32083
*MADAREUS sks voc Sing like Dickson or Dio Recrdng CD in June 213-467-6876
*Male voc Adams, Springsn, Cougar. Lewis styles w/gd stage presnc Jim 310-289-9671.
*Male/fem voc wntd by guit & bass Race not import. just talent Orig matrl i.e Pantera. Hendrix. 90s metal. HR 213-954-1719
*Marriott, Tyler, Robinsn ndd Signd band, Hilywd rehrls. Send pkgs to Mary Swanson. POBox 2453. Seal Bch. CA 90740-1453.

MUSICIANS WANTED

*Nd gd fem & male voc to recrd demos of cntry songs Songs are top quality. you be too Publishr int P23467@webtv.net
*Open mindd band wrts voc to create cool music Cool & soull. aggress & funky Danny 213-655-3389
*Reggae-dancehall vocs wntd All other vocs nd not call Oppor for reggae artists in nd of real ja-style trax. reg- gae dancehall. to lay voc 310-326-6204
*Singr/guit plyr wntd, male/fem, by bass plyr/sngwrtr for signd indie band. Snd ala Folk Implosn. Modest Mouse. Fimt 310-898-7558
*Singr/sngwrtr/guit sks same for collab & perfrmncs in LA area Infl Fleetwld, CCrows, S/Colvin 818-377-9914
*Singr/voc wntd for orig britpop style band Talent & lks a must. Roy 818-467-1400
*Sngwrtr sks xint sings for pop. R&B, A/C songs. 213- 851-2217. alsongs@ps.net
*Soullf male frtnman ndd for pro sit Strong tight psychd funk band w studio & tunes. 310-737-0062
*Tyler, Johanson ndd Band has indie deal. lckout in Reseda. 626-856-1506
*Voc ndd for HM band w/alt edge Must have pro att. transpo Dave 818-757-7483
*Voc ndd for storytelr w/a k.a att Infl Hagar. Tonic. Adams. Jovg/covers. have gigs coming up 818-363-7084.
*Voc wntd for musicly open mindd band Roots rock. improv jam band. Infl CS&N. Dead Grp 213-851-5585
*Voc wntd for Wasp tribute band Must snd lke. play guit Chris 805-251-8786

MUSICIANS WANTED

*Will pay male voc w/comedic abil & xtremly versatl voc abil to perform writn matrl on recrdng prj. Lngterm work poss Nicki 818-772-4740
*Working cover band mmed nds strong fem lead to sing cur blk music. Infl 92.3 The Beat Valerie 818-752-0789
*Yng blond diva glamrock to front hot top 40/org band Infl Blondie. Lauper. Benetar. Madonna Jewel Pyng gigs & videos Ernie/Cory 805-964-3035

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22. GUITARISTS WANTED *17-25 yr old guts wntd for roots reggae, ska, rockabilly band in LA Infl Fishbone, BadBrains, Sublime Eric 310-838-5656 *ACES HIGH sks lead guit to compit Iron Maiden tribute Must be fan, know the matrl & get along w/2nd guit Ted 818-980-6969 *Acous guit only Not elec. Form bluesy classc R&R band w/lead singng bass Gd equip. exp. lks No slacks schmucks or amateurs 213-526-2979 *Anyone int'd in putting together the kilr Floyd tribute band? Pls call me I'll handle N/Mason's prt Marty 818-392-6832 *Are there any gd guts who don't have to be paid that want to be in a prj that's going to make it? 213-461-1235 *Band formng. Blondie, Cars, Ben5, Costello. Strong songs nd great guit to set whole mood Hillywd/Silverik 213-483-7443 *Band formng. Singr/sngwrtr/strummer whose demo CD features platinum plyrs. partnr'd w/lead guit Skng bass drums. add'l guit. Beatles, Stones Byrn 818-994-5383 *Bass & voc/lyricist formng band sks exp creatv guit plyr, acous/elec. for collab Rhythmic, moody Page, Cantrell Navarro, KRichards Own transpo 818-761-7609 *Cathartic, xtremly passonl, fully self expressd artist sks gut whose likewis Hrd, melodic, goth, Celtic, funk, dance groove, poetc, authenticy human, soull music Antonio 818-779-1422 *Estab melodic metal band sks lead guit Infl DTheatre Priest, O'Ryche Must have transpo pro gear pay xpens Srs only Frank 805-250-1838, push@ams.com *Estab prj w/horns nds commtd guit plyr We are swingin, groovin, rockin popin w/big fat beats Very rhythm orientd matrl. No shreds 818-763-7187 *Exp singr/sngwrtr multi-instrum. skng guit, bass dmr Brian 213-212-7661 *Fem guit wntd for all girl cover band to China, gd pay Lisa 818-509-8505 *Fem/male guit/voc wntd to collab/form pop. alt band/grp Philp 818-980-2452 *Funky fem guit wntd w/lean vntg snd for srs recrd deal Modern rock Nd chops, gear ythful image into Aretha, Doors, Apple 213-993-6022

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MUSICIANS WANTED

Guit or bass plyr wntd for estab fem frontd band. Infl Beatles to Kiss male/fem 213-436-0126. Guit plyr wntd for alt/pop band, great songs. w/mgr, gigs, poss recrd deal. Alex 113-460-6614. Guit wntd by bass & drmr in SInBay area. Able to create outerspc, moody, melody. Infl JGreenwd, JMarr. Love 310-766-8223. Guit wntd by gnt/sngwrtr to start srs band intense music Peppers mee, Pumpkins? Jonathan 310-441-9370. Guit wntd by sng/sngwrtr w/pro CD for gigs. Also skng rhythm sectn Xint radc-ready songs Infl Beatles, Bowie, Young, Hendrx Bob 626-914-5853. Guit wntd lead/side/vocs a+ To collab w/voc/sngwrtr Lnda 818-762-1825. Guit wntd lking late 20s/early 30s plyr into modern music. Some Infl Luna eels, Jawhawks, Pulp ect. Jay310-289-4057. Guit wntd to complt hrd & soullf orig pro for album & showncng Audin row Samson 909-931-1928. Guit wntd. Rhythm/lead. Must be creatv. Infl Chans, Alanis, Live, Hole, Jopl n Gns 310-399-7449. Guit, Doors to Jans ncl. Wntd by male sng/sngwrtr to begin band Must be 18-28 & very indv creatv Renzo 213-663-6539. Guit/lead sng/wrntd, male/fem, by bass plyr/sngwrtr for signd indie band. Snd ala Folk Implosn, Modest Mouse, Flnt. 310-992-7539. Guit/sngwrtr/wntd, lead/rhythm, for exp org band w/fem singsr Lite modern rck/pop Gd harmnys, learn plyr, LngBch 562-985-0139. Guit/voc into 80s HM sks lead gut into same I have orig matrl Will relocate Infl old Metallica, old Megadeth, Peter 602-929-3570. Hrd hitting org rock proj skng same in a lead gut! DiambnBar based, w/cwr own recrdng studio John 909-612-0949. KWShepherd, Perry nrd for band w/financing, atty, label n! Band ages 23-30 LA rehrls 626-338-3106. Lead gut for RANDOM, Radiohd, Nirvana, Beatles Atmosph-ix, lastle-when to hang back, & bkng vox. We've great hrd pop songs & p/wrfl atty Michael 213-463-1193. Lead gut nrd for pop/rock band in Westlake Vlg area. Must have gear, transp & gd attl 21-29. Scott 805-446-1162 scott@zoegarden.com. Lking for gut w/f&B, rck chops for progresv pop artist wlabel int 714-337-3248. Male sng/sngwrtr/keybrdst lking for lead gut to collab & gig Infl Defranco, Applr, McLachlan, Indigos Mike 213-461-6450. MERSEY BEAT, Beatles Inbute band, nds gut/voc to play Lennon Have upcoming shows in LA, James 310-839-6702. Non-giggng jam sessn band plyng 70s type rock, ACDC Petty type stuff, wnts rhythm gut/sngwr. We're mid 20s, drmr, gut, just havin fun Jeff 310-446-1784. Offbeat pop band w/label deal sks xtremly versatl gut Harmnys a+ Blonde, Flxes, Cornshp, Beck, VeilvetU, Donovan, Brasit66, SomeYth, 213-833-0744. Orig male voc w/great songs sks gut for melodic mainstrm 90s pop rock snd Must have writng abl, dedicatn, gd equip 310-839-9726. Orig pop rock band formng n NoHo. Have some songs, nd lead gut. Srs, goal orientd, drug free. Cynthia 818-753-5965. Orig pop sngwr nds gut plyr: srs only, have producer 213-467-5901. Pop band, ala Beatie: CTrick, w/great songs lyrics & harmnys lking for lead gut w/chops & flair. Have gigs & label int! Henry 818-354-7810

