

18th Annual Guide To SoCal Clubs

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MUSIC CONNECTION

Published Every Other Thursday

A&R Hot Spots

Talent Scouts Reveal
Their Favorite Clubs



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FEATURES



26

Mary Cutrufello

After an intense bidding war, this Yale graduate-turned-rock & roller inked a six-album deal with Mercury Records, and has just released her debut album, *When The Night Is Through*. MC talks with this multi-faceted artist about her road to personal freedom.

By Bernard Baur

28

Since half the battle of getting a record deal is to get an A&R rep from a label to see you perform, we took it upon ourselves to take a poll of the A&R community to find out which SoCal clubs they say they frequent the most.

By Tom Kidd

A&R Hot Spots

- 12 A&R Profile: Ray Paul Klimek, Permanent Press By Tom Kidd
- 15 Songwriter Profile: Annie Roboff By Dan Kimpel
- 17 Crosstalk: Composer Richard Gibbs By Jonathan Widran
- 19 Booker Profile: Elizabeth Peterson, Hollywood Athletic Club .. By Tom Farrell
- 35 Terry McBride, Nettwerk Records/Management By Jeremy M. Helfgot
- 36 Guide To SoCal Clubs Compiled By Jon Pepper
- 40 Artist Feature: Lowen & Navarro By Amy DeZellar
- 43 Artist Feature: Fuel By Eric P. Fleishman

COLUMNS & DEPARTMENTS



7 CALENDAR



8 HEART & SOUL



10 CLOSE-UP



11 SIGNINGS & ASSIGNMENTS



12 A&R REPORT



14 SONGWORKS



16 AUDIO/VIDEO



17 NEW TOYS



18 NIGHTLIFE



20 CYBER MUSIC



22 SHOW BIZ



24 LOCAL NOTES



44 SIGNING STORIES



46 DEMO CRITIQUES



48 DISC REVIEWS



50 CLUB REVIEWS



55 MUSIC MARKETPLACE

COVER PHOTO BY MARINA CHAVEZ

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Corrections

In our last issue, there were a couple of errors in our 14th Annual Directory Of Rehearsal Studios:

For Backstage Rehearsal, we incorrectly listed the studio contact as "Frank." The correct person to contact at Backstage, for studio booking information, is John Van Dyke. They can be reached at 714-795-4914.

For Sound Arena Rehearsal Studio (North Hollywood), the wrong area code was listed in the phone number. Sound Arena (North Hollywood) can be reached at 818-982-3336.



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

Current

You can catch two of L.A.'s hottest swing bands in concert on Thursday, August 27, as Alien Fashion Show and Flattop Tom take the stage as part of the continuing Santa Monica Twilight Dance series, in the beautiful surroundings of the Santa Monica Pier. Flattop Tom has been a regular performer at the legendary Derby and other hot L.A. swing joints, while Alien Fashion Show, with their unique blend of swing, surf and rockabilly, recently opened for the Brian Setzer Orchestra, and have a new release on Hollywood Records. The summer dance series, now in its fourteenth year, is free of charge to the public. For more information, or to obtain a complete schedule, call 310-458-8900.

Mark Volman, manager and founding member of the Turtles, will once again be offering his class, "The Business Of Music," this fall, at Loyola Marymount University. This class offers a "nuts and bolts" glimpse into potential career options within the music industry, along with an understanding of being an entrepreneur in the business. Topics include contracts, record labels, publishing and the future of music on the Internet. The class begins September 2, and meets every Wednesday from 7-10 p.m. The cost is \$100 for the fifteen-week course. For information, call 818-781-1200, ext. 2346.

Whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals, as each course is taught by top professionals in the music industry. The fall quarter begins September 26th. Some of the new courses offered include "Entertainment Industry Update: The Convergence Of Art And Business Across All Media," with Robert Dowling, Publisher/Editor-In-Chief, *The Hollywood Reporter*; "Record Marketing, Sales And Distribution: Building An Audience And Selling Music," with Christina Meloche, Head of Alternative Marketing, Interscope Records; "The Role Of The Talent Agent In The Music Business," with Keith Sarkisian, Senior Music Agent, William Morris Agency; and "Technology Tools For Music And Audio

Production," with Laurence Sheldon II, composer and audio editor for film and television. Free career programs will also be offered on "Preparing For A Career In New Media And Digital Image Creation" on August 29, and "Preparing For A Career In The Music Industry" on Saturday, September 19th. For more information on these or any courses offered, call 310-825-9064. You can also find information on the Internet, at <http://www.unex.ucla.edu>, or you can call for your free catalog of courses at 800-554-UCLA, Dept. E12.

Don't miss the next Ask-A-Pro/ Song Critique presented by the Songwriters Guild Foundation on Wednesday, September 16, from 7-9 p.m. The featured guest will be music producer David Cole, Staff Producer at MCA Records, who will be reviewing all styles of music, and is always on the lookout for new bands and artists. He also accepts unsolicited material. This session is free to Guild members, \$10 for non-members. Beginning Saturday, September 12, a new Vocal Performance Workshop will take place from 10 a.m. to 12 noon. The primary focus will be on breathing, vocalizing and relaxation techniques. All levels are welcome. For further information or reservations for these or any other SGF events, call 323-462-1108.

Re-Caps

The Second Annual Custom & Vintage Drum Show of Hollywood comes to the Southland on Labor Day weekend, September 5 and 6th. This year's event promises to be bigger and better than ever, with over twice the space, twice the days, and twice the exhibitors. Over 22,000 square feet of drums and accessories from manufacturers, collectors and dealers will be featured. Veteran drummer and vintage collector Kerry Crutchfield is producing the show for the second consecutive year. Live music, raffles, celebrity guests, and thousands of dollars in drum giveaways are included. Doors open 10:00 a.m.-7:00 p.m., at the Hollywood Racetrack Casino, located at 3883 W. Century Blvd. Tickets are \$7 in advance, or \$10 at the door. Call 213-461-0640, or check their web site (<http://www.vintagedrumshow.com>) for further information. **MC**

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HEART & SOUL

-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.



Country star Billy Ray Cyrus is pictured with retired country artist Naomi Judd at Summer Motion, in Ashland, Kentucky, where Cyrus awarded more than \$30,000 in grants from his own Billy Ray Cyrus Charities Foundation to help children. The two stars made formal presentations to some of the fourteen grant recipients, including Judd's own foundation. Cyrus is currently touring across the U.S. in anticipation of the release of his sixth album in October.

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Raitt Backs Prop 9

Bonnie Raitt, Grammy-winning recording artist and longtime voice for environmental issues, will host a special fund-raising reception after her concert at the Greek Theater on October 1st. Raitt has donated a number of Golden Circle preferred orchestra seats to proponents of Proposition 9. Included with the seats is an invitation to attend a private backstage gourmet dessert reception, hosted by the star, after the show. **Proposition 9, Californians Against Utility Tax** initiative, stops the electric rate-payer bailout of the \$28 billion debt incurred by the private utility companies. The initiative, which is opposed by Southern California Edison, Pacific Gas & Electric and San Diego Gas & Electric, reforms deregulation to ensure that consumers and small businesses can reap the benefits of the recent changes in the electric industry. This initiative will also provide the opportunity to switch to other companies. As is, consumers can be forced to pay Edison and the other companies for nuclear plants, even if they switch to another company which uses renewable energy. For further information, call 310-374-4837 or 800-728-6223.

enlightenment by teaching basic techniques that empower women to take care of themselves. Future goals include expanding the program to address deeper issues and to eradicate violence altogether. If you would like more information about this newly-formed organization, call Anne Leighton at 718-881-8183.

Carlos Backs Education

Rock & Roll Hall Of Fame inductee Carlos Santana was recently joined by Edward James Olmos, Rita Moreno, Jorge Santana, filmmaker Marine Dominique, and other celebrities at a VIP press reception to formally launch "Cada Cabeza Es Un Mundo/Each Mind Is A World," a national program launched by the Hispanic Education And Media Group to prevent Hispanic youth from dropping out of school. Cada Cabeza's goal is to help empower Latino/Chicano youth, promote self-esteem, and challenge participants to compete academically through the use of culturally-based curricula, which help them become more productive in their communities. The press conference was part of a special reception to honor the legendary guitarist following the unveiling of his star on the Hollywood Walk Of Fame.

Santana stated, "To be able to use this occasion to help launch an important national program like 'Cada Cabeza' makes it all the more special and worthwhile." The reception took place at the Conga Room in Los Angeles on August 17th. If you would like to receive further information on the Hispanic Education And Media Group, you can contact the organization at 415-332-2731.



Madonna Fights Violence

Modern pop icon Madonna has joined the Honorary Committee of The Program To End Violence Against Women. Founded by journalist and martial arts instructor Maria Armoudian and State Assembly member Scott Wildman, the program is a free educational effort designed to teach women how to stop violence in the moment of threat. Their plan is to end violence through education and

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CLOSE-UP

Sound Arena Studios

By Bernard Baur



Pictured (L-R) are: Shaul Dali, Alan Lepson and Howard Abel.

Do you ever get tired of going to rehearsals because you have to lug your gear around in the heat and the rain that has plagued Southern Californians lately? Well, Sound Arena Studios has the solution: fully equipped rehearsal studios where you can go in, plug in and play. Drummers especially love it, and guitarists don't have to worry about carting their amps and heads all over the place.

their rehearsal spaces are equipped with a five-piece drum kit, two guitar amps, one bass rig, mics, cords, stands and a PA system, and, they offer it all at rates that are comparable to empty room rentals: \$11-15 an hour. "We can keep the prices down, because we do such a high volume," Abel explains. "We even discount the rate if it's not a prime time."

Howard Abel, founder and co-owner of Sound Arena Studios, is a musician who saw a need that he could fix. "I play the drums, and when I moved here from New York, I saw a real deficiency in rehearsal facilities," he says. It seems that on the East Coast some rehearsal spaces came equipped with drum kits, but when Abel settled in California and called around to ask what drums they had available, he says, "They laughed. Every studio said, 'What do you mean? You bring your own drums.'"

Abel goes on to say, "There were a few other places that tried to copy us, but they didn't stay in business very long. The reason we were able to survive and expand is that we pay close attention to the details. We care about musicians and the environment they play in. Everything is kept in tip-top shape, and we expect the people who use the premises to respect it."

After dragging his drums around town, Abel eventually came to the conclusion that there had to be a better way: "I couldn't get over it. I mean, this is supposed to be the land of convenience. So, I figured that a fully equipped studio could work if you ran it like a business and kept the equipment first-rate."

Another bonus that is offered by Sound Arena is DAT recording. "We have a mobile recording unit that we roll around for live-to-DAT recording. We can do all kinds of tricks with it, and always have engineers on the premises who will handle it from beginning to end. For that, we only charge \$99"

"I hooked up with two partners—Alan Lepson, another musician, and Shaul Dali, a Guitar Center rep," Abel relates. "We approached manufacturers and set up deals with them so that we could have a steady supply of equipment. Then, once we had the resources, we opened our studio and hired a killer crew of people who really care. It became a real team effort and it paid off."

Currently, Sound Arena has four locations: North Hollywood, Reseda, Van Nuys and Anaheim, with plans to open new facilities in L.A., San Diego and Las Vegas.

When he sees others using his studios, Abel says it brings him back to his playing days. "There was one guy who brought his drum kit in, and by the time his band was done it had started raining really hard. We helped him lug his stuff out to his truck and gave him some plastic to cover it all with. But by the time he left he was a soaking mess. He never brought his drum kit with him again."

In fact, Sound Arena was the first such studio in California. All of

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SIGNINGS & ASSIGNMENTS



Rick Bisceglia

Crave Records founder and President **Rick Bisceglia** has left the record label to become Executive Vice President of the **Epic Records Group**, where he will work with a wide range of strategic and business matters, as well as oversee the overall promotional activities of all of ERG's labels, including **Epic Records**, **550 Music** and the **WORK** group. Contact Epic at 310-449-2100.

Mike Whited has been upped to the position of Vice President of Promotion, West Coast for **Elektra Records**, where he was previously National Director of Top 40 Promotion. You can contact Elektra at 310-288-3800.



Steve Karas

Steve Karas has been promoted to Vice President of Publicity for **A&M Records**. He was previously Senior National Director of Publicity, where he handled media campaigns for artists including **Blues Traveler** and **Matthew Ryan**. Also at A&M, **Rose Sokol** has risen to Senior Director, Singles Sales and Field Marketing, where she will concentrate on artist development; and **Joanne Jaworowski** has advanced to Manager, Photo Production. They were National Singles Director and Project Manager of Creative Services, respectively. Contact A&M's Hollywood, California-based headquarters at 213-856-2695.

Musical gear retail giant **Guitar Center** has announced a number of promotions of Regional Sales Managers in the chain. **Don Kelsey**, **Peter Schuelzky**, **Maxx Galster**, **George Lampos** and **Marty Kloska** have all been upped to Vice President, Regional Sales for their respective areas. For more on all of these promotions, contact Guitar Center's Agoura Hills, California management offices at 818-735-8800.

Pro audio gear manufacturer the **Harman Music Group** has announced the realignment of its DOD and DigiTech brands, as well as a pair of related appointments: **Bill Robinson** is now Vice President, DOD-DigiTech Worldwide Sales, where he will direct HMG's six western musical instrument rep firms, as well as coordinate international sales through DOD-DigiTech's export sales office; and **Eric Shea** has been appointed Eastern Sales Manager, where he will supervise HMG's remaining ten rep firms. Contact the Harman Music Group through **Jesse Walsh**, at 616-695-5948.

Keith Hatschek & Associates, an independent public relations and marketing firm specializing in the broadcast, recording, technology and production fields, has promoted **Michelle Jouan** to Associate Account Executive. In

her new role, **Jouan** will manage client projects for the San Francisco-based agency. In addition, **Lori Christian** has joined the company as Office Manager. Contact KHA at 415-227-0894.



Karl Moet

Karl Moet has been promoted to the position of Product Training Manager for pro-audio media manufacturer **TASCAM**. An eight-year veteran at the company, Moet will now be responsible for dealer training, end-user clinics, and the production of audio demonstration material for the company. For further information, you can contact TASCAM's Montebello, California offices at 213-726-0303. **MC**

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Background: Permanent Press has, since 1995, been dedicated to all things that go pop in the night. The label has issued CDs by the Carpet Frogs, Klaatu, Bob Segarini, the Van DeLecki's, Walter Clevenger, Terry Draper, Chewy Marble, Richard X Heyman and Brown Eyed Susans. Current releases from the label include the reissue of the third Spongetones album, *Where-Ever-Land*, and the debut by Paris-based William Pears (signed to Columbia Records/Sony in France)

Now label President and owner Ray Paul Klimek is popping off into a new direction with the formation of Permanent Wave, a label dedicated to the pursuit of all things soothing, including Smooth Jazz. Permanent Wave will first release *After Dark*, the premiere by the City Beat, a project from former Badfinger member Joe Tansin.

Label History: "The label was started in 1981, but then it went dormant for a good twelve years. When I was in Boston I set up Permanent Press and released some vinyl in the pre-CD days. The time in between was spent moving between Boston and L.A., and I worked in the record industry in all different areas of the business.

"I decided to reactivate the label when I was in Canada and got the opportunity to pick up a project called the Carpet Frogs. So, I set everything up in 1994 and got distribution through MS and started banging away."

The Company: "Permanent Press Recordings is the main company and label. We're not a power pop label, exclusively. Every project is different from the one before and the one after, yet it all fits within a certain realm of what I'd call great pop music. The difference between Permanent Press and a lot of other labels is that we work closely with radio and retail as far as taking out listening stations and advertising our artists with retailers, and working our artists at radio. Our national distribution doesn't hurt, either."

Distribution: "Our distributor is MS Distributing. It's the oldest independent distributor. They're out of Chicago, but they have branch offices all over. They almost mirrored California Record Distributors in 1991. They distribute Tommy Boy, Alligator, Fantasy, all those labels. They've been real good. The reason I'm happy with them is that they love the music. We're not selling 100,000 units or anything like that, but they really understand and like the music. That's important to me."

New Division: "I was approached by someone I've known for seven years, a fellow named Joe Tansin, a former member of Badfinger in the Seventies. He actually succeeded Pete Ham as the lead guitarist. He played guitar on the *Air-waves* album and they had a couple songs written by Joe on there, too. He'd been doing some soundtracks for some films that appeared on HBO and Showtime, and he's been doing commercial work for Disney, Fuji, etc. He has his own studio and says, 'Why don't you take a listen to this?'"

"I'd seen some projects like this that had sold quite a bit. Besides the fact I think it has some great commercial potential, I thought, 'Gee, it doesn't fit in with the rest of my label.' He said, 'Why don't you create a new division?' I said, 'Let me think about it.'"

"I decided, after living with the project for a few weeks, that I'd create a new division. It's called Permanent Wave, and it's devoted to smooth jazz, new age, world, and what I would call 'modern instrumental' music, and maybe even lounge; whatever we can fit into it that doesn't fit in with the main roster of Permanent Press."

The Record: "Our first release is called *After Dark*, by the City Beat. I think the record is going to have three elements that are essential to sales. When I looked at it, I thought it had tremendous commercial potential, not only the gra-

phics, but also the songs, the approaches and the titles. I think that if people hear it, they'll buy it. You have to just market it differently. It doesn't require different people, you just take a different approach towards marketing that."

"We're not looking at touring, but as something that radio will really take to. I think the record that Joe has is really radio-oriented. People who listen to Paul Hardcastle, the Gipsy Kings, David Sanborn and even Mark Knopfler are really going to like this record. It's quite different from his other records. You can't even compare this record to his Badfinger stuff, and that's why we created a new division."

New Acts: "My release schedule is already filled through next April, possibly even May. The best projects that came to us were really by referral. You get some referrals from music writers and journalists in different parts of the country when they know how much we work the stuff, and how we're involved with the music."

"My philosophy is that I won't go out and sign anybody unless I'd go out and buy it myself. Even with the new division, I really enjoy this project. Everyone needs to break away. You want to read and you want some background music."

"The best stuff comes through referral. We get a lot of unsolicited demos and finished products, but I've yet to find one in all these years of being involved—and I started receiving stuff way back in 1981—that was worth anything at all."

Touring: "Touring becomes an issue with me. I would prefer to sign bands that would go out and actually try to tour the whole country to

try and sell records. It really limits the potential for sales if they don't. If they stay in one place, they're limiting their record sales. It's very easy to set up press and radio appearances if you're going to tour the entire country. Then you're building a foundation."

New Releases: "Klaatu is no longer together, but that's the biggest seller in my catalog. They have a huge fan base all over the world and that's probably my most steady seller. We have a second album coming out from Walter Clevenger. The first album was Walter Clevenger, *The Man With The X-Ray Eyes*.

"There's the Van Delecki's with whom we had an album out in 1996, and they are putting a new album out. Besides the current Spongetones reissue, we have a new Spongetones album coming out in 1999."

"Right now, we're negotiating with the Records. Remember, they had the song called 'Starry Eyes'? It looks like we'll be doing something with them next year. We have a band from South Carolina called Cool King Chris. And there will even be a Ray Paul compilation coming out with a song I recorded with Emmett Rhodes. It will be just a compilation of all my stuff I did that Emmett and I produced together. It's been sitting in the can until I could get off my can."

"What we're trying to do with the acts is to lay a foundation. If the first record isn't going to be the one, then maybe the next record will. Today, radio wants to know the label is behind the record and this isn't like a one-shot group. If they start to see a second record come out, they'll get behind it a little bit more."

—Interview By

MC Staff Writer Tom Kidd

MOTOR CITY SIGNING



CMC International Records and George Thorogood & The Destroyers are shown inking a multi-album deal prior to the band's concert at Pine Knob Music Theater in Detroit. Their debut release with CMC will hit the streets next spring. Pictured (L-R) are: band members Hank Carter, Bill Blough and George Thorogood, CMC President/CEO Tom Lipsky, and band member Jeff Simon.

A HIGHLAND CELEBRATION



Rich Brenner, owner and booker of Highland Grounds, the longtime Hollywood acoustic coffeehouse venue, has announced the formation of Highland Sounds Records. The first release was *High And Lanesome*, a five-song EP by L.A.-based Little Rooms, and the label hopes to release four or five projects each year, including a charity holiday CD. Pictured celebrating the release of the label's first project are (L-R): Little Rooms' Denny Wilson and Janice Mautner, Highland Sounds' Rich Brenner, Little Rooms' Adam Levy, and Highland Sounds' Bill Carlton. You can contact Highland Sounds at 323-456-1507.

Toad Update

Glen Philips, former frontman for the now disbanded Toad The Wet Sprocket, made his first solo appearance earlier this month at L.A. nightclub Largo, playing a 45-minute set curing an ASCAP-sponsored songwriters night.

According to Philips' manager, Chris Blake of Malibu-based management firm Blake & Bradford, Philips played the event not as a showcase, but simply for fun. Blake notes that Philips is still under contract to Columbia Records through Toad's deal with the label, however no details regarding any upcoming records from the singer have been laid down.

In a statement released by Columbia on July 24, Toad The Wet Sprocket decided to break up "citing emerging differences among the four members." The amicable nature of the breakup was evidenced by Toad drummer Randy Guss' attendance at Philips' Largo performance. New projects from the remainder of Toad's members are pending.

—Jeremy M. Helfgot

Swing In Full Swing

The popularity of swing music throughout the U.S. continues to grow, and there appears to be no end in sight. In addition to the success of contemporary swing leaders like the Brian Setzer Orchestra, whose current Interscope release, *The Dirty Boogie* has climbed to #16 on the *Billboard* charts, and Mammoth recording act Squirrel Nut Zippers' *Perennial Favorites*, which recently debuted at #18 (the highest charting position in the label's history). Not to be outdone, Mojo/Universal's Cherry Poppin' Daddies' *Zoot*

Suit Riot remains in the Top 20 after more than six months on the charts, and Big Bad Voodoo Daddy's self-titled CD on Coolsville has risen to #47 after 24 weeks. And now Warner Bros. Records has released *The Contender* from Royal Crown Revue, the band's second release for the label.

For those of you who may want a casual introduction into the genre, Slimstyle Records (Beyond's swing-only imprint) has put together an engaging compilation, *Swing This Baby!*, which is the first modern swing collection and features material from the Brian Setzer Orchestra ("Every Time I Hear That Mellow Saxophone"), Cherry Poppin' Daddies ("Ding Dong Daddy Of The D-Car Line"), Big Bad Voodoo Daddy ("Jumpin' Jack") and Royal Crown Revue ("Datin' With No Dough"). The album is being distributed worldwide by BMG. Beyond is a new indie label headed by CEO Allen Kovac, who is Chairman/CEO of music management company The Left Bank Organization.

This & That

Jive Records act A Tribe Called Quest has officially disbanded, although the group will release their last album, *The Love Movement*, on September 29th. The act is currently on tour with the Beastie Boys, and will conclude a final college tour in late October. The individual members—Q-Tip, Phife and Ali Shaheed Muhammed—will pursue their own recording endeavors in the future.

The Family Values Tour, featuring Korn, Ice Cube, Limp Bizkit and Orgy, doesn't even begin until late September, but there have already been some changes in the artist lineup. Rob Zombie, who

was originally part of the tour, has been removed and replaced by Germany's Rammstein, whose album, *Sehnsucht*, has risen to #60 on the *Billboard* chart. Reportedly, Zombie's dissatisfaction with hip-hop acts being on the bill was one of the reasons for his removal from the tour.

Veteran rock band Foghat have had to cancel their current reunion tour after leader Dave Peverett was diagnosed with a kidney tumor. All of the band's concerts through October 31 have been cancelled. The group recently released the live CD *Road Cases*.

Nile's New Game

Leading producer/songwriter/guitarist Nile Rodgers has announced that he has purchased Touchwood Distribution, renaming the new company Sumthing Distribution. Because of this deal, Rodgers becomes the first African American to own a full service distribution network.

Rodgers began his career as a guitarist, teaming up with the late Bernard Edwards to form the influential funk band Chic. After moving into a career as producer, Rodgers was the man behind two of the biggest albums of the Eighties—David Bowie's *Let's Dance* and Madonna's *Like A Virgin*—and he has also earned three Grammys in his career.

Irv Biegel will serve as President of Sumthing, and Andy Uterano has been named Executive VP/GM. Contact Ken Sunshine Consultants at 212-754-6750.

Tommy Goes Gospel

Tommy Boy Music has launched a gospel division, to be headed by Frank Cooper III, with the intention of bringing an urban con-

MTV UPDATE



Two issues ago, we mentioned MTV's newest television show *The Cut*, a daily 30-minute talent search program featuring unsigned talent. We have an update on how artists and bands can be considered. If you are between the ages of 14-29, and believe that you are ready for a record deal and play music in the rap, R&B, pop, reggae, hip-hop or alternative genres, call 877-688-8432. You can also mail your demo (video, photo and bio are optional) to: MTV Networks, Attn: The Cut, 2600 Colorado Ave., Santa Monica, CA 90404.

temporary sound to the growing gospel music market. The first project for the new division is *Keepin' It Real*, featuring such artists as Fred Hammond, John P. Kee and Angie & Debbie Winans, and is slated for a September 8 release. A percentage of album sales will be donated to the Hale House, an agency dedicated to helping babies who are born addicted to drugs and alcohol or are infected with HIV. Contact 212-388-8300.

—Compiled By MC Senior Editor Steven P. Wheeler

A CANADIAN FIRST



Grammy-nominated jazz vocalist Diana Krall has become the first jazz artist to reach platinum success in Canada. Krall's hit *Impulse* album, *Love Scenes*, has received international acclaim as it has successfully crossed over into AC and mainstream pop markets. Pictured (L-R) during the platinum plaque presentation at the Festival International De Montreal are: Andre Menard, President, Festival International De Montreal; Michael Jastremsky, Montreal Marketing Rep, Universal Music Canada; Diana Krall; and Werner Wiens, Marketing Director, Universal Music Canada.