MUSICIANS WANTED

POP CULTURE lking for gut, new wave electrca dosed w/Erasure-esque twist of hip-hop lime CD demo just fnsh'd 818-956-5182, sabo@loop.com. Pop rock band sks gut/sngwrtr Jon bano, collab w/fem lead voc/rckst! Ages 30s to 40s. Infl MissngPersn, GoGos, Lauper Donna 310-379-9654. Pro gut wntd. Melodic mainstrm rock grp sks 2nd gut Must have pro gear, transpo, image, bkng vocs Commit a must 213-467-1712. Pro gut wntd, Melodic, progresv rock Heart meets DTheatre. Must be creatv, versatl, dedicatd Gigs pendng. Pro gear, diverse, standrd for success Andy 818-348-5548. Rhythm gut for working org/cover funk rock band. Steve 818-761-5491. Sngnd band sks exp Brit gut ala Ronson, Richards, Cossoff Infl Bowie, Tflex, Iggy 213-469-3459. Snglr rebuildng band from bottom up Infl Faces, London Qureboys Nd rhythm/lead plyr. If you don't get it don't bothr Lv msg 818-980-4641. Snglr/gut & drmr sk lead gut, 14-18, to start rock band, write orig matrl, Styles PJam, Foes, Zep. Chris 818-980-5360. Snglr/sngwrtr/gut sks same for collab & perfrmces in LA area Infl Fleetwd, CCrows, S/Colvin 818-377-9914. Straddln, Thundrs nrd. Band has indie ceal lkgout in Reseda 626-856-1506. Superstar gut nrd for band Gut nds strong sngwrng & motivatn Into Blur, Beatles, Radiohd, RedKross, Space 213-933-7926. Thundrs, StrayCats type act nds gut Top 30 disc in Japan Hilywd based, send tape Skip Sterling, Box 935, Bellflwr CA 90707-0935

23. BASSISTS WANTED

f funky rocking bass plyr wntd for gigging all orig pop rock band w/CD & label contax. Infl DMatthews, Seal, U2, Gabriel Derek 213-389-6619. superstar bass plyr nrd for singable aggresv R&R Connex, image, youth Gear, CD, incredbl songs, vocs STP, Beatles, Foes, new snd Alan 818-343-8181. p-cg orig loik/jazz/rock band nds skll'd bass, for showess & recrdng Fretis/uprite a+, Gabriel 818-776-1930. 3chord, 30 smthng rhythm gut sks bass to form band Ramones' energy, Abba's hooks, SncYth's noise, SocalID's steadins, Beatles' eclecticms Sayne 626-794-8143. 911 lking for funky grooving pwr. Equip att, talent a must For live/studio perfrmnc, vocs/wrntng a+ 818-708-2379. A snglr/sngwrtr/gut skng bass Existing matrl & demo Sem-drk, yet up w/thck snd. Jaysn 310-575-3735.

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AAA #1 bass nrd for hvy pop/punk band w/mgmt & new CD Must sing harmny & avail for touring Scott 818-601-1148. AA bass plyr nrd! immed for metal proj Infl Slayer, Metallica, Meshuggah. Must be pro. 818-766-2271, 818-503-9244. Aero type band nds bass plyr for tour of Japan 213-856-4708. Alt HR gut w/voc sks bass & drmr Have songs, talent, rehrl, recrdng luda! STP, AIC, Zep vein Srs, dedicatd pro. 818-790-6424. Are there any gd bass who don't have to be paid that want to be n a proj that's going to make it? 213-461-1235. Band formng, Sng/sngwrtr: drummer whose demo CD features platinum plyrs, partnc w/ad gut. Sngk bass, drums, add'l gut: Beatles, Stones, Bryn 818-994-5383. Bass nrd for 2-gut driven HR band. Infl AIC, VH, STP, Sabbath. Srs only Nv. drugs. Brett 818-780-5150. Bass nrd for new band w/punk-y jazz rdgy snd Deep

MUSICIANS WANTED

grooves, lines, pick/fingers, have rehrl/recrdng facility, CD. You nd ears, heart, chops, reliability Neal 213-444-0554, waynwl@pacbell.net. Bass nrd to fill the pocket, play many styles, deep tight groove Nd cool, open mndd people Infl JBrown, Dead, Gary 213-851-5585. Bass nrd, quick studies who work well w/drms Zep, Bosoz U2, ec Jim 310-289-9671

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•Bass ndd. We're into Deftones, Jawbox, Ockсанд, Helmet. Jason 310-234-7826.
•Bass plyr, dedicatd, dependbl, willing to commit, 20-26, transpo, imp/ckit, groove, srs, asap Jngy 800-618-0151.
•Bass plyr ndd for band w/lem song. Pop ballads, R&B, A/C. Must love to play more than the \$\$. 310-238-0359.
•Bass plyr ndd for lem frontd att proj w/label, mgmt int. Infi McLachlan, Sheryl, Beatles. 818-318-2817.
•Bass plyr ndd for HR trio. Upcoming gigs, recrdng, Infi Zep, Cult, Nirvana. Trck Ashton 213-465-8223.
•Bass plyr ndd for R&R band. DMcKagen, DTragunna, PParndon, TPeterson type. Lv msg 213-467-4831.
•Bass plyr ndd for roots rock band. Band has demo & ready to gg. 310-546-6360.
•Bass plyr ndd to complt MOLOTOV GRASSHOPPER, exp band w/gigantic future. Call for details. Ben 818-703-0068.
•Bass plyr w/bkng vocs wntd for pwrpop band w/label int. Infi Beatles, Costello, FountinsWayne. Manish 213-876-6194.
•Bass plyr wntd by dbl kick drmr for proj, band forming. 80s inf. Metal, gothc, speed Krokus to MacAlpine. 818-315-6540.
•Bass plyr ndd to complt MOLOTOV GRASSHOPPER, exp band w/gigantic future. Call for details. Ben 818-703-0068.
•Bass plyr wntd for orig band, strong melodies & dynam-