BMI'S ACOUSTIC IN BLACK



Created by BMI's Senior Director of Writer/Publisher Relations Cheryl Dickerson and promoter/manager Kasey Lovelace, "Acoustic In Black" is a showcase for urban/alternative artists, both signed and unsigned. Artists are chosen via submission, and the show is held on the last Wednesday of every month at the Dragonfly. Send submissions to: Acoustic In Black, c/o BMI, 8730 Sunset Blvd., 3rd Floor, Los Angeles, CA 90069. Shown at a recent show are (L-R): performer Prix-Mo; Kasey Lovelace, producer, Acoustic In Black; Jami J., producer, Acoustic In Black; performers Sovory, Shawn Amos, Nailah, and Duane Neillson; and BMI's Cheryl Dickerson.

Havana Bound

The UNISONG Song Competition, with a cash and service prize package worth over \$50,000, will also include a trip to Cuba for the Grand Prize winner in a musical junket with Crosby, Stills & Nash, Don Was, Joan Osborne, Willie Nelson, Michael McDonald, Mick Fleetwood, Lindsey Buckingham, Eagles Timothy B. Schmit and Joe Walsh, Pam Tillis, Gary Burr, Mark Hudson, Raul Malo of the Mavericks, Leroy Parnell, Brenda Russell, Daniel Lanois, Emmylou Harris, Phil Galdston, Robert Kraft, Pat Leonard, Ben Folds Five, the Cardigans, Boyzone and Michael Frenti of Spearhead.

The U.S. and European composers will co-write with their Cuban counterparts and perform in an open-air benefit concert with an expected audience of over 40,000.

The project will be filmed for a PBS documentary and an album of the best songs written will be released. The Cuban event, titled "Music Bridges...Over Troubled Waters," is produced by Alan Roy Scott, who has coordinated similar events in Ireland, Indonesia, Poland and Russia. The deadline for submissions to UNISONG is September 1st. For full contest information and an entry form, call 213-673-4067 or send an SASE to UNISONG, 7095 Hollywood Blvd., #1015, Hollywood, CA 90028. You can also visit the contest web site at http://www.unisong.com.

Songwriter Expo

Melissa Etheridge will be the Keynote Speaker at Songwriters Expo 21, which takes place October 3-4, at Musician's Institute in Hollywood. The two-day event, produced by the National Academy of Songwriters (NAS), is touted as the most comprehensive educational and networking event for songwriters, performers and music industry professionals in North America, featuring classes, panels, workshops, critiques and pitch sessions. Registration cost (until September 15) is \$175 for NAS members and \$300 for non-members. Contact them at 213-463-7178.

How Does It Feel?

Bob Dylan's recent composition "To Make You Feel My Love," as recorded by Garth Brooks, recently achieved Number One status on the country charts. The song is from the best-selling Hope Floats soundtrack, which has topped the Country Album chart for nine consecutive weeks (at press time). But back to the Dylan song, "To Make You Feel My Love" is the highest-charting Dylan composition in the country genre since Johnny Cash & June Carter's re-

COME TO POPPA



Country songstress LeAnn Rimes was recently surprised by friend and "Blue" songwriter Bill Mack with the presentation of a Billboard Top Ten Pendant. Rimes' Number One album, Blue, has been a mainstay of the country charts for nearly two years.

cording of "It Ain't Me, Babe," which hit #4 in 1965. More recently, Judy Rodman's version of Dylan's "I'll Be Your Baby Tonight," peaked at #5 in 1987.

Over the past year-and-a-half, Dylan has survived a near-fatal heart condition, performed for Pope John Paul II, was nominated for the Nobel Prize in Literature, received the Kennedy Center Award and three Grammys, including Album Of The Year for Time Out Of Mind, which includes Dylan's own version of "To Make You Feel My Love." Incidentally, Time Out Of Mind is Dylan's first platinum album in more than 20 years.

tion has been created as the performance rights organization completes its first full year of market testing the technology, which debuted in October of 1997. The global database on the Internet has already been licensed to international music copyright organizations in Europe and the Far East.

In related news, Liquid Audio and BMI have also announced a joint marketing and development agreement to optimize the BMIMusicBot technology to read music use information from sites using Liquid Audio technologies.

The joint marketing program is geared toward helping the Internet community better understand music copyright. The initiative will include the distribution of BMI's educational materials and music license agreements to licensees using the Liquid Audio system, as well as cross-links between BMI's and Liquid Audio's Internet sites. The two companies have also created a standard music use reporting format for Liquid Audio web sites which are performing BMI works, to send music use reports electronically to BMI, making it easier for Liquid licensees to provide BMI with details on the music performed on their sites.

MusicBot 2.0

An enhanced version 2.0 of BMI's ground-breaking BMIMusicBot web search and data-based technology will be launched in the fall of this year. The new ver-

MCA GOES TO THE MAX



Max Gousse, Director of Urban A&R for MCA Music Publishing.

Executive News

ASCAP Assistant Vice President of Film and Television Repertory Nancy Knutson, has been promoted to Vice President of Film and Television Repertory. Since joining ASCAP's L.A. office in 1988, Knutson has been the driving force in establishing a full-service film and television music department to serve composers and songwriters. Along the way, she has promoted significant cross-over activities between other ASCAP membership offices and genres, and broadened ASCAP's interaction with the film and television production community.

FAMOUS FINANCIER



Alan P. Walter, Vice President of Finance, The Famous Music Publishing Companies.

NANCY KNUTSON



Nancy Knutson, Vice President, Film and Television, ASCAP.

Under Knutson's leadership, the **Film Scoring Workshop**, now in its tenth year, has become known throughout the United States and overseas. She has also expanded the Society's presence at major international conferences and festivals, and has helped deepen relationships with foreign performing rights organizations. She can be reached at 323-883-1000.

Alan L. Walter has been promoted to the position of Vice President of Finance for the **Famous Music Publishing Companies**, where he is now responsible for financial reporting, as well as royalty and accounting administration. Walter, who is headquartered in Los Angeles, originally joined the company as Controller. His previ-

ous positions include stints at Universal Music Group, MCA Music Publishing and MCA Records. Contact Famous at 310-441-1300.

Michael O'Neill has been promoted to Vice President, Sales & Administration, Media Licensing at **BMI**. He was most recently Assistant Vice President, Media Licensing. In his new position, he will continue to oversee Media Licensing's Regional Sales and Marketing executives and will also be responsible for day-to-day TV and Licensing activities. Contact 310-659-9109.

Jill Rosenthal has been named Vice President, Tracking, for **EMI Music Publishing**. An EMI staffer since 1987, Rosenthal has uncovered and secured unpaid income, allowing the company to benefit financially. Also, **B. Hutson Miller** has been promoted to Manager for **EMI Music Publishing Film Soundtrack Division** in Los Angeles. Miller has been responsible for getting songs placed in such films and soundtracks as **Booby Call** and **The Avengers**, and he associate-produced the soundtrack for **Dr. Dolittle**. Contact EMI Music at 310-652-8078.

Max Gousse has been appointed Director, Urban A&R, for **MCA Music Publishing**, where he will be responsible for the acquisition of urban talent, and will work with MCA Music's urban roster. Prior to this appointment, Gousse was the founder of Mecca Don Entertainment, whose staff producers contributed to more than 35 major label recording projects. Gousse, who also produced **Adina Howard's** platinum-selling **Elektra** debut and discovered crooner **Michael Speaks**, can be reached at 310-235-4700. 

LOWEN & NAVARRO ARE "MILLIONAIRES"!



Songwriters **Eric Lowen** and **Dan Navarro** (better known as **Lowen & Navarro**, see feature story on page 40) are shown being presented **BMI "Millionaire"** certificates for their song **"We Belong"** (recorded by **Pat Benatar**), which has received more than one million performances, equal to 50,000 hours of airplay, or 5.7 years of continuous airplay. Pictured congratulating the duo are (L-R): **Lowen**; **Barbara Cane**, Assistant Vice President, Writer/Publisher Relations, **BMI**; **Mike Gormley**, manager, **LA Personal Development**; **Navarro**; and **Rick Riccobono**, Vice President, **Writer/Publisher Relations, BMI**

ANNIE ROBOFF

This versatile pop writer has discovered platinum success in Nashville

By Dan Kimpel



Although songwriter **Annie Roboff's** recent gold/platinum chart successes with such artists as **Trisha Yearwood**, **Patty Loveless**, **Faith Hill**, **Martina McBride** and **Diamond Rio** (who recorded her Number One hit "Walkin' Away," co-written with **Craig Wiseman**) have been in the country genre, her songs transcend such narrow definitions of style. "My influences are **Stevie Wonder**, **Motown**, **Donny Hathaway**, **Bobby Womack**; even bits of **Broadway show music** and **Gershwin**," she explains. "But **Laura Nyro** was a huge influence."

Roboff's career actually began in the Seventies in the New York streets, with an acapella group, the **Bondinis**. As a result of their street corner notoriety the group was featured in both the movie and television show **Fame**. After the group's breakup, **Roboff** wrote and arranged television themes for sports, news and TV movies, including college football themes for **ABC**, **CBS** and **ESPN**. In the mid-Eighties, she put her music career on hold for a short-lived stint in public relations, but the lure of the music business was too strong. So, she returned to her first love: writing songs.

Relocating to **L.A.**, she explored the pop world and had cuts with **4 Real** and **Phil Perry**, among others. Her signing to **Rondor Music** in 1994 led to her attending a **Rondor**-hosted summer songwriting event at **Sting** manager/**Ark 21** label chief **Miles Copeland's** castle in the South of France. Through the collaborations she enjoyed there, it was clear that all signposts pointed toward **Music Row**.

"I'd heard about Nashville through the rumblings of others for a long time," she offers. "When I went [to the castle] that week, there were a lot of writers from Nashville and I just loved writing with so many of them. When I came home, I went down to Nashville and didn't come back. Nashville is calmer, slower-paced. The writing community is very close-knit and supportive of each other. There are many cuts to be had, so people aren't all competing for the same three cuts that may be available. I love **L.A.**, it's just that the kind of songs I write have a home in Nashville."

Roboff also has a reputation for the way she delivers her songwriting demos. "I'm notorious for making very elaborate demos," she states. "Many songwriters write in a way where you could put a guitar and vocal down, and it would be clear what the song should be. But I'm not that kind of writer: I hear tons of vocal, rhythmic and instrumental arrangements in my head when I'm writing a song, and I'm steeped in the tradition of **Earth, Wind & Fire**, so it's very important to get everything I've heard, everything that moved me when I was writing the song, out as a blueprint."

Outside of the country realm, **Roboff**, **Beth Nielson Chapman** and **Bonnie Raitt** co-wrote "Meet Me Half Way" for **Raitt's** latest record, and both **Chapman** and **Roboff** have been making guest appearances with **Raitt** at various stops on the **Lilith Fair** tour, singing backup. **Roboff** and **Chapman's** next high-profile project is co-writing and co-producing "Godspeed," a track for the **Inspired By The Prince Of Egypt** soundtrack, slated to coincide with the release of the **DreamWorks** animated feature.

Roboff has also written with another famous friend, **Olivia Newton-John**. "I was at her house in California, and, after dinner, we went downstairs to where she had a keyboard and I started playing music. She started singing and we wrote most of 'Precious Love.' She was coming down to Nashville to cut her record and I had a demo session on a Monday; she was cutting Tuesday morning. I got a call that her daughter was ill so she was going to have to come in on the late night plane and was really sorry but maybe we'd demo the song another time. I said, 'I could cut the track, and you could come in straight to the studio off the plane.' She came in from the airport, sang the song, I took her to the hotel, mixed the song and the next day dropped it off at [MCA Records Nashville President] **Tony Brown's** office. We got a call the day after that saying they were going to cut it; it's her next single."

And while there has been a lot of talk in recent years about the female artists in rock, country music is has rewarded women as well. "There are a lot of successful women in Nashville, now," **Roboff** concludes. "**Matraca Berg**, **Beth**, **Stephony Smith**, **Robin Lerner**. There's always room for walls to be knocked down and stereotypes to be knocked away."


Contact **Almo-Irving Music** at 615-321-0820





STUDIO ROUNDUP: Jim Goodwin was recently in at Paramount Studios recording the latest release from One Hit Wonder for Dexter Holland's Nitro Records, as well as tracking the debut release from Tub on Centipede Records... CMS Mastering chief engineer Robert Vosgien recently completed mastering work on the new releases from Trauma Records acts the Flys, Phunk Junkeez and Dreamhouse... Sound City Studios in Van Nuys, California recently hosted Capitol Records act Verbena, who were in working on their debut with producer Dave Grohl of Foo Fighters and Nirvana fame. The studio has also housed recent works by the Muffs, producer T-Bone Burnett, producer Rick Rubin and Primus... Geffen Records act Duke Daniels recently visited Grandmaster Recorders in Hollywood, California, to work with producer Andrew Williams and engineer Brad Cook on a new album project... Mixer Tim Palmer has been

in at Scream Studios in Studio City, California, where he mixed the new Roadrunner Records album from Sepultura. Palmer also mixed the upcoming Mojo/Universal sophomore release from Reel Big Fish, with producer John Avila... TVT Records act Gravity Kills was at Skip Saylor Recording in Los Angeles, mixing their next single with engineer John Travis. Other artists utilizing the Skip Saylor facility include Virgin's Brother Son Sister Moon, Epic/Sony act TQ and Arista artist Deborah Cox... San Francisco's Music Annex was recently visited by actor John Ratzenberger (*Cheers*), who recorded pick-up lines for several Boston Pizza spots.

MEDIA SERVICES: CD/Tape replication/duplication house Media Services has recently moved into a new facility. The company's new address is 4030 S. 108th St., Omaha, NE 68137. The company can be reached by phone at 888-891-9091 or 402-891-9091. 

IDOL CHATTER



As the Eighties revival craze continues, multi-platinum era icon Billy Idol has been at work on his next release, slated for arrival in 1999 on Grammy-winning producer Glen Ballard's Java Records label venture with Capitol. Ballard is producing the work, which also includes longtime idol collaborator Steve Stevens on guitar. Pictured in the studio are (L-R) Idol and Ballard.

"POP" GOES THE GOSPEL



Grammy-winning modern gospel maestro Kirk Franklin has been in the studio putting the finishing touches on his next album, *The Nu Nation Project*, due from Interscope on September 22nd. The album includes a new Franklin-penned cut entitled "Lean On Me," which features an all-star lineup of guests, including U2's Bono, Mary J. Blige, R. Kelly, Crystal Lewis and the Family. In anticipation of the album's projected profits, Franklin, Interscope and Gospo Centric have already donated a total of \$250,000 to the Burned Churches Fund of the National Council Of The Churches Of Christ in the U.S. Pictured, above, at work on the project, are (L-R) Bono and Franklin.

STILL THE KING



Blues legend B.B. King was recently at Soundcastle Recording Studios in Los Angeles, at work on his latest project. Pictured at the facility during a break in the sessions are (L-R): engineer Steve Holroyd, King, studio manager Candace Stewart and (seated) producer John Porter.

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RICHARD GIBBS

This former member of Oingo Boingo has carved out quite a career for himself as a composer for film and television.

By Bernard Baur

Richard Gibbs has two great loves: surfing and composing music. Nowadays, he enjoys them both, almost simultaneously. You see, Gibbs lives in a beach house close to Malibu and writes soundtracks for movies and television. He calls that the balance of life.

And if you've seen any movies at all over the past few years, you've probably heard his scores. He's written music for *Natural Born Killers*, *Dr. Dolittle*, *Singles*, *The Chase* and *Fatal Instinct*, to name just a few. He's also worked on such television series as *The Simpsons*. And aside from these film and television scoring projects, Gibbs has also worked as a keyboardist, arranger, and producer for other artists, including being a member of Oingo Boingo for a number of years.

"I always worked hard," Gibbs says. "I started playing music as a kid, but didn't really become serious about it until high school, when I joined a couple of bands. The definitive turning point for me came when I heard the Mahavishnu Orchestra. They just blew me away, and I started to explore classical music, jazz and avant garde compositions."

That curiosity eventually led him to attend the Berklee College Of Music where he earned a degree in Classical Composition. After graduating, he worked with Chaka Khan and, in 1980, became a member of Oingo Boingo as a keyboardist, until he got his break in film. "The first project I did as a writer was called *Sweethearts Dance*," Gibbs recalls. "I had a friend who knew a friend, who recommended me to the musical director, who, in turn, recommended me to the director, Richard Greenwald."

Gibbs laughs and says, "The first thing Greenwald told me was that he hated composers, and I said, 'That's okay, because I've never done this before.' How I got that job, I'll never know, but I loved it."

Quickly discovering that the collaborative effort involved in film scoring suited him just fine, he was allowed to put into practice a lot of the theory he learned at Berklee. "You know," he reflects, "I think education is only good in terms of learning the discipline, because it doesn't always apply directly to real life. I found out that the reality is often different than you expect. But I did get to put a lot of what I learned into practice."

Of course, the composer never dreamed that his musical career would take this route. "I never really thought I was going to be doing this sort of work at this point in my life," Gibbs maintains. "I thought I was going to be a rock & roll star, and not have to worry about scoring movies until I was at least 50 years old. But I found it very satisfying. I can work at home, I don't have to tour and I can go surfing just about whenever I want. And each job is so different, I really relish that."

Indeed, one of the perks of his career is not only getting to write his own music but getting to direct it, as well. "My biggest thrill," he says, "is getting behind the podium and conducting the orchestra. Then I get to hear what I've been working on for weeks, and sometimes, months."

Gibbs also finds that scoring music for film and television allows him a great deal of freedom to express himself, as well as affording him the opportunity to meet some of his idols. "I've worked with everybody from Aretha Franklin and Tom Waits to Robert Palmer and Juice Newton. I'll listen to almost anything, and work with anybody, unless it's boring."

Reflecting on his flourishing career and envious lifestyle, Gibbs concludes: "I've been very lucky. I get to do something I really enjoy. I can write music and look out my window at the ocean, and as long as I can keep working and surfing, I'm a very happy guy."

Contact Zomba Screen Music (310-247-4326).



AMPEG REISSUES THE HORIZONTAL BASS

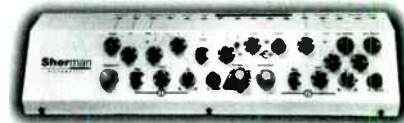
The famous 1960's Ampeg bass has been reissued as a much improved instrument called the AEB-2 and the fretless AUB-2. The scroll headstock is carved out of solid maple, as is the neck. This new headstock replaces the plastic end caps of the original. There is also a brass head nut instead of the aluminum string spacer on the old ones. Both the AEB-2 and AUB-2 use a 35-inch scale that is a full inch longer than the original. The Western ash body comes in sunburst, black or natural polyurethane finish. Other nice features include the ebony fingerboard, Schaller tuners, brass bridge, Rick Turner-designed pickups, and a choice of either gold or chrome



hardware. There is a padded bag or hardshell case also available.

For more about these new reissues, you can contact the St. Louis-based Ampeg at 314-727-4512 or you can send them a FAX at 314-727-8929.

SHERMAN FILTERBANK



Maybe more of a musical instrument than a piece of outboard gear, the Sherman FilterBank is a new "process synthesizer" made in Belgium. Essentially, the unit is an analog synthesizer where the oscillator sound source is replaced by any external signal source such as a sampler, guitar or pre-recorded music track or loop. The FilterBank is centered around two 12dB-per-octave voltage controlled filters with routing and mixing of on-board ADSR, LFO, AM and FM modulation sources. External MIDI controllers can be used to modulate and change the sound but MIDI input is not required for operation.

Both the filters in a single FB can be either used in serial or parallel with the ability to mix the amount of the serial and parallel signals. In serial mode, you get a 24dB-per-octave filter for very fluid and unusual sound treatments. Filter types are continuously variable from low pass to bandpass to high pass filters, all with very good res-

onance and modulation phase control. The two filters operate independently (Free) or can be synchronized (Sync) where Filter 2 slaves to Filter 1, tracking and processing the same frequencies. The Harmonics knob allows the two filters to sync, but at pre-set musical intervals. It will be obvious from the well-written manual that a good understanding of filters is important if you are to get the most out of this box. However, I was able to get great operation the first time I used the unit on a remix project, without reading the book.

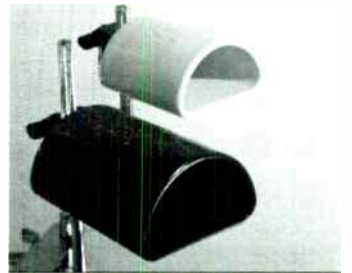
Filter modulation sources include the on-board LFO that offers frequencies from 1 cycle-a-minute up to 3kHz, with phase control over the depth, an FM input, and the ADSR can be switched to an Envelope Follower for the best "Mutron-type effects."

For more about the Sherman FilterBank, contact Sherman Productions in Belgium by FAX at 32-13-784-921, or visit their web site at <http://www.ping.be/sherman>.

LP MUSIC'S BLAST BLOCKS™

Made of impact resistant Belastic Plastic, Blast Blocks have a fuller sound with a sharper "pop" and greater durability than regular wood blocks. Available in two colors that are also two different pitches, the Blast Blocks are fitted with LP's forged steel eye-bolt clamp for secure mounting on any 3/8-inch rod. You can attach them to LP's Percussion Table, Everything Rack, Marching Percussion Rack, Mount-All Bracket or the Percussion Claw.

The catalog number LP1305 is the high pitched, yellow Blast Block at \$26, while LP1307 is the green, lower pitched model at \$28. For more about these good noise-



makers, you can contact LP Percussion at LP Music Group in New Jersey, at 973-478-6903, or you can send them a FAX at 973-772-3568. Their web site is located at <http://www.lpmusic.com>.





SWINGIN' IN L.A.

The Derby recently celebrated its fifth anniversary, and for practically all of those years, it has been the undisputed King Of Swing Clubs here in Southern California. While the swing music scene is still popular—just look at the major chart success of such outfits as the Brian Setzer Orchestra, the Cherry Poppin' Daddies, L.A.'s own Big Bad Voodoo Daddy and the Royal Crown Revue—it seems that the L.A. club circuit is on the deflating side of the once ballooning format.

Remember about one year ago when half of the clubs in the city had a swing night in an attempt to jump on the bandwagon? Well, a lot of those clubs found out that the swing bandwagon has limited seating and that those who were in the drivers' seat since the early days remain loyal to the handful of venues that still book swing on a regular basis. Oddly enough, while

the best social thing I've seen in years."

With that in mind, here's a list of some of L.A.'s noteworthy venues that still think swing's the thing. Feel free to call the clubs for more information. The classy **Atlas Supper Club** (3760 Wilshire Blvd., contact 213-380-8400) hosts big band style swing almost every week; **Club Caprice** (1700 S. Pacific Coast Highway, in Redondo Beach, contact 310-316-1700) usually books swing bands on a weekly basis; the **Foothill Cafe** (1922 Cherry Ave., in Signal Hill, contact 562-494-5196) is swing friendly; the **Hollywood Athletic Club** (6525 Sunset Blvd., in Hollywood, contact 213-962-6600) has a big, beautiful dance floor, easily the best in the city; there's occasional swing music over at the refurbished, remodeled and acoustically brilliant **Mint** (6010 Pico Blvd., contact 323-954-9630); and in the San Fernando Valley, check out the **Moonlight** (13730 Ventura



Patrons go swingin' at the Derby.

there are less clubs holding weekly swing nights today than there were a year ago, swing has gained a lot of ground nationally.

Why is swing still happening? According to Derby headmistress **Tammi Gower**, the swing scene "recaptures the glamour of a bygone era where people dressed up and looked nice. People don't really do that anymore. But swing brings back the glamour and gives clubgoers the opportunity to doll up for an evening out."

Tony "Kid" Royale, of local outfit **Kid Royale And The Lucky Stiff**, concurs, adding, "People are tired of the whole 'dress down' and 'look as ugly as you can' bit. Glamour is making a big comeback and people want to look nice again. Plus, swing gives clubgoers the chance to interact with each other. Instead of standing there just watching some band or dancing five feet apart to frantic techno music, swing allows couples to touch, glide, and move in a really classy way, instead of just jumping around to blaring dance music. It's

Blvd., in Sherman Oaks, contact 818-788-2000) which has swing bands practically every weekend; down the street, **Zoot** plays swing every Wednesday night at the **Passion Supper Club** (12215 Ventura Blvd., in Studio City, contact 818-752-7333); across town in Venice, you can find swing at the surfside venue **St. Mark's** (23 Windward Ave., contact 310-452-2222); and at the **Viper Room** (8852 Sunset Blvd. in West Hollywood, call 310-358-1880) **Dean "The Sultan Of Swing" Miller** spins the tunes on Thursdays.

THE MOD SQUAD

Its name brings to mind pictures of an Alsace Bistro, but **Cafe Bleu** packs in a few hundred loyal followers of mod and Brit Pop every Thursday night. Held at the **Tempest** nightclub (7323 Santa Monica Blvd., near the **Formosa Cafe**), the "18 and over" Cafe Bleu was started two years ago by longtime mod fans **Shalyce Benfell** and **Piper Ferguson**.



Mojo recording act Plastic Scene love the mod vibe at Cafe Bleu.

But the venue doesn't cater only to a mod crowd, according to Benfell, who says the club's playlist includes everything from **Blur**, **Oasis** and **Supergrass** to **James Brown**, **Aretha Franklin**, the **Jam** and the **Yardbirds**. Benfell, who's been immersed in the mod scene for well over a decade, says, "We got about 400 people-a-week, and usually about ten to 20 scooters," the favored mode of transport for loyal mod fans. (Go rent a copy of the film version of the **Who's Quadrophenia** for more info.)