MUSICIANS WANTED

cs, bkng vox, Beatles, Weller, NYoung. Creativly demandd. Greg 310-478-1843.
•Bass plyr wntd for ong pop rock band forming in NoHo. Srs musics, no drugs. Cynthia 818-753-5965.
•Bass plyr wntd for pop band ala Superdrag, RedCross, Manic/Preechers, Verve. Bckups & image a must. 818-265-0970.
•Bass plyr wntd to complt hrcore pop band. 310-277-1764.
•Bass plyr/factor ndd for ong rock musicl plyr. Must be srs, dedicatd, ready to rock. Peter 213-882-6890.
•Bass w/strong harmny voc & walking bass lines ndd for hvy pop/punk band w/mgmt, new CD. Have hit matrl, great vocs, strong presnc. 818-601-1148.
•Bass wntd by dbl kick drmr for proj/band forming. 80s inf. Rock, metal, gothc, glam. 818-315-6540.
•Bass wntd by guit/sngwrtr to start srs band. Intense music, slash slp pop a+ Peppers meet Pumpkins? Jonathan 310-441-9370.
•Bass wntd for all/pop band Melodic & basic. Radiohd, Floyd, Cranbrys, Pumpkins, Beatles. Early 20s. Vocs, writng, creatlv is gd. Kevin 818-771-1179.
•Bass wntd for developng proj. Must be yng, very techncl, have pr gear. Infi 311, BadRains, Police, StrungOut. Shawn 626-403-7412.
•Bass wntd for exp ong band w/lem srgs, gd harmny. Lite modern rock/pop. Vocs a+, srs team plyr. LngBch. 562-985-0138.
•Bass wntd for hrdcore metal thrash band. No begins pls. Sal 213-551-4472.
•Bass wntd for hvy punk/pop, stomping grooves, fat bass, all rock band. Into Grohl, cool, Copeland styles. Infi BadReign, Ofsprng, Sublime. Pgr 818-877-1045.
•Bass wntd for hvy intral sonic psychd xpemntl band. Watt, Primus, James, Crimson, Phish, Fugazi, BFrnzell, Nklein, Hendrx, Zorn, Motorhd, Miles 818-782-7746.
•Bass wntd for ong proj, Infi Prmal Scream, Meters, Dino Jr. 818-766-6687.
•Bass wntd for ong roots rock type band ala Allmans, Eagles, Dooobies. Must be exp. 805-581-4861.
•Bass wntd to complt ong cntry blues R&B band w/prodctn deal. Mature, togethr 213-969-3511.
•Bass wntd to complt PJam tribute band. No drugs, no att. 818-506-1470.
•Bass wntd w/melodic, soulful lines for ong rock band w/srs label int. Lloyd 310-470-2309.

MUSICIANS WANTED

•Bass wntd, male/fem, Infi James, Floyd, Cure, Hendrx, Slowdive, Curve, Blood/Yal, Zep, Cream etc. Pgr 818-490-2937.
•Bass wntd. Estab grp, jazz, rock, latin & blues. Call for more info. 213-874-7771.
•Bass/gult wntd for reggae, surfy ska, hrdcore band. 17-25 Infi Sublime, Steelpulse meetes infects grooves & BadBrains. Eric 310-838-5656.
•Brilliant bass ndd for band. Must be creatv & versatl. Into Verve, Cardigans, Beatles, Radiohd, Supergrass. 213-933-7926.
•Cathartic, xtremly passioent, fully self express artist sks bass whose likewise. Hrd, melodic, goth, Celtic, funk, dance groove, poetic, authentically human, soullful music. Antonio 818-778-1422.
•Do yourself a favor! Band w/inshd recrd lking for hvy bass plyr. Infi Radiohd to Zep 626-798-9695.
•Estab band w/ggs, demos, int, fem singr. Melodic to hvy, 90s rock, 60s. Srs, commitd, pr, no drugs. 310-316-1359.
•Exp snglr/sngwrtr, multi-instrum, skng gut, bass, drmr. Brian 213-212-7661.
•Fem bass plyr wntd, 18-35, for nat'l/int'l all-fem HR band. Matk 213-654-5431. Pwacker@aol.com
•Fem bass wntd for all grl cover band to China, gd pay. Lisa 818-509-8505.
•Glgngng Boston tribute band sks bass w/bkng vocs & great chops. Pros only. Paid gigs, lo maintenance. Dave 818-700-8623.
•Gult or bass plyr wntd for estab fem frontd band. Infi Beatles to Kiss male/fem. 213-436-0126.
•Gult, 28, sks bass to form ong hrd, hvy band. Infi Tool, Ministry, CChamb. No hacks or 80s rejects. Eric 714-491-0610.
•Gult/sngwrtr w/studio access & same mgmt at Yoakam, nds uprite bass plyr for cntry, swing, rockly band. Yng guys wntd. Jack 213-650-2779.
•Gult/sngwrtr duo lking for drmr & bass plyr. Infi pop rock. Adrian 818-907-7960.
•Gult/voc into 80s HM sks bass into same. I have ong matrl. Will relocate. Infi Old Metallica, old Megadeth. Peter 602-829-2576.
•Indie signd band w/CD, award winng website, tour van, lots of ggs. Must be reliable, team plyr, travel. 213-666-2115.
•Iron Maiden tribute sks bass to be complt. Must be fan & know live matrl. ACES HIGH 818-980-6969.
•Jazz pianist new to SMonica, lking to jam w/local bass. Must have transpo or no. Ecan 310-396-2820.
•Lking for bass plyr not afraid to be simple, hypnotc, deep, beautiful. Doing unique & cool org stuf, very srs. Casey 213-969-0415.
•Lowdest 2-pc in Hilywd sks killr bass plyr to complt line-up. Backup vocs a+. Gigs pendng. 213-465-8223.
•Modern psychd 60s, 70s band nds bass plyr w/bkng vocs, under 30, immed. JP.Jones, NReddings, Jamerson. For modernz Beatles, Zep, Cream. 213-960-2010.
•Ndd, jazz bass for wky sessn in Venice Play bebop, elec/uprite bass workable, amp on premises. Jack 310-823-3055.
•Open mindd band wnts bass to creat cool music. Groove orientd. Danny 213-665-3389.
•Orig proj w/80s rock/metal inits sks bass. Must have transpo, gear & love to travel. Lv msg 213-530-6257.
•PLATO'S LUNCHBOX nds team plyr for recrdng, touring, limo bound for nowhere. We have new CD, recrdng/rehrl studio. No pr abtl wiposity att. Mark 818-893-0905.