Benfell, who lets scooter patrons in for free, says, "We've created a very cool scene. We've had a lot of great bands who come here to hang out when they're in town from England—bands like the **Charlatans UK**, **Stone Roses**, **Primal Scream**, the **Blutones**, the **Seahorses**, **Sleeper**, **Rialto**, and even people like **Courtney Love**."

"**Brian Wilson** came down here with **Rodney Bingenheimer**," she continues. "Rodney's here all the time. He's really supportive. I'd say 40 percent of the people who come here are in bands, which is why we have two bands play every week."

Billy Slater, drummer for local

Brit pop-tinged outfit **Plasticene**, who recently released their debut outing for the **Mojo Records** label, says that the group are regulars at Cafe Bleu, whether or not they're playing. "It's a great place to hang out," he says. "They play cool music, and the atmosphere is great. People will drive all the way out from Riverside to go there. We owe a lot to that club, we even found our manager, **Linda Ryan**, there, and we were signed at that club."

Benfell points out that the **Din Pedals** were also inked at the underground venue. "Basically, what we're doing is creating a scene for this type of music, a place for these bands to play to their crowd. We support the people who support us. If the bands come to the venue, hang out, and hand us a demo, we will book them. We get about ten calls-a-week from people who want to play here, who have never even been to the club. We tell them to come down and check the place out."

So what does Benfell attribute Cafe Bleu's ongoing success to? "We really have a family here," she answers, "and I think that's part of the longevity of the club. Piper and I know everyone who comes to the



Dean "The Sultan Of Swing" Miller hangs with the Pussycat Dolls at the Viper Room.

club. It's a real scene, this little underground club that doesn't really advertise or anything. We love it. The mod scene is a scene I can really relate to—the music, the fashion and the whole mentality. It's very loyal."

Plasticene's Slater adds, "They are [aiming] towards a very select group of people, and sometimes, that's a lot nicer than having a club that looks like every other club."

RAJI'S ROUND TWO

Former Raji's promoter Danny "Dobbs" Wilson is planning a follow-up to his *Beer, Wine And Good Food, Vol 1—Live At Raji's* compilation, which was released five months ago by L.A.-based TON Records.

If you're new in town, Raji's was a Hollywood-based club that was truly 'alternative' before the word was rolling too freely off the lips of every record industry geek. Raji's, which was devoid of the above-mentioned record company types and all of the Hollywood "hip hang-out" glitz, never catered to trends, didn't have a publicist, rarely advertised and didn't have famous 90210 stars hanging out in the venue, although *Cheers* star **George Wendt**, the late great **Bill Graham**, **Bruce Springsteen**, **Kirstie Alley**, **Michael J. Fox**, **Jackson Browne** and **Daryl Hannah** were spotted there. Courtney Love was as bad as it got.

The venue also hosted tons of mid-Eighties bands who sidestepped the whole glam-and-motorcycle-band-ridden Sunset Strip, including **Dream Syndicate**, **X**, the **Cramps**, the **Smithereens**, **Guns N' Roses**, **Hole** and **Nirvana**. Raji's barely lasted five years, and was blanketed into non-existence following the Northridge quake, al-



though many supporters believed that the club was over and done with when the previously mentioned Dobbs departed a year-and-a-half earlier.

The *Volume II* CD, which we might see on the streets as early as Halloween, is slated to include such acts as **TSOL**, **Girlschool**, **45 Grave**, **Dream Syndicate** and many others.

DOLL HUT STUDIOS?

Orange County-based act **Disappointment Incorporated** recently released *Spoken Through The Profits* for the local Time Bomb label. So why are we talking

about it here? Well, the band actually recorded the four-song EP live at the venerable Anaheim venue **Linda's Doll Hut** this past June 12th. For further information on the Orange County club, you can give them a call at 714-533-1286.




MR. CROWLEY

Longtime Sunset Strip promoter **Mike Crowley** has joined forces with the **Hollywood Athletic Club** and will be bringing in all sorts of musical talent, both local and national. Crowley says that the HAC "gives me the ability to do all forms of music. I had **Andy Summers**, who's doing his jazz thing, play for me a while back. But I've also pulled in alternative acts like the **Fixx** and **John Taylor**. I also did a local alternative night with bands like **Polar Bear**, the **Gift**, **Distortion Felix** and **Caviar**. The room is big enough to get national acts in here, yet small enough to accommodate the locals."

The HAC's main music room has an official capacity of 605, approximately 150 more than Strip venues like the **Whisky**, where Crowley used to handle bookings. Like the **Whisky**, there's some pre-sale involved, but Crowley insists that it will be minimal and that he will continue to use local talent to support the nationals he books.

"With the John Taylor show, I have two local bands opening. I have **Tangerine** [a local unsigned band] playing with the **Motels**," he says. Commenting on his draw requirements, Crowley explains, "I can't go to a band that's only going to draw 20 or 30 people. I have to go with the bands that are drawing 100 people. I had **Polar Bear** play and they drew 150 people. I'm only working with bands that I know are going to work hard."

"I tell bands: 'Understand that if you don't draw to your biggest potential, you're going to screw yourself and me.' I've only had draw problems with two bands, and with one of them, they did work really hard and I saw how hard they were working so I'll probably have them back in here."

Send your package to Mike Crowley at the Hollywood Athletic Club, 6525 Sunset Blvd., Hollywood, CA 90028. Include a tape or CD, bio, photo, press clips (if any), brief booking history and list of upcoming shows (if any) 

BOOKER PROFILE

In previous issues, we've primarily interviewed local promoters, both in-house and freelance, and we've even included an owner profile to help look behind the scenes on the real decision makers at local venues. In this issue, we're going to take a look at a General Manager, who, in a nutshell, is responsible for the daily operations of a venue.

A former ballet dancer who was forced to hang up her slippers after a serious accident sidelined her, **Elizabeth Peterson** returned from San Francisco (where she studied Theatre and Production) to



work with **Matt Kramer**, the man behind the now-defunct, but still remembered, **At My Place** venue in Santa Monica.

Peterson was the night manager for **At My Place** from 1981 to 1989, ending up as **Kramer's** assistant booker during the final days of the venue's lengthy stay. Afterwards, Peterson went to **Venice jazz hang-out St. Mark's**, where she stayed from 1990 to 1996 as the venue's general manager and in-house talent booker, prior to her current gig at the **Hollywood Athletic Club**, which began prior to the venue's million-dollar facelift and transformation.

"I came to the Hollywood Athletic Club as the build-up coordinator for **Jay Boland**. I put together the production [sound and lights] staff, worked with the architect/designer, supervised the general contractor, and did the build-up work with all the permits, which we needed since we were changing the function of the venue—going from a billiard hall to a nightclub. **Jay Boland** [the former



Hollywood Athletic Club
1924

Elizabeth Peterson

GM and Talent Coordinator


HOLLYWOOD ATHLETIC CLUB
6525 Sunset Blvd.
Hollywood, CA 90028
213-962-6600

President of the Hollywood Billiard Club who left the organization two months ago] was the idea man, and I made it happen."

Why the change at a time when most people were projecting a bleak forecast for live music? Because the whole billiard climate was even bleaker, as Peterson explains: "The whole billiards scene hit and it hit big, but it started dissipating. **Jay** decided that live music was the future, so he brought me in to handle the transformation."

The entire operation totaled about \$1 million, according to Peterson. The Hollywood Athletic Club is also one of the richest sources of **Tinseltown** history. The HAC, which opened on **New Year's Eve of 1923**, was designed by **Meyer and Hollings**, the same team responsible for **Graumann's Chinese and Egyptian Theaters**. In 1924, it was the tallest building in Hollywood, thanks to its famous tower.

Peterson showed a marked sense of deference to the venue's incredible history, altering as little of it as possible. "We left all of the original piping that held the rings and pole vaults and everything, and we ran conduit for a pretty nice dance and stage lighting system into that. We put in a great sound system and stage, an 80-foot bar with three service wells, we put in a sound system, we treated the walls with soundproofing and draping, and we put in four radius walls, so instead of the sound hitting a wall corner and bouncing, it hits a radius wall which prevents sound bounce," she explains.

The club has hosted quite a few heavyweights since its live music resurrection, which Peterson, herself, takes a daily hand in. "We've had **David Bowie**, **Stevie Wonder**, **Herbie Hancock**, **John Taylor**, **Foo Fighters**, the **Crystal Method** and more. **Goldenvoice** does a lot of shows here, and we have a couple of outside promoters. **Mike Crowley** is our new in-house promoter, and I coordinate it all." 



PAUL'S STILL DEAD??? No, not McCartney—he's still alive and kickin', in both cyberspace and in reality. But another Paul is dead, in cyberspace, anyway.

The fictitious Paul Lomo, singer-songwriter for the less-than-real Eighties band *Miasma* drowned under mysterious circumstances in 1984, and thus is the focal point of *Paul Is Dead*, the first episodic music murder mystery to hit the 'Net in full force, at <http://www.paulisdead.com>.

Created by Ken Locker, La-Fong and Mindspring, funded by the Microsoft Network, and produced in association with MGM Interactive, with partners including *Rolling Stone*, *Entertainment Asylum*, *IUMA*, *Broadcast.com*, *Web-TV* and *Macromedia*, and administered by *Razorfish* (if this isn't enough on-

line muscle for you, I don't know what would be!), *Paul Is Dead* is certain to gain some audience.

The mystery plays out through the narration of investigative journalist (and *Miasma* expert) *Elly Clyde*, and includes a range of multimedia, from audio and video to "static" clues and other items. Flashbacks, news clips, interviews and *Miasma* album samples all contribute clues to Lomo's mysterious demise, and the presentation makes for a little bit of fun piecing together.

Slated for 60 installments, *Paul Is Dead* launched on July 27, and is scheduled to continue through March of next year.

Visit the web site or contact **Jane Ayer PR** by phone (310-581-1330) or e-mail (japr@aol.com).

OPEN HOUSE: The House that *Isaac Tigrett* built, before he was ousted from its active upper echelon, is still going strong, as evidenced by the launch of the redesigned *House Of Blues* web site, at <http://www.hob.com>.

Having undergone a complete reworking, the HOB site is up and running with a number of new features, most prominent of which is a new system which allows members to create their own profile and have quick access to the information they most desire, every time they visit the site. Membership is free, and requires only the completion of a three-part interactive form of basic information. Members can also receive HOB online's e-mail newsletter, with the latest info from the venue.

Additional features include virtu-

FUNDAMENTAL FUN: Fans of guitar great *Bonnie Raitt* will probably already have a copy of her latest *Capitol Records* album, *Fundamental*, but those who didn't purchase the package through *Tower Records* may want to run to the nearest Tower and pick up another copy.

As a bonus to *Fundamental* copies sold through Tower, a limited-edition CD-ROM is included, which features a number of "extras."

Included on the disc are a full video for the song "One Belief Away," as well as an extensive video interview with Raitt, and three bonus audio cuts which can be played using AT&T's a2b music player (Mac users beware: only PC-compatible machines can access the audio cuts, though the rest of the multimedia will play fine on either platform).

The highlight of the ROM is the video interview, which is really well-done and is alone worth the trip to Tower. And for those who don't want to leave the house, the ROM is also being included with copies of the *Fundamental* CD sold through Tower Records online (<http://www.towerrecords.com> or AOL keyword: Tower) or via the chain's toll-free hotline (800-648-4844). It definitely Raitts some attention.



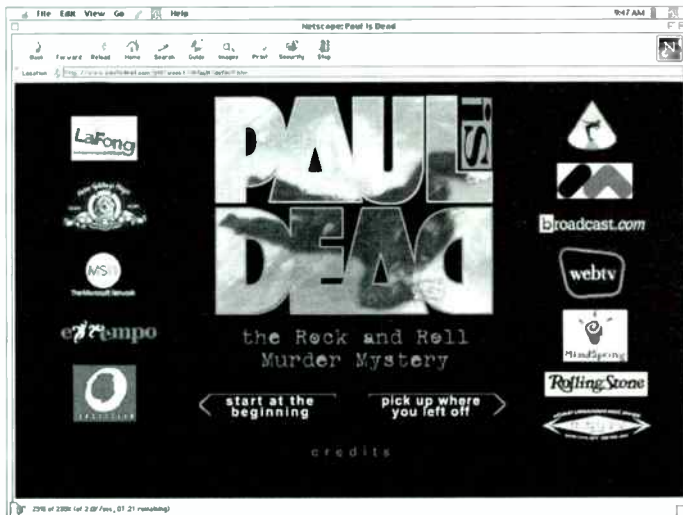
TEL TALE: When it comes to compilation packages, *Rhino Records* may reign king, but close behind is the K-Tel corporation, which has long been providing quality compilations from virtually every genre.

Now, K-Tel is taking a technological leap by incorporating *Liquid Audio's* music delivery system into its web site, *K-Tel Express*, at <http://www.ktel.com>.

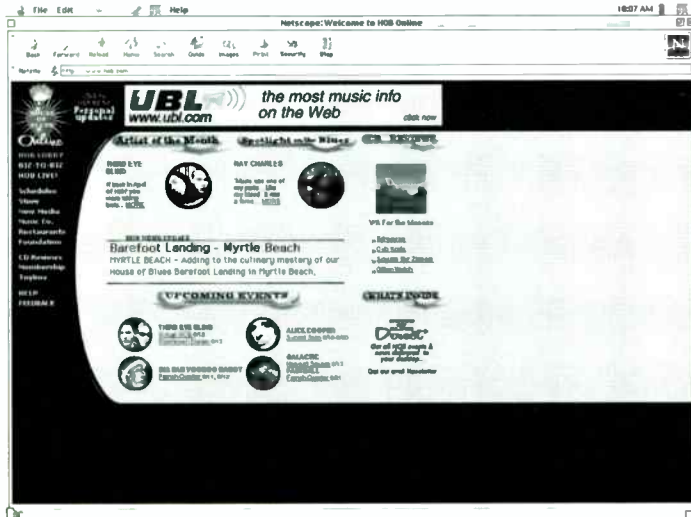
Utilizing *Liquid Audio's* *Liquid Music Server 3.0* for Windows NT (sorry Mac and Windows '98, '95 and 3.0 users), *K-Tel Express* will provide over 5,000 recordings for download through the site, according to a statement released by the company. Among the initial titles to be featured are top hits by the *Marshall Tucker Band* ("Heard It In A Love Song"), *Chubby Checker* ("The Twist") and *Lesley Gore* ("It's My Party").

Later this month, users will be able to create their own compilation CDs through the K-Tel site, by selecting tracks from the company's repertoire.

BOX O' CROWES: There's plenty of anticipation for the *Columbia Records* debut from veteran rockers the *Black Crowes*, which is due later this year, especially given recent lineup changes. But for those who need a *Crowes* fix now, the *Robinson* brothers and compa-



al event calendars for every HOB club, direct links to the company's *LiveConcerts.com* site, a scrolling headline news feature on the homepage, an artist-of-the-month, record reviews, info on *House Of Blues Music Company* and more. You can watch for additional features to be added as time goes on, leaving no need to sing the blues.





Junior Vasquez will judge the national Philips Best New DJ contest.

ny have responded with *Sho' Nuff*, a new five-disc box set, which includes a five-song live EP along with all four previous albums, each remastered with two bonus tracks and enhanced multimedia content.

Included in the multimedia content are four unique Black Crowes screen-savers (one corresponding to each of the albums), and a total of seven full-length videos, as well as direct links to the Crowes' web site, at <http://www.tallest.com>.

While each album will be released individually in their remas-



tered versions, only the box set CDs will include the multimedia. For further information, visit the band's web site, or contact the **Mitch Schneider Organization** by visiting their web site at <http://www.msopr.com>.



IF MADONNA CALLS...: Top-notch New York club DJ **Junior**

Vasquez, best known for spinning wax at **Arena** and for his remix of the rhythmic hit "If Madonna Calls," has teamed with audio technology pioneers **Philips Electronics** to create the **Philips Best New DJ** contest, a competition to scout the top turntable talents in the U.S.

Entrants will compete for Philips audio CD recorder products, a chance to spin with Vasquez and a \$5,000 grand prize. Beginning on September 15, DJs will be able to enter the contest by submitting an entry form available at <http://djcontest.philips.com> (the site will not launch until September 15; also beginning on September 15, for those who do not have web access, entry will also be attainable by calling 877-493-9934).

From all the entries, ten random finalists will be chosen sweepstakes-style, and will receive a trip for two to New York City for the finals, as well as a Philips CD recorder. At the finals, Vasquez will judge the contestants based on 20 minutes of their live spinning, and the winner will receive the \$5,000 prize. Entries for the contest will be accepted through November 28th. Contact **Ryan Hoppe**, at 617-587-2889 for further information.

NOISE MAKERS: **Webnoize** (<http://www.webnoize.com>) has announced the appointment of music biz and new media veteran **Ted Cohen** as chairman of the **Webnoize '98** cyber music conference, scheduled for November 2-4 at the **Sheraton Universal Hotel** in Universal City/Los Angeles. Complete information is available at the Webnoize '98 web site, at <http://98.webnoize.com>. 

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Walt Disney Records has relaunched the *Disney Babies* music series. Back by popular demand after almost a decade, *Disney Babies Lullaby* and *Playtime* are designed to help teach children while they share the joys of music at the same time. *Disney Babies Lullaby* contains bedtime songs from Disney films along with original melodies, including "When You Wish Upon A Star" and "Hush, Little Baby." *Disney Babies Playtime* has activity songs for parents to share with the kids, including "Following The Leader" and "I'm A Little Teapot." A fun musical way to help children get a head start on life.

Can you feel the love tonight? You will when you listen to *Disney's Princess Collection: Vol. 2*. This special CD contains character voices from an array of Disney animated features including *Adriana Caselotti (Snow White)*, *Mary Costa (Sleeping Beauty)*, *Lea Salonga (Ja-mine in Aladdin)* and the title character of *Mulan*, *Paige O'Hara* (*Belle of Beauty And The Beast*) and *Susan Egan (Meg in Hercules)*. Each album also includes a full-color book of lyrics so that your princess can sing along with all of her favorite heroines. While that is going on in the kids' room,

mom and dad can pop in *Disney's Instrumental Impressions*. This new collection features instrumental performances showcasing renowned guitarist *Jack Jazzro*, winner of the 1998 Nashville Music

Award for "Best Jazz Album" for his work on *The Frank Sinatra Collection*. These lush instrumental arrangements are suitable for cocktail lounges, jazz and easy listening radio stations everywhere. Both CDs are in stores now.

Never mind what we told you previously about *Madonna's* latest film project. Despite three months of violin lessons, *Madonna* has decided not to take the starring role in *50 Violins*, the story of an inner-city music teacher. Also, the former *Ginger Spice* will not star in the big-screen version of *Charlie's Angels*. A more up-to-date rumor has it that the starring role in that film has gone to *Jenny McCarthy*.

Celebrating its 46th Anniversary, *Ballet Folklorico de Mexico de Amalia Hernandez* is coming to *Universal Amphitheatre*, September 18-20th. This series of performances will mark the United States premiere of "Dance Of Quetzales," an ancient dance tracing its origin to the legend of Quetzal, the my-



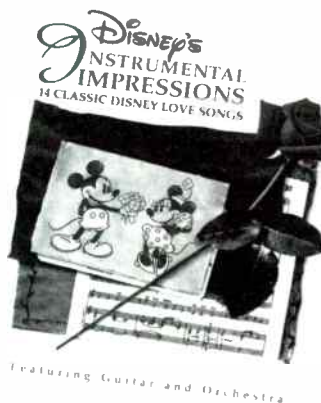
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er, *Ballet Folklorico de Mexico* uses movement, music and color to bring depictions of Mexico's diverse culture and folklore to the stage. At *Universal* and selected cities on this tour, there will be corporate-sponsored performances by students funded by the Child-

Blues album. The campy king of Mex-Americana is noted for revues that combine the histories of American music and Chicano culture, putting the Memphis in the Mariachis. Once rhythm guitarist and vocalist in the seminal Southern California punk band the *Zeros*, and later represented in *Penelope Spheeris's* cult film *Decline Of Western Civilization* with *Catholic Discipline*, *El Vez* found his calling when he scammed his way into the Elvis impersonator mecca *Bad Bob's* in Memphis. As the "Mexican Elvis," his story was featured in the *Los Angeles Times*, leading to appearances in the nationally syndicated NBC kids TV show *2 Hip 4 TV* and the series *Hunter*. There were some negotiations about exact venues and dates on this tour, though *El Vez's* show should be well worth the work it will take to track him down. Call *Big Pop* at 215-551-3191 for up-to-date tour information.



WALT DISNEY RECORDS



thological bird of Mesoamerica, considered by the Indians as sacred and symbolizing for them the essence of beauty and elegance. Under the direction of *Hernandez*, widely regarded as Latin America's most important choreograph-

er's *Cultural Education Fund*—headed by *Hernandez* and *Columba Bush*, the Mexico-born daughter-in-law of former President *George Bush*—which provides educational programs for 20,000 young people throughout the tour cities. Tickets are now on sale at the *Universal Amphitheatre's* Main and *CityWalk* box offices, *Ticketmaster* outlets, or by calling 213-252-TIXS.

Following up his tribute to *Princess Diana*, *Elton John* has announced his intentions to record a tribute to fashion designer *Gianni Versace*. *John*, who was close to *Versace*, sang at the memorial service held in *Milan* for the designer, a week after his slaying.

The King is coming to California! *El Vez* will conclude his first major U.S. tour of 1998 when his dazzling music/performance extravaganza *The Gospel Show* comes to the Bay Area on October 2nd. This tantalizing program premieres songs for the follow-up to *El Vez's* well-received *G.I. Ay, Ay!*

artwork is all about paying back her late husband. "I used to promote my work like crazy, and now I can do the same for him," she said. "I think this is cosmically right in a way, that it's my turn now to be there for him."

Meredith Brooks has a new single. The song "Sin City" appears on the soundtrack to the current *Nicolas Cage* film *Snake Eyes*. *Hollywood Records* will release the CD, featuring only two songs (*La Keisha Berri's* "The Freaky Things" being the other) set beside *Ryuichi Sakamoto's* score.

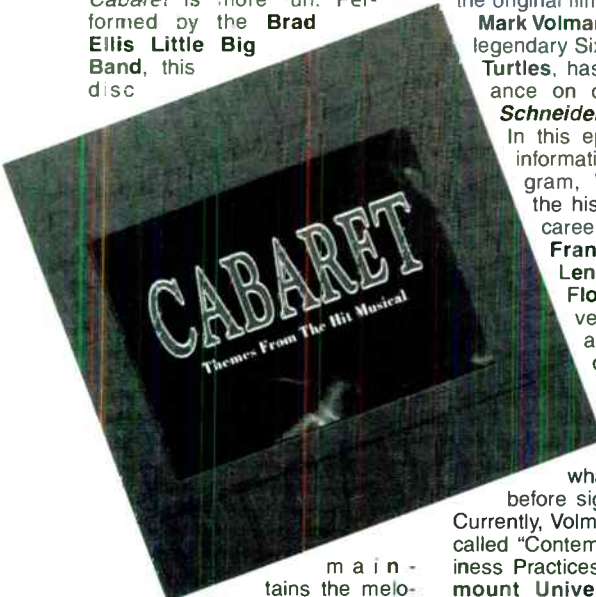
As his new single, "Somewhere, Somehow, Someway," hits the airwaves, expect to see a lot more of *Kenny Wayne Shepherd*. The young blues artist has filmed a TV commercial for *The Gap*, the latest in the series of commercials that has also featured *Steven Tyler* and *Joe Perry* of *Aerosmith*. The commercial should be airing now.

Varese Sarabande has a pair of "theme" albums with new representations of the music from the hit musicals *Follies* and *Cabaret*.



Ballet Folklorico De Mexico

Both produced by **Bruce Kimmel**, each represents a distinct musical style. For **Steven Sondheim's** *Follies* score, Kimmel brings together the soft-touch **Trotter Trio** for an introspective reading of some of Broacway's great melodies. This is essentially a smooth jazz interpretation, though it certainly swings when it needs to. The score to *Cabaret* is more fun. Performed by the **Brad Ellis Little Big Band**, this disc



maintains the melody while filtering out the underlying darkness and cynicism. Whether or not that's a good idea depends, one supposes, on the listener's mood. Both CDs are available wherever you buy instrumental music.

From **Rhino Records** comes a fun new compilation called *In Their Eyes: '90s Teen Bands vs. '80s Teen Movies*. Included on the CD are fifteen of today's top alternative teenage bands covering songs from the era of **John Hughes**. On the disc, such relatively established performers as **Ben Lee**, the **Donnas** and the **Gadjits** perform beside such newcomers as **Dyslexic Crush** ("A Million Miles Away"), **Oblivious** ("Bring On The Dancing Horses") and the **Knock-Ups** (a gender-bending version of "Johnny Are You Queer" sung by a boy). *In Their Eyes* also marks the debut of Rhino's new **Cheap Date Records**.

Fans of the 1961 **Disney** classic romantic comedy *The Parent Trap* should enjoy this year's remake starring **Dennis Quaid** and **Natasha Richardson** as a divorced couple. More to the point, the movie also stars twelve-year-old newcomer **Lindsay Lohan** in the dual role of the separated identical twins who meet at summer camp and scheme to get their parents back together. The film is as light-hearted and fun as the original starring **Hayley Mills**, but has more advanced technology that will lead viewers to wonder, "How'd they do that?" Keeping with the film's spirit, the soundtrack on **Hollywood Records** combines clas-

sic songs (**Nat King Cole's** "L-O-V-E") with more modern hits (**George Thorogood's** "Bad To The Bone"). The most welcome mix of old and new comes from **Nobody's Angel**, a group which makes its recording debut with a cover of "Let's Get Together," the campy hit single sung as a duet by **Hayley Mills** (and **Hayley Mills**) in the original film.