MUSICIANS WANTED

•Pwr slappng groove monstr to complt rock band w/lem voc, Talent & writing a must. For studio & live performc. 213-728-7988.
•Sensatnl hvy jazz indie rock proj sks exp & enthuss bass & drmr. Arthur 213-462-5534.
•Signd band sks Brit bass Infi Bowie, TRex. Iggy 213-469-3459.
•Srs about havng fun. Bass wntd for ong band. Songs melodic, energetic, jangly, have demo, brite to drk. Infi REM, Oasis, Blossoms, Ruben 818-789-5219.
•THE KNEED sks charisimc, hi energy bass plyr to complt ultimate R&R band! Infi Pistols to Aero. Srs inq only! 213-463-1417.
•ULTRA, alterno-pop band, skng solid bass plyr to complt lineup. Strong KROQ-ready matrl. All pro, under 30. Have mgmt & lots of potentl. Marc 818-766-9329.
•Urgent! Bass plyr ndd for alt band w/maj label int. Nirvana meets Spacchog meets Blur 310-208-3772.
•We nd 1 bad, mothr scratchr to play bass for us. Our inf: Infi U2, Cure, Peppers etc. Only srs ndd apply. 818-766-7303.
•Wntd funk/progress bass. Fretts, equip a+. Ndd for artist w/label int. Aaron 714-337-3298.
•You: funky bass into ong jams. Us acous/elec tro lking for someone solid. Infi NYoung, Beatles, Widespr, MthrHips. Miguel 310-503-1185, modcste@sprynet.com

24. STRING PLAYERS WANTED

•Cellist wntd. Alt rock band lking for creatv cellist. Gina 310-399-7449.

25. KEYBOARDISTS WANTED

•17-25 yr old organ plyr wntd for roots reggae, ska, rock bly band in LA. Infi Fishbone, BadBrains, Sublime. Eric 310-838-5656.
•A Floyd fanatlc keybrdst is ndd for tribute band of all time. Barry 818-932-6832.
•A snglr/sngwrtr/gult skng keybrct/sample & seq exp. Existing matrl & demo Semi-drk, yet up w/htch snd. Jayson 310-575-3735.
•A1 old school, keybrdst w/unique snd ndd for demos & ggs. I have light trax. If you feel the funk, call. 818-789-4555, soultrax@aol.com
•Estab LA band w/ndie deal. Nd band memr not hired gun. Piano, funky organ, synth, sampling skills/gear req. Tiphop/rock style. Jeff 213-388-7705.
•Exp composiitl keybrdst wntd to assist band w/writing melodic HR tunes to be recrd this summer. Wide equip arry. Supreme dedicatd. Doc 818-980-6885.
•Exp keybrdst ndd for Satnna type instrum/voc rock band. Great plyrs involvd. Kevin after 6pm, 818-348-7660.
•Faces, London Ourebroys style piano plyr wntd to start band. 818-980-4641.
•Image mindd keybrdst plyr w/strong bkgrnd vocs ndd for all pop solo artist. Showngng & labe. int. Lisa 818-782-4895.
•Keybrdst plyr wntd for blues, R&B cover band. Paid rehrls. Singng a+. Scott 213-674-2610.
•Keybrdst plyr wntd for improj jam band. All styles, Dead, Phish. Gary 213-581-5585.
•Keybrdst plyr/programr w/cuting edge snd & style wntd by improvly ong pwr groove band. 310-299-3294.
•Keybrdst, DJ, samplr wntd by estab hrdcore, hiphop, indstl proj. We have studio in LngBch Infi Kroc, Prodyg. Keok 714-838-7415, 213-464-5125.
•Keybrdst/piano ndd immed for gignng, soon-recrdng, all lounge act. Infi N.Cave, PJHarvey, Tindrstrx, TJones, Elvis, Sammy Davis, 818-984-9325.
•Keybrdst ndd for new band w/punk-jazz edgy snd. Samplr, analog synth, organ snds have rehrl/recrdng facility. CD. You nd ears, heart, chops, reliability. Neal 213-644-0554.
•Keybrdst wntd for UFO, MSG tribute band. Pros only. Bkgrnd vocs a+. 310-359-6336.
•Keybrdst wntd for working classic rock cover band. 70s, 80s HR. Dbl on gut a+. Lking for permanent membr. no mercenrys. Jeff 310-316-9564.
•Keybrdst wntd to rehrlse & perfrm w/R&B, alt R&B, R&B pop lem trio. Van 562-428-0774.

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MUSICIANS WANTED

- Keybrds/orgn plyr w/bckng voics wntd for pwrpop band w/label int. Infi Beatles, Costello, FountainsWayne, Manish 213-876-6194
•Keybrds/rhythm guit plyr wntd for all org band snt. Linda 818-762-1825
•Keys w/miniml gut playing abt for estab band. Must have gd chord knowldg & transpo. Willing to commit. 20-26. Joey 800-618-0151
•Lking for keybrdst whose forming band. Industri w/infl of War, NIN, SkinnyPuppy Fealls, willing to dress up on stage, do wild things. 213-874-7723
•Open mindd band wnts keybrdst to create cool music. Get off on your keys. Danny 213-655-3389
•PLATO'S LUNCHBOX nds team plyr for recrdng, touring, limo bound for nowhere. We have new CD, recrdng/rehrl studio. Nd pro abil w/posity att. Mark 818-893-0905
•Pop rock band sks keybrdst/sngwrtr. Join band, collab w/lem lead voc/lyncst. Ages 30s to 40s. Infi MissingPersn, GoGo's, Lauper, Donna 310-379-9654
•Pro pianist, gut & bass wntd for F/T working proj. Site readr, free to travel. Contemp snd, jazz, blues, salsa, Braziln, top40 mfl, 310-548-5399, clavegroove@artnet.net
•Rat Pack cover band lking for keybrdst/piano plyr. Lee 818-585-7273
•Super cool keybrdst nnd for org band w/amazing songs. Into Blondie, Suede, Pulp, Supergrass, Duran 213-933-7926
•Synth artist lking for synth artist into trance ambient techno w/voics. No drugs, must have equip, dedicatn. Matt 310-474-4110
•Wntd, keybrdst, plyng progressv pop & funk styles for artist w/label int. Must have own equip & understand sng/sampirs. Aaron 714-337-3298
•Your piano/B3 style, like RChaires, DJohn, SSmith, JMcDuff. Alistar P&B. Blues band wntd for big goals. Paid gigs! Passion for performng. Larry 818-881-9888