Mark Volman, lead singer of the legendary Sixties rock group the **Turtles**, has taped an appearance on cable TV's *Danny Schneider Show Of Music*. In this episode of the very informative cable music program, Volman discusses the history of his musical career with the **Turtles**, **Frank Zappa**, **John Lennon** and as half of **Flo And Eddie**. The veteran also talks about the many legal quandaries he's encountered in his music career and tells the up-and-coming artist what to be aware of before signing any contract. Currently, Volman teaches a class called "Contemporary Music Business Practices" at **Loyola Marymount University**. To find out when Schneider's show airs on your cable system, call or fax 818-507-9403.

Actor **Ben Stiller**, who stars in the current box office hit *There's Something About Mary*, will host the fifteenth annual **MTV Video Music Awards**, which will be broadcast live from the **Universal Amphitheatre** in Los Angeles, on Thursday, September 10, at 8:00 p.m.

In addition, **Brandy & Monica** have been added to the list of performers, and will perform their



Danny Schneider Show Of Music host **Danny Schneider** (left) poses for the cameras with recent guest **Mark Volman** of **Turtles** fame.

Number One hit "The Boy Is Mine" for the first time onstage, together. Other artists slated to perform include **Madonna**, **Hole**, the **Beastie Boys**, **Master P**, **Dave Matthews Band** and the **Backstreet Boys**. The awards show will be produced by **Carol Donovan** and directed by **Beth McCarthy**. **Salli Frattini** is the executive producer.

In other MTV news, the music channel has announced that September 25 marks the date when Russian television will launch a customized **MTV: Music Television** service. The 24-hour Russian language network will reach more than ten million households via VHF and UHF terrestrial frequencies, making this the first time that a western television network has been put together for a Russian audience.

MTV will officially debut the advertiser-supported network with a spectacular launch event at the **Manezh** building in Moscow, near

such landmarks as the **Kremlin** and **Red Square**. Built at the end of the 19th Century, the **Manezh** building used to serve as a horse exercise ring as well as an art gallery and trade exhibition site. The inaugural event will feature live performances from local and international artists with celebrities and key figures in the Russian and international entertainment industries expected to attend.

Initially, the network will broadcast in two major cities—**Moscow** and **St. Petersburg**—with future plans including expanded distribution to other Russian territories.

Tailored to the tastes and lifestyles of the 12-34 demographic, **MTV Russia** will air locally-produced programming daily from its Moscow production base. All music video playlists will be determined in Moscow by locally-hired staff and will be presented by Russian VJs. The music video playlists will feature a 50-50 mixture of such local artists as **Mumiy Troll**, **Sp1n** and **DJ Groove**, as well as major international artists like **U2**, **Björk**, **Madonna** and **Spice Girls**.

For the first time in its twelve-year history, **Farm Aid**, America's longest-running benefit concert series for family farmers, will be telecast on **CMT: Country Music Television**. On Saturday, October 3, the six-hour live broadcast will begin at 6:00 p.m. (EST). The exact location and talent roster had yet to be finalized at press time.

Farm Aid was started by **Willie Nelson**, **John Mellencamp** and **Neil Young**, following an onstage remark made by **Bob Dylan** at the legendary **Live Aid** concerts in 1985, in which **Dylan** suggested that some of the millions of dollars raised by **Live Aid** be given to the struggling farmers in America. M/C



Lindsay Lohan stars as **Annie** (left) and **Hallie** (right) in **Walt Disney's** remake of *The Parent Trap*.



THE BOY IS BACK IN TOWN: The folks at Tommy Boy Records have dug through the company's vaults and packaged together a very impressive four-CD set, entitled *Tommy Boy's Greatest Beats Volumes 1-4*, which will hit stores on October 6th. The legendary New York-based indie label's comprehensive set takes a look at some of urban music's greatest beats through the sounds of such acts as Naughty By Nature, Digital Underground, Coolio, House Of Pain, Queen Latifah, De La Soul and Information Society. Additionally, each individual disc—featuring fourteen tracks-a-piece—includes a track enhanced with MixMan technology, which enables bedroom DJs to remix that particular track on their home computers.



MANN & THE MAN: Singer-songwriter Billy Mann (left) is pictured with Grammy-winning producer Don Was at the recent T.J. Martell "Humanitarian Of The Year Dinner" honoring veteran Polygram executive Jim Caparro. Mann's new DV8 album, *Earthbound*, is the follow-up to his self-titled debut.



BUT WHERE'S THE ARTIST: This past July, The Artist (formerly known as Prince) performed at the Key Club, and the venue was packed with celebrity fans of the purple one. Pictured at a private party downstairs in the Plush Club are (L-R, standing) Damian Brawner, Talent Buyer, Key Club; bodyguard for Perry Farrell; Perry Farrell; friend of Angelo Moore; Angelo Moore of Fishbone; Ubay, designer for Tommy Hilfifer; S.A. Martinez of 311; Israel Paskowitz, pro surfer; Keith Pressman, President, Key Club; (L-R, kneeling) Jonathan Paskowitz, pro surfer; and an unidentified man, as mysterious as The Artist, himself, in shades.



HEARTLANDO ROCKER GOES TO COLUMBIA: Veteran rocker, and new Columbia Records artist, John Mellencamp is congratulated by Sony Music Entertainment execs after his performance at Sony's global convention in Miami. Pictured (L-R) are: Randy Hoffman, Hoffman Entertainment; Michele Anthony, Executive VP, Sony Music Entertainment; Oon Jenner, President, Columbia Records; John Mellencamp; Thomas D. Mottola, President/CEO, Sony Music Entertainment; Mel Ilberman, Chairman, Sony Music International; and Bob Bowlin, President, Sony Music International.



Photo: Corbin

SIR GEORGE HITS THE STATES: Legendary Beatles producer Sir George Martin recently came to the United States to visit with executives at MCA Records, which will be releasing the 72-year-old producer/arranger's final recording project, *In My Life*, in the U.S. on October 20th. The album features a seemingly bizarre array of artists, including Jim Carrey, Robin Williams, Goldie Hawn, Phil Collins, Jeff Beck, Vanessa-Mae and Celine Dion, recording their versions of various Fab Four hits. Pictured in the MCA offices are (L-R): Jay Boberg, President, MCA Records; Jayne Simon, Senior Vice President, Marketing and Sales, MCA Records; Sir George Martin; and Jeremy Hammond, VP/Marketing Director, MCA Records.



TERRORISM AT THE ROXY: Former Duran Duran and Power Station mainstay John Taylor's new band Terroristen (German for "Terrorist") played the Roxy recently, and had plenty of friends there showing support. Pictured (L-R) are: Rodney Bingenheimer, DJ, KROQ; John Taylor; Richard Blade, DJ, KROQ; and Leigh Roy Gorman, bassist, Bow Wow Wow.



LOVE & CONSEQUENCES: Elektra Records recently held a star-studded party at the Spy Bar in New York to celebrate the release of Gerald Levert's latest album, *Love & Consequences*, which is currently at #2 on *Billboard's* R&B album chart. Pictured (L-R) are: Mariah Carey; Sylvia Rhone, Chairman/CEO, Elektra Entertainment Group; Isaac Hayes; and Gerald Levert.



ROCKIN' AT THE HARD ROCK: The Hard Rock Hotel and Casino in Las Vegas added more memorabilia items to its sterling collection after such contemporary bands as Creed, Crystal Method and Stabbing Westward performed at the hotel's live venue, The Joint. Pictured (upper left) presenting a guitar to Hard Rock Hotel's Entertainment Director Jed DeFilippis are the members of Creed, while Crystal Method presented a keyboard (upper right).



WALKIN' ON THE SUN WITH CDOLIO: Smash Mouth's lead singer Steve Harwell received some vocal assistance from rapper Coolio during the band's performance at a party for *The Last Word*, a new daily sports talk show, at the Fox lot in Century City, California. The party was in honor of the first-ever programming venture between Fox Sports Net and Official All Star Cafe (a subsidiary of Planet Hollywood, with partners Andre Agassi, Wayne Gretzky, Ken Griffey, Jr., Joe Montana, Shaquille O'Neal, Monica Seles and Tiger Woods). *The Last Word*, hosted by Jim Rome on Fox Sports Net, will be an interactive, bi-coastal production featuring celebrities, musicians and athletes with a live studio audience. Check your local listings for the show on Fox Sports Net in your area.



UNIVERSAL FLASHBACK: L.A.'s Universal Amphitheatre recently did the timewarp, again, shooting concertgoers back to the early Eighties, with a two-night stop from the summer's retro double-bill of the B-52's and the Pretenders. Both acts put on engaging sets, playing predominantly greatest hits material. Pretender Chrissie Hynde (above, left) rocked out on such hits as "Back On The Chain Gang" and "Brass In Pocket," while B-52's vets Fred Schneider and Kate Pierson (above, right) grooved their way through a variety of favorites including "Rock Lobster" and "Private Idaho." The acts continue to tour together through the summer.
—Jeremy M. Heifgot

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Dire Straits Guru Goes Solo
Plus:
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• Veteran Producer Bob Weinstock
• Soundtrack And Weekend Kama

1996—Money For Nothing (Issue #8): At the time of his solo effort *Golden Heart*, Dire Straits frontman Mark Knopfler talked of the memorable guitar sound on his immortal hit "Money For Nothing": "That guitar sound is actually nothing more than a Les Paul with a Marshall cranked, but there's a wah-wah set that gave it the effect. When Weird Al Yankovic asked me if I would make a track of the song for him, I went in to re-record the song, and I said to [keyboardist] Guy Fletcher, 'I can't seem to get that sound,' and Guy said, 'Well, you had a wah on it.' But I think one of the things that made that song was Guy, because he found this great keyboard part—this great honking noise."

3RD ANNUAL DIRECTORY OF INSTRUMENT REPAIR
MUSIC CONNECTION
BOWIE
Producer Matt Wallace's New Label: **Rocky To Sign Talent Now!**
World Famous Country Venue **The Palomino** Closes Its Doors
Signing Stories:
• Hum
• Water
• Noah Stone

1995—Shocking Bowie (Issue #19): Legendary rocker David Bowie talked with *MC* about his colorful lifestyle, even addressing his bisexuality in the early part of his career: "It wasn't a shock value thing. It was just the way I was at that age. Frankly, I don't think there was anyone else around working so provocatively at that particular time, but [bisexuality] was a taboo subject, and I felt that it was something that needed to be brought out."

MARY CUTRUFELLO

Could This Yale Grad Be Rock's Next Big Thing?

After one of the biggest bidding wars in recent years, this powerhouse rock & roller has thrown her lot in with Mercury Records, who have signed her to a six-album deal, an impressive testament to the label's belief in a long career for Mary Cutrufello. So how does a new artist deal with such high expectations and media hype?

By Bernard Baur

Over the past year, Houston-based rock artist Mary Cutrufello has had more than half-a-dozen major labels and countless independent record companies pursuing her, trying in vain to get her name signed on the proverbial dotted line. So the first question is, just who is this woman, and why all the fuss?

It started about six years ago, when Cutrufello began honing her skills and developing her own particular artistic vision in honky tonks and clubs throughout Austin and Houston. So when the labels began calling some twelve months ago, this determined rookie artist looked for someone who would support her long-term career plans. She seems to have found what she was looking for with Mercury Records, who released her debut album, *When The Night Is Through*, on August 25th.

It's been said that Mary Cutrufello is driven to be a star. If so, the 27-year-old artist is an unusual candidate to say the least. In fact, Cutrufello will never be considered to be the stereotypical rocker by any means. Usually found clad in a flannel shirt and always wearing her long dark dreadlocks, you would think she was a graduate of the Tracy Chapman songwriter's school. But this is no folk singer, and, by the way, her degree comes from Yale.

"That Tracy Chapman comparison is just simply a visual reaction most people have," Cutrufello explains. "We're really not that similar, musically. She's more folk, and I'm a blues-rocker."

But no matter how you categorize Cutrufello's music, she effectively stirred up quite a hornet's nest as the industry talent scouts began falling over themselves in their quest to sign her. Perhaps some of the initial attraction had to do with an African American woman in dreadlocks writing and playing straight ahead rock & roll, but, more importantly, she had an intense and unique approach to music in general.

Born in Connecticut, Cutrufello was adopted by one of the state's first single moms, a teacher, who taught her the value of an education. Growing up in a comfortable middle-class suburb, today's recording artist describes a peaceful and uneventful existence. "I had a great childhood," she says, "but nothing exciting ever really happened. I read a lot, got into Broadway show tunes my mom had around the house, and joined my school band, because it was the cool thing to do. But I didn't really start to take music seriously until college."

Still, even then, music wasn't her first choice as a career. After all, she was attending one of the finest universities in the

world at the time. "Getting into Yale was a great opportunity," Cutrufello says, "but I had no idea what I wanted to study. I knocked around with a few different majors and finally settled on American Studies [the study of cultural history]. I never really planned to do anything with music. I thought that maybe I could be a teacher or a museum curator."

In fact, it wasn't until she joined the Cement Shoes Blues Band that she finally realized her destiny. Cutrufello and her bandmates went to school by day, and played small gigs at local clubs and campus parties at night. And although they received a lot of attention, like many young bands, they didn't last long before they all moved on. But that experience became a defining moment for one of its members.