26. DRUMMERS/PERCS. WANTED

- All HR gut w/voic sks bass & drmm. Have songs, talent, rehrl, recrdng studio. STP, AIC, Zep vein. Srs, dedicatd. Pro 818-780-6424
•Guit, 28, sks drmm to form org hrd, hvy band. Infi Tool, Ministry, CChamber. No hacks or 80s rejects. Erick 714-491-0610
•1 funky versatl rockng percussnt wntdfor gggng all org pop rock band w/CD. No drmm. Infi DMathews, Seal, U2, Gebrel. Derek 213-389-6619
•3 chord, 30 something rhythm gut sks drmm to form band. Ramones' energy, Abba's hooks, SncYth's noise, SocialD's steadians, Beatles' eclecticism. Sayne 626-794-8143
•7-pc funk rock R&B band sks drmm w/hoops & groove. Like MichaelB, Mixtr of GCStation, Prince, RPalmer, OhoPlys. Robbie 818-769-4727
•A #1 drmm nnd for hvy hrdcore all band. Rage, Peppers, Helmet. Top name producrr/mgmt. Must learn existng matrl exactly. Lvg/studio. Pros. 818-382-7931
•A sngng/sngwrtr/gut skng drmm. Existing matrl & demo. Semi-drk, yet up w/htck snd. Jayson 310-575-3735
•A&M deal. alt. Pumpkins, STP. Rehrls, ggs, pros only. Paul 213-655-4346
•AAA #1 drmm nnd to complt 3-pc band. Blues, rock, funk. Must be able to travel, no prior commit. 522-432-0591
•Amazing groove & meter. Infi PJam, Bonham. No flakes, addicts, ages 21-31. We have mgmt, connex. Send tape. 714-222-4252
•Band formng. Sngng/sngwrtr/strummr whose demo CD features platinum plyrs, partnd w/lead guit. Skng bass, drums, addtl guit. Beatles, Stones. Byrn 818-994-5383
•Band nds drmm. Modern rock format. Soul, melody, hooks, groove, some acous. Bckng voics helpful. team plyr. We have rehrls/PA. Marc 310-398-9283
•Cathartic, xtremly passioat, fully self expressd artist sks drmm whose likewise. Hrd, melodic, goth, Celtic, funk, dance groove, poetic, authentically human, soufl music. Antonio 818-779-1422
•Dbl bass drmm wntd for estab HR metal band. Gigs pendng. 213-467-6876
•Dedicatd, creatv & snds like Pantera, Machinehd, Sepultura, CChamber, Korn, Slayer Jay 805-498-1183
•Deep pocket drmm for band w/rep & great songs. Radiohd, Toolzies, Beatties. Yrs are on time & commid to success, bckng vox ». Michael 213-463-1193
•Drmm nnd for new band w/punk-jazz edgy snd. Up-

MUSICIANS WANTED

- tempo, electrnc trigrs, backbeats, have rehrl/recrdng facility. CD. You nd ears, heert, chops, reliability. Neaz 213-644-0554, wayneal@pacbell.net
•Drmm nnd for progressv pop/triphop band w/lead or blues bckngnd. Ndd immed for upcoming shows. 310-737-1736
•Drmm nnd immed for gggng, soon-recrdng, all lounge act. Infi NCave, PJHarvey, Tindrstr, JJones, Elvis, Sammy Davis 818-994-9325
•Drmm nnd to collab w/guit/keybrdst/bass. Have 24 hr studio. Org rock, blues & new age projis in Northridge. John 818-886-2795
•Drmm w/soul wntd for gut pop band of Christs. Gigs & recrdng. Chris 714-744-3275
•Drmm wntd by indie label artist. Psychic funky art punk band. Buttholes, Beefheart, Brainiac. 213-876-6480, 213-969-4856
•Drmm wntd for 2-gut, bass band formng. Have songs. Infi Beatles, 1966, Byrds, Petty, Stones. Sml kits only. Tom 818-348-1399
•Drmm wntd for blues based 70s meets 90s rock band. Nd creatv, srs, hvy hittr w/groove. We have songs. Infi Zep, Kravitz, Reef 213-653-6915
•Drmm wntd for exp org band w/lem sngng, gd harmnys. Lite modern rock/pop. Team plyr. LngBch 562-985-0138
•Drmm wntd for hvy HR band. Working w/producrr on 1st LP. Infi Sabbath AIC, Sngdrng, JSatiani. 818-353-7134
•Drmm wntd for hvy punk/pop, slammm grooves, fat bass, all rock band. Into Groh, cool, Copeland styles. Infi BadReign, Offspring, Sublime. Pgr 818-877-1045
•Drmm wntd for melodic & dynamic org band. Beatles, Weller, NYoung Strong meter & feel. Creatvly demondg. Greg 310-478-1843
•Drmm wntd for org estab all pop band. Have mgmt, sponors, label offers. 714-227-4700
•Drmm wntd for org proj, Infi Primal Scream, Meters, Dinos Jr. 818-766-6687
•Drmm wntd for org roots rock type band. ala Allmans, Eagles, Doobies. Must be exp, great tmng. 805-581-4861
•Drmm wntd for top 40 covers. Modern rock to reggae to disco. Voces a must. Rep #1-must own watch. Frank 310-578-6507
•Drmm wntd to complt band w/CD, rehrl ssk, tour pendng. Infi ACDC, Ramones, Kiss, GrnDay etc. Ajax 213-663-6457
•Drmm wntd, lem prof, for estab fem frontnd band. Infi Beatles to Kiss 213-436-0126
•Drmm wntd, Infi Janes, Zep, BloodyVid, Hendrx, Cream, Cure, Slowdive, Curve, Floyd etc. Pgr 818-490-2937
•Drmm wntd. Must be creatv, dedicatd & have passioat. Infi Chains, Morissette, Live, Hole, Joplin. Gina 310-399-7449
•Drmm, 19-23, nnd for rock band w/ingmt, maj label int. Must have lk & chops. 949-282-117P, JeryLTP@aol.com
•Drmm, 21-27, nnd to join hvy progressv rock band. Focus on musicianshp, directn. No drugs, srs only. 310-576-2053, 213-461-8485
•Drmm/actor nnd for org rock musicl play. Must be srs, dedicatd, ready to rock. Peter 213-882-5890
•Drmm/percussnt wntd for all org band sit. Jm 818-985-9971
•Electrnc drmm proficnt w/ckick nnd by industrl band. Drk techno image req. Rep & studio in Pasadena. 213-769-5140
•Estab hrdcore, hip-hop, indus proj lking for motivaal plyr. We have 24 hr hckout in LngBch, Infi Korn, Prodigy, Roots. 714-838-7415, 213-464-5125
•Exp sngng/sngwrtr, multi-instrum, skng guit. bass, drmm. Brian 213-212-7661
•Fem drmm wntd for all girl cover band to China, gd pay. Lisa 818-509-8505
•Fem drmm/percussnt wntd by exp fem bass plyr, all styles. Must be open mndd. Send demo. KC, 1815 W LaPalma, Anaheim, CA 92801, lavamatica@aol.com

MUSICIANS WANTED

- Fusion/jazz-rock bass, infl PJones, & guit. Infi Scofield, McLaughlin, sks tasty drmm for improv based music. Mick 213-644-2955, Tosh 310-979-9147
•Groove drmm wntd for innovatv retro meets 2000 rock band. Infi Zep, Kravitz, KulaShakr 213-653-6915
•Guit/sngnr w/studio access & same mgmt at Yoakam, nds drmm plyr for cntry, swing, rockably band. Yng guys wntd. Jack 213-650-2779
•Guit/sngnr duo lking for drmm & bass plyr. Infi pop rock. Adrian 818-907-7960
•Guit/sngwrtr sks hrd drmm to start srs band. Intense music. Peppers meet Pumpkins? Jonathan 310-441-9370
•Guit/voc into 80s HM sks drmm into same l have org matrl. Will relocate. Infi old Metallica, old Megadeth. Peter 602-829-3570
•Hot drmm/percussnt w/strong bckngnd voics ndd for all pop solo artist. Showcng & label int. Lisa 818-762-4895
•Indie sgnd band w/CD, award winng website, tour van, lots of gigs. Must be reliable, team plyr, travel. 213-666-2115
•Lking for drmm for all rock band w/demo. CD, playng live. Gds. Ed 310-360-0554
•LUNAR PUNCH sks heartbeal. Driving, movng, xpermntl beats. Belief. Desire 213-655-2287
•Male/fem drmm wntd by gut & bass. Race not import, just talent. Org matrl i e Pantera, Hendrx, 90s metal, HR 310-954-1719
•MYGRAIN lking for aggressv groovy hvy drmm. Infi CChamber, Soufl, Snot. Shows pendng w/indus int. Srs only. Greg 818-379-9863
•Orig male vcc w/great songs sks gd drmm for melodic mainstrm 90s pop rock snd. Must have dedicatn, gd equip. 310-939-9726
•Passioat melancholy fem frontnd modern rock band sks thinking drmm who is Christn, non-tradl, ready to play now. Secular mrkl. Pasadena, 213-857-7420
•PLATO'S LUNCHBOX nds team plyr for recrdng, touring, limo bound for nowhere. We have new CD, recrdng/rehrl studio. Nd pro abil w/posity att. Mark 818-893-0905
•Quick studies nnd who work well w/bass Zep, Boston, U2, ZZTop etc. Jm 310-289-9671
•Roger Friend: pls call John & Lisa D. 619-226-1257
•Scottish artist in acous gut meet hip-hop groove proj. Sks drmm/percussnt want to rehrls 1xwk, play, groove, hang. 818-766-4961
•Senatnl hvy jazz indie rock proj sks exp & enthds drmm & bass. Arthur 213-462-5534
•Sgnd band sks Brit drmm for strait ahead all style. Infi Bowie, TReX, Iyq. 213-469-3459
•Solid drmm. Infi Groh, SPhilps, wntd for trio. Rehrls in NoRedondo. Peter 310-322-8754
•Srs about havng fun. Drmm wntd for org band. Songs

MUSICIANS WANTED

- melodic, energtc, jangly, have demo, brite to drk. Infi REM, Oasis, Blossoms, Ruben 818-789-5219
•STEPFORD GIRLFRIEND sks drmm for shows & recrdng. No flakes. Infi Pixies, SonicYth 213-661-1826
•SWEEP THE SKY, estab org psychdc HR trio, sks pwr drmm for shows style gigs. 818-386-5910
•Tourng band nds drmm, all org, folkadic party rock. 100+ shows/yr. Voces a must. 213-465-9445, www.thezookeepers.com

28. SPECIALTIES WANTED

- Bass plyr/actor, drmm/actor nnd for org rock musicl play. Must be srs, dedicatd, ready to rock. Peter 213-882-6890
•DJ wntd, Estab LA band w/indie deal sks highly musicl DJ to join as membr. Triphop, rock, pop style. Jeff 213-388-7705
•Freaky, demonic, crazy, fears dancrs wntd for stage perfrmnc rock band. 213-874-7723
•Traditnl ethnic bands & perfrmrs wntd for future radio show. The healing pwr of sorg. Gary 310-391-7364

29. SONGWRITING

- 2 lyricists lking for musicians to write melodies in French/Eng. Greg 310-652-2118
•Active sngwrtr/sngng/guit w/ubntnholst sks pubkshng partnr. Folk, rock, alt, rap, ballads, tasteft lyrics, theory, arrange, 100's completd. Doug 626-913-0761

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•Exp sngwrtr avail for proj. Emphasis on melody lines, lyrical style, chord progresss, song structrs, arrange Pro demo avail Bob 626-914-5853.
•Fem pop rock singr, very gd stage presnc, lking for sngwrtr to complt proj, 213-463-9820.
•Fem voc/lyncist sks collab w/musicians or estab band w/Buckingham, Gilmour vibe. Ala Fleetwd, Morcheeba, Osborne Srs, pro only. 818-754-2430
•French/English, gold award poet/lyncist, R&R, soufl, love-song special. Sks classcl trand R&B pro composr w/studio. Yvonne, 310-394-7746
•Lyrcist sks composr to collab Blues, pop, cntry Structure & soul. Lyrncs used in demos GJ eves/wknds 419-476-1394
•Lyrcist wntd by recrdng artist/keybrdst w/2 albums. Must have maj connex to get songs placed 818-342-3100.
•Melodic poet nrd to write mood inspiring lyrncs. Intl Morrissey, Gahan, Bono, Yorke. Louie 310-788-8223.
•Musical partnr wntd. Skild lyrncist sks determnd, talentd, resourcl composr to create intellgnt, imaginv, unque, yet accessibl music, drawing on diverse styles. Steve 818-996-4175
•Pop rock band sks sngwrtr-qrty/keybrdst. Join band, collab w/lem lead voc/lyncist. Ages 30s to 40s Intl Missng/Perasn. Go.Gos, Lauper Donna 310-379-9654
•Sngfr/sngwrtr, rock/pop w/label, publishing int nds bckng

PRODUCTION

band, guit, bass, drums & piano/keys to play in NYC & write with. rsoul1@aol.com
•Sngfr/sngwrtr/guit sks same for collab & perfrmcs in LA area. Intl Fleetwd, CCrows, S/Colvin 818-377-9914
•Sngwrtr sks lyrncist for collab who can write heartfll lyrncs. I write real melodys, changes Fem wrtrs encouragd Victor 818-831-2398.
•Sngwrtr sks xnti sings for pop, R&B, A/C songs 213-851-2217, all songs@ps.net
•Sngwrtr w/R&B pop songs, awardd 1 of top songs in Lennon sngwrng contest 1997. Terry 818-908-2603
•Sngwrtr wntd for R&B proj. Must be gd w/programming & new styles. 818-244-8587.
•Talentd sngwrtr lking for pop, rock, Chrstin, cntry band to work with. Joseph. razael@hotmail.com, 203-459-8748

30. COMPOSERS/ARRANGERS WTD.

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

•Composrs w/midi studio for audio bckgrnd trax. Immed cash. Call for details Gary 818-994-4279. dmogrn@email.msn.com
•French/English, gold award poet/lyncist, R&R, soufl, love-song special. Sks classcl trand R&B pro composr w/studio. Yvonne 310-394-7746
•Janis Joplinesque fem sng. Alt rock, bluesy pop, unque organc 60s vibe, star quality w/maj label int sks collab for develop 818-971-4478.
•Lyrcist sks composr to collab Blues, pop, cntry. Structure & soul. Lyrncs used in demos GJ eves/wknds 419-476-1394
•Musical partnr wntd. Skild lyrncist sks determnd, talentd, resourcl composr to create intellgnt, imaginv, unque, yet accessibl music, drawing on diverse styles. Steve 818-996-4175

31. PRODUCERS WANTED

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

•Bands producer wntd by fem pop voc. Must have studio & be srs. 213-856-8927
•Blk sngfr/dncr, transexual, sks productn deal w/produc for recrd deal. Lana. 213-871-8054, x411.
•Blonde, attractv & talentd fem sngfr/sngwrtr Pop, dance, sexy grooves, skng producer & collab. 310-288 7911. http://www.geocities.com/SunsetStrip/Messanine/4120/
•Fem sngfr/sngwrtr w/label int & connex lking for producr/collab to produce, fresh songs, fine-tune unfinished materi for demo. Pulp, PJHarvey. 213-833-3664

PRODUCTION

•Janis Joplinesque fem sng. Alt rock, bluesy pop, unque organc 60s vibe, star quality w/maj label int sks producer for develop. 818-971-4478
•Poety band sks exec producers/labels for epic poem music art film. 619-230-9347.
•Sng producer to help us. Industrl, gothic, punk, twstldy melodic, heart, ethereal, haunting beautfl music. 213-845-0227.
•Sng producer/arranger w/studio equip for collab. Pop, R&B, hip-hop, jazz styles. Martin 626-369-6307.
•Sun goddess lking for producer to finish CD. Have maj muscians & mixd down productn involved. Songs already recrd, have biz mgmt, label int. 818-846-8124.
•Unsignd pop music sngfr/sngwrtr lking for responsbl reliable recrd producer doing debut albums. 909-594-8528
•Yng latin fem sng. dommate Spanish mkt. Sing srs pro producer to help me. Srs callers only. Brenda 310-712-1677

33. MISC. PRODUCTION

•Music video. Cinematogrphr skng band to film music video. Richard 213-250-4713, iukis@onesite.com

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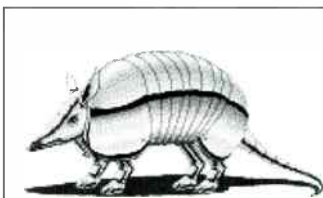
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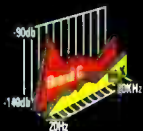


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BORN WITH A BROKEN HEART 5:56
(Kenny Wayne Shepherd/Danny Tate)

Up from the ashes, out of the flames
Keeps gettin' stronger, like a slow rollin'
train
Watch it run
Oh, why do the good die young
Burnin' like a shootin' star
Born with a broken heart

Off in the distance, it was callin'
my name
So I took me a ride, on that slow
rollin' train
It still runs
But it seems that the good
die young
Playin' on that sad guitar
Born with a broken heart
Burnin' like a shootin' star
Born with a broken heart

Soul possession
Got me in a trance
Pullin' me back to you—
Deja voodoo
Fire in the dark, pounding in my brain
Driven by the chant calling out my name
Bliss and turn, I can't sleep
Your kiss burns, through my dreams

Repeat First Verse
Repeat Chorus
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ABERDEEN 4:15
(Kenny Wayne Shepherd/Mark Selby)

Seems it was over, before it begun
Killed by a bullet, from a six-string gun
Bang a drum
Oh, why do the good die young
Ridin' in a long black car
Born with a broken heart
Playin' on that sad guitar
Born with a broken heart
Burnin' like a shootin' star
Born with a broken heart
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I was born in Aberdeen
On my way to the Orleans
I was born in Aberdeen
On my way to the Orleans
Well I'm Aberdeen
There would be no my guitar
I'm born in Aberdeen
On my way to the Orleans
Well I'm Aberdeen
There would be no my guitar

SHAME, SHAME, SHAME 6:05
(Kenny Wayne Shepherd/Mark Selby/Tia Sillers)

Needles in my heart, spun on my mind
Your powerful potion gets me every time
Bliss and turn, I can't sleep at night
Your kiss burns, through my dreams
Chorus:
Here it comes again
don't stand a chance

Well, just look over your shoulder
Comin' from behind
Well, just look over your shoulder
Comin' from behind
Well, just look over your shoulder
Comin' from behind
Well, just look over your shoulder
Comin' from behind

Chorus:
Shame, shame, shame
Shame, shame, shame
Shame, shame, shame
Shame, shame, shame
Shame, shame, shame
Shame, shame, shame
Shame, shame, shame
Shame, shame, shame

Was your love to me as hot as I'm
Repeat Chorus
(Kenny Wayne Shepherd/Mark Selby)

One Foot On The Path 3:49
(Kenny Wayne Shepherd/Mark Selby)
You say, "Come over baby,
Come talk to me"
Then you drive me so crazy
I can't hardly see
If this keeps goin' on
I might just leave and not come back
I got one foot in your doorway
I got one foot on the path

Well you beg me to stay
But you order me to go
All this up and down
Is wear and tear on my soul
I'm wonderin' if our future
Is gonna look just like our past
I got one foot in your doorway
I got one foot on the path

No, I love you, baby
Don't get me wrong
But this heart of mine
May not be that strong
You got me on your line
Reel me in or throw me back
I got one foot in your doorway
I got one foot on the path

Repeat Chorus
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EVERYBODY GETS THE BLUES 5:58
(Kenny Wayne Shepherd/Mark Selby)

Everybody gets the blues
Everybody gets the blues
Everybody gets the blues
Everybody gets the blues
Everybody gets the blues
Everybody gets the blues
Everybody gets the blues
Everybody gets the blues

When I fell for you, baby
I really met my match
You use me, abuse me
But keep comin' back
Let me up, baby, I've had enough

(LET ME UP) I'VE HAD ENOUGH
(Kenny Wayne Shepherd/Mark Selby/
Joe Nadeau)

Repeat Chorus
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WHILE WE CRY (LIVE) 6:17
(Kenny Wayne Shepherd/Mark Selby)

I'm leaving you
(Commit a Crime) 4:16
I never seems to matter
What we fight about
I'm the one who winds up
Down for the count

Repeat Chorus
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Repeat Chorus
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LET ME UP, BABY, I'VE HAD ENOUGH
(Kenny Wayne Shepherd/Mark Selby)

Chorus:
I love ya, I want ya
Just like I did before
I need ya, but if I leave ya
It's 'cause I just can't take no more

RIVERSIDE 3:46
(Kenny Wayne Shepherd/Mark Selby)

Chorus:
I love ya, I want ya
Just like I did before
I need ya, but if I leave ya
It's 'cause I just can't take no more

LED BETTER HEIGHTS 6:11
(Kenny Wayne Shepherd/Mark Selby)

Repeat Chorus
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WHAT'S GOIN' DOWN 5:40
(Kenny Wayne Shepherd/Joe Nadeau)

Time's a wastin' now
And I ain't got no more time to play
Everything is changin' now
Pretty soon it's all gone away
Can we make the changes now
You know there's no other way
Now's the time, the time is now
It's not the why, it's just the how

REPEAT SECOND VERSE
REPEAT CHORUS
(Kenny Wayne Shepherd/Joe Nadeau)

Repeat Chorus
©1994 Only Hit Music/BMI

LED BETTER HEIGHTS 6:11
(Kenny Wayne Shepherd/Mark Selby)

Repeat Chorus
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PRODUCED AND ENGINEERED BY DAVID Z
FOR SUPERSONIC PRODUCTIONS
ASSISTANT ENGINEER: JAMES "LEFT OF" SENTER
MIXED BY TOM LORD-ALGE AT ENCORE STUDIOS, BURBANK, CA
EXECUTIVE PRODUCER: JEFF ALDRICH
MANAGEMENT: KEN SHEPHERD MANAGEMENT
509 MARKET, SUITE 612
SHREVEPORT, LOUISIANA 71101
KENNY WAYNE SHEPHERD FAN CLUB
P.O. Box 1036
BLANCHARD, LOUISIANA 71009



Mastered by Bob Ludwig at Gateway Mastering Studios, Portland, Maine
The Kenny Wayne Shepherd Band
Kenny Wayne Shepherd (Lead Guitar, Vocals)
Cory Shepler (Lead Guitar)
Joe Nadeau (Bass, Drums)
James "Left of" Senter (Keyboards)
Jeff Aldrich (Executive Producer)
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KENNY AND JESSE THOMAS



KENNY AND HIS FIRST GUITAR - AGE 9



KENNY AND BRYAN LEE IN THE STUDIO

THIS IS JAMES BROWN, THE FATHER OF SOUL. I HAVE MANY NAMES, BUT BUSINESS IS NOT ONE OF THEM. I DON'T NEED TO TELL YOU MY LIFE STORY. THERE IS SOMETHING HAPPENING IN THE WORLD THAT WILL BRING ME TOGETHER. I JUST WISH I COULD PUT THE PIECES TOGETHER. I JUST WISH I COULD SEE THE WONDERS OF THE WORLD. I AM NOT TALKING ABOUT B.B. KING OR HOWLIN' WOLF, AND IT ISN'T BOBIE WINNER. IT'S KENNY WAYNE SHEPHERD, WHO IS THE NEW PHENOMENON IN THE MUSIC BUSINESS. HIS FAMILY HAS PROVIDED THE ENERGY THAT COMES OUT THROUGH HIS MUSIC. KENNY IS FANTASTIC. THE ONLY THING I CAN SAY IS THAT HE HAS HEAVEN, SOME, AND PLenty OF SOUL. YOU WILL SEE THIS YOUNG MAN ON STAGE ANYWHERE WHEN I PICK UP MY GUITAR. HE WILL BECOME ONE OF THE BEST ENTERTAINERS IN THE BUSINESS. HE IS ONE YOU WILL HEAR FOR A LIFETIME.

—James Brown

SPECIAL THANKS TO MY FAMILY FOR ALL THEIR ENCOURAGEMENT AND CONSTANT SUPPORT... MY DAD, KEN SHEPHERD, MY MOTHER, PAM, AND SISTERS KIM BROBST AND PENNY BROBST, CINDI ROWE, CHARLES AND BEVERLY SHEPHERD, MARY BETH WILLIAMS, THE ENTIRE BROBST AND SHEPHERD FAMILIES.

MY HOMEY'S WHO HAVE BELIEVED IN ME FROM THE BEGINNING, BILL PFORDRESHER, JOEY GROSSMAN, JIM ZUMWALT, ORVILLE ALMON, BARRY GRIFFIN, RAY VAUGHN, NEDA LEPPARD-TOBIN, JERRY BARRETT AND MARK NIEDERHAUSER.

MY BROTHERS IN THE BAND—COREY STERLING, JOE NADEAU, JIMMY "BOBO" WALLACE, KEVIN SMITH, WILL AINSWORTH. THE SPECIAL GUEST MUSICIANS WHO MADE ALL THE HARD WORK FUN—CHRIS LAYTON, STEVE POTTS, DAVE SMITH, BUDDY FLETT, BRUCE McCABE, AL GAMBLE, JESSICA BOUCHER... AND MY MUSICAL GODFATHER, BRYAN LEE.

MY ENTIRE GIANT FAMILY, WITH SPECIAL THANKS TO IRVING AZOFF, STEVE BACKER, CONNIE YOUNG, DOUG MARK, RAY CARLTON, BARRY LYONS, IRENE FUKUNAGA, KAREN LICHTMAN AND DAVID MILLMAN.

THE STAFF AT HOUSE OF BLUES STUDIOS (MEMPHIS); GARY BELZ, GARY HARWOOD, JAMES SENTER, MALCOM SPRINGER, KEVIN PAGE, KEVIN HAYWOOD; THE STAFF AT THE HOUSE OF BLUES (NEW ORLEANS)—SONNY SCHNEIDAU, CHARLES "CHOPPER" BRADY; AND THE STAFF AT THE PEABODY HOTEL (MEMPHIS).

TO MY FRIENDS BEHIND THE SCENES WHO HAVE HELPED ME GET HERE—SHARON CLARK, DOUG MINIUTTI, STEPHANIE HAYES, BILLY TRAVIS, SYD HYDRO, MATT BACH, HAROLD BROWN, ART NEVILLE, THE LOUISIANA MUSIC COMMISSION, BERNIE CYRUS, CHRIS WHITTINGTON, NANCY BENIOT, EDWARD ALLEN, HENRY PRICE, MY BOYZ FROM CADDO MAGNET (YOU KNOW WHO YOU ARE), MAGGIE AND ALTON WARWICK, DAVID DODD, ED MORRISON, GEN. PAYTON COLE, ERNIE ROBERSON, DONNIE OPPERMAN, DAVE AKIN, MICHAEL AND DOROTHY LONG, TIM BRANDO, ROBERT DEAN, PETE GAFFNEY, MARK SELBY, DANNY TATE, RICK MASTERS, CEDRIC GLOVER, NICCO LYRUS, DARYL MEDLIN, DANA PITCHER, RUSTY RUSSELL, SID MORELAND, TODD "SHARKEY" RUPE, DONNA AND GREG SHELTON, STAN LEWIS AND ALL THE FOLKS AT JEWEL/ PAULA RECORDS, RON CAPONE, KEITH ABEL, DOYLE BRAMHALL, BILL CARTER JR., TOMMY AND KATHY KRAMER, JOE NICK PATOSKI, ERNIE PHILLIPS, CASS ACOSTA, GREG GILLESPIE, CHUCK MORRIS, THE EAGLES, ELINOR STEPHENS, TOMMY'S PLACE, RICK'S PLACE, ARMADILLO WILLY'S, EVERYONE AT GEORGE'S GRILL FOR THE GOOD EATS, AND TO MY FRIEND, CHARLIE MINOR, WISH YOU COULD HEAR IT!

A VERY SPECIAL THANKS TO THE GUYS WHO WORKED SO HARD WITH ME TO PUT IT ALL TOGETHER—JEFF ALDRICH, DAVID Z, TOM LORD-ALGE, AND BILL PFORDRESHER.

I WILL ALWAYS BE GRATEFUL TO GOD FOR BLESSING ME WITH MY ABILITY TO PLAY, STEVIE RAY FOR PUTTING ME ON THAT EQUIPMENT CASE WHEN I WAS LITTLE TO WATCH HIM PLAY; JAMES BROWN FOR JUST BEING ABLE TO KNOW YOU ALL MY LIFE; AND TO THE BLUES GREATS WHOSE INFLUENCE MADE ME WANT TO DO IT—B.B. KING, ALBERT KING, JOHN LEE HOOKER, MUDDY WATERS, HOWLIN' WOLF, LEADBELLY, JESSIE THOMAS, ROBERT JOHNSON, LONNIE MACK, JIMI HENDRIX, BUDDY GUY, JIMMY VAUGHAN, FREDDIE KING, AND ALBERT COLLINS.

THIS ALBUM IS DEDICATED TO THE MEMORY OF MY GRANDPARENTS, DALE AND VELVA BROBST.



Corey Sterling
Will Ainsworth
Kenny Wayne Shepherd
Kevin Smith
Jimmy Wallace
Joe Nadeau

KENNY WAYNE SHEPHERD

LEDBETTER HEIGHTS