"When the band broke up," Cutrufello says, in retrospect, "it hit me that this was what I wanted to do. And it became very obvious that I was taking this music thing a lot more seriously than other people."

So, in 1991, with her Yale degree in hand, Cutrufello picked up stakes, packed up her guitar and moved to Texas with one thought in mind: "I wanted to get into all different kinds of music. Stuff you don't hear much in Connecticut or on the East Coast, like country/western, swing, Cajun



Mary Cutrufello

and the blues. I had never been to Texas before, but I felt in my gut that I had to go there. It was going to be another learning experience for me, and I just wanted to see what I could get out of it."

Of course, this didn't initially sit well with her mother. Laughing, Cutrufello recalls, "My mom was very confused and concerned about me. I mean, if I had decided to score musicals on Broadway, she would have understood, but I wanted to pursue a career in popular music with a degree in American Studies." Eventually her mom came around and was supportive of her daughter's decision, because, as Cutrufello says, "She knew it made me happy, and finally gave me her blessing."

Cutrufello began her new life in Austin, where she studied the scene in a student-like manner, much the same way she approached her Ivy League education. "I sort of take an intellectual approach to everything I do," she explains. "I don't know if it's always a good thing or not, but it works for me. I began a comprehensive study of country and blues artists, and practicing their licks. And I especially enjoyed the writing style and perspective of country music. It was so honest and direct, with a strong moral code. I could really relate to that."

After examining every country and blues recording she could get her hands on, Cutrufello started playing gigs around town with a small band she had put together. "We were a typical honky tonk power trio," she reflects, "who played a combination of country and blues, and a little bit of Hendrix."

The first turning point in this Cinderella story occurred when Cutrufello came to the attention of the groundbreaking country artist Steve Earle, who was impressed with her musicologist's approach to the genre. She knew every recording he ever made and knew his songs by heart. Earle not only took her under his wing and showed her the ropes, he invited her to play with him. "To this day," she says, "he is one of my closest friends, and most trusted advisor."

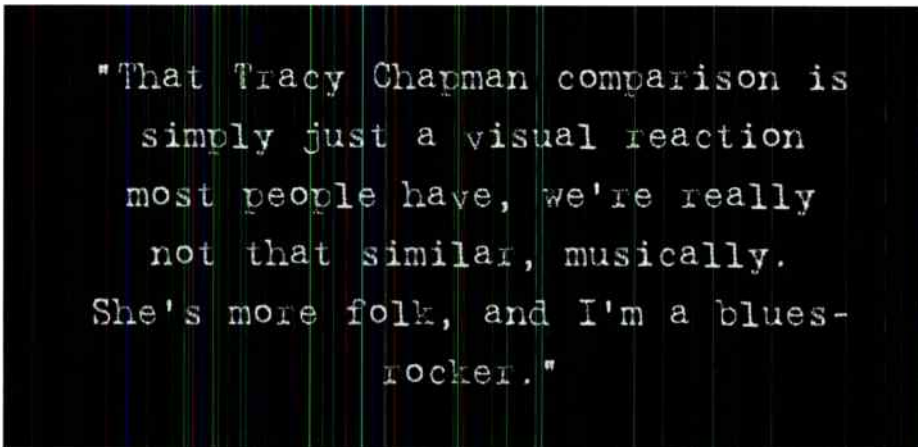
Despite this friendship, Cutrufello's personal muse still managed to evade her, and she couldn't seem to find what she was searching for within the walls of Austin's honky tonks. "The scene there was extremely close-knit," she recalls, "and no one had much ambition to play outside of the area. It was almost like a family, but one that didn't want you to leave home."

So, for that reason, as well as her continually evolving tastes in music, she decided that it was time to move onto other territories within the Lone Star State, like Houston. "Austin was too closed and just too mellow for me," the debut recording artist

says in hindsight. "It was way too laid-back. I'm used to a more urban environment with a faster pace to life, and besides, I was starting to listen to Springsteen, Tom Petty and John Mellencamp."

Of course, this isn't to say that the Austin experience didn't make an indelible mark on the way her own musical direction developed, especially when it comes to her songwriting. "The country music experience did make me a better writer, but I was always into rock & roll," she clarifies. "I grew up with it, and never stopped liking it. I just wanted to explore other forms of music, too."

So, at the age of 22, Cutrufello packed up again and moved to Houston, and it was there that she started making people take notice. She also discovered her instrument of choice, a Telecaster. "As a lead guitarist, I wanted to sound like Bruce Springsteen and Keith Richards," she says. "I had always played a Stratocaster before, but as soon as I picked up the Tele, I knew that was it. The



"That Tracy Chapman comparison is simply just a visual reaction most people have, we're really not that similar, musically. She's more folk, and I'm a blues-rocker."

sound was exactly what I wanted."

And as an African American female who played lead guitar in Texas, she was getting more than her share of attention. "The people who dug what I was doing were really friendly," she asserts. "Those who didn't, left the room." But one of those people who did get it was Texas country icon Jimmie Dale Gilmore, who hired her to be his lead guitarist on his 1996 tour. By all accounts, Cutrufello was extraordinary on that tour, which went a long way in her developing an intensity onstage that far surpassed the novelty of a female six-string hero.

But she still hadn't found her true artistic focus. That is until she went out once more on her own. "Before I played with Jimmie, I had played honky tonks week in and week out, but, on the road, I got exposed to a lot of new music, and after that tour I began looking in other directions."

Cutrufello now says it was that experience which caused her to look inside herself and start writing about life as she saw it. "Things started changing when I started writing about the 'fulcrum moments' in peoples' lives, where the rubber hits the road, and you've gotta make a stand for who you're gonna be. That theme related to me, and made me see things more clearly.

"It's a situation that has a lot of tension

and drama to it," she goes on to say, "but it also creates change, and that's something everybody comes face-to-face with at some point in their life."

Change for Cutrufello came with a driving passion and a more distinct vision. "I started developing my musical approach differently, and found that it fit the power of rock & roll. I feel the music in my soul, and it tells me what it wants me to do. I just went with my feelings and started becoming more animated onstage.

"Songs are a big part of it," she elaborates, "but just as big is the show you put on. You have to understand that one of the first concerts I ever went to was a double-bill with James Brown and Wilson Pickett. They impressed me so much with their showmanship that it became an early lesson for me about the importance of putting on a great show. And with rock & roll, that's what you're supposed to do, anyway. It's full of energy and very visual. I grew up in the Seventies, and that's a big part of what rock was about then—putting on a big show."

So, Cutrufello continued to build great shows and quickly garnered a serious reputation as a stellar act, even compelling legendary TV news anchor Dan Rather to write her a fan letter. And, by 1997, the regional and national media were calling her a future superstar, and the word began to spread throughout the industry. People began attending her performances so that they could say, "I saw her when..."

And last spring, it finally all came to a head at an industry event in the heart of the country music capital. "We did a showcase called Extravaganza, in Nashville of all places, and a bunch of labels were there. After that, we were inundated, and things just exploded," she remarks.

Offers of recording deals from labels, coast to coast, poured in. But Cutrufello's attorneys wanted to see a firm commitment for their client, and a long-term plan for career development. Deals were reviewed, rejected and resubmitted. A bidding war commenced, but money was not the sole criterion for an agreement, as Cutrufello makes clear: "I wanted someone who shared the vision of who I was, understood the sort of music I wanted to do, and believed in what it all could turn into."

After the dust settled, only one label remained standing. Mercury Records signed Cutrufello to a long-term, six-album deal. "They believed in what I was doing already, and also thought that it was worth continuing. That sort of confidence made my decision a lot easier.

"You always have to be aware of where you want to go and who you want to be."

Mary Cutrufello 31 ►

A&R Hot Spots

By Tom Kidd

When you first leave your rehearsal room, you'll quickly discover that there are several differences between playing live and showcasing for the industry. Anybody can play live; it's simply a matter of plugging in the amps and letting it rip. Showcasing, however, is another matter, altogether. It presumes that the gatekeepers of the local rock scene have cleared an act. The act is cool. The act is hot. Or at least the act has a reasonably decent draw.

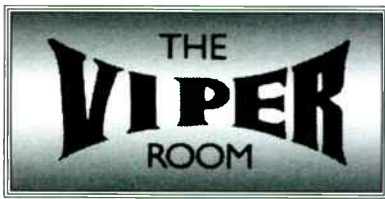
One way to become a hip and happening band is to hang out with other hip and happening bands who play at, and visit, hip and happening clubs. That's what the A&R community does, although, like the bands, just what constitutes a great club in the greater L.A. area is open to debate. "There's no one reliable strip of town that is the stopping place," notes Dream-Works' Chris Douridas. "I pick and choose depending on the bookings." And, in fact, that's a sentiment echoed throughout the A&R community; they care more about the band than the venue.

After all, it's the A&R person's job to look up bands in the listings of local publications, or to investigate tips from other knowledgeable industry sources, or maybe to even check out acts that have sent particularly intriguing flyers. Triple X Records A&R man Bruce Duff notes that if there's a band he wants to see he'll go to whatever club they're playing at. Michelle Simmons of Cave Poodle Records, notes, "Although I find myself at the Opium Den and the Troubadour the most often, it has more to do with the band than the club for me. I rarely go to a club randomly. I have to have received a demo I like or have gotten a recommendation first."

Still, despite this desire to find particular bands and artists, there are certain clubs that are favorites of talent scouts throughout the music industry. Most every A&R representative we surveyed said that they prefer smaller rooms where they can see the band close up. They also like centrally located venues, particularly those in Hollywood and West Los Angeles. Though most wouldn't say it for the record, A&R reps and execs also like the clubs that help them best do their jobs. The most successful gatekeepers came in for the most votes.

A typical comment on this topic comes from Steve Selak at Rattlesnake Venom Records: "Paul McGuigan at the Troub, and Audrey [Marpool] and Len Fagan at the Coconut Teaszer, are always willing to trust their own instincts and give new talent a chance to perform at their clubs," he says. "Indie labels need to sign talent very early in their career and the Troub and the Teaszer consistently deliver. Hollywood needs more clubs like this."

As for the survey, itself, what follows is a list of the clubs that were cited most frequently by those in the A&R community, as the venues they like to visit the most often.



Viper Room

Booking: Jackey Simms
(310-358-1880)

Since its opening in 1993, the Viper Room has hosted such major acts as Johnny Cash, Tom Petty & The Heartbreakers, Stone Temple Pilots, Bruce Springsteen, Oasis, Counting Crows, Sheryl Crow and the cult favorites of the U.S. underground. The 250-seat nightclub, which is co-owned by Johnny Depp and Sal Jenco, is styled in the fashion of the great Harlem jazz clubs of the Twenties.

"I like the convenience. It's right there," says one anonymous A&R type of the Viper

Room's central location on the Sunset Strip. "Also, they're very nice about putting people on the guest list."

The bands that typically play there already have record label interest. The record company personnel who go there are treated to what their booking agent calls "the best sound system in the city." The sight line to the stage is good, and the club tries to make the Viper Room a comfortable place for the A&R community.

Of course, there's more to being an appealing club than just the mechanics. "Every single detail is cared for, and I stress the word 'care,'" says co-owner Sal Jenco. "That goes for everyone from the clientele to the artists, and the way the performers are presented and perceived. We respect music, and we respect the dreams of all those involved. We always feel that inspiration and originality are staples."

Originality plays a key part in the Viper Room's appeal, maintains Jason Bentley from Maverick Records. "It's important to note that I'm part of a new school of A&R people who understand the new culture of

club kids," he says. "The Viper Room is making an effort to book these artists and put unsigned artists next to bands they've flown in from Europe."



Opium Den

Booking: Jennifer or JP
(323-466-7800)

The Opium Den features a diverse booking policy that is about equally split between local and national acts. Jazz, blues, power pop, soul, ska, salsa and alternative rock are the favored styles of the moment.

The club's faithful following includes a
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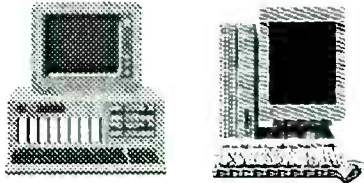
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◀ 27 Mary Cutrufello

Cutrufello continues, "regardless of what other people say. And while it took me a little time to discover myself, I'm very comfortable with where I am now."

Not surprisingly, Cutrufello is a firm believer in the following of dreams, but notes that the path to personal freedom is not always a straight line. "I took a few turns along the way, but I never compromised my ideals or my vision. My direction just changed and evolved over time, until I knew what was meant for me. You have to do what you want for it to feel good."

And she also believes that her college education gave her an advantage when it came time to dealing with the music industry, itself. "What I learned at Yale was how to think and figure stuff out. I found that those are very important skills to have in the music business. It's a tough industry, and any kind of leg up that you can get is definitely going to help you. It can be a mine field, so anyone entering it should be as prepared as possible.

"What it all comes down to, though," she says, "is the music. It's about the songs, their meaning and the resonance that makes you think. It's basically rock & roll, and connecting with people. But it's also about helping them through bad times and celebrating the good ones."

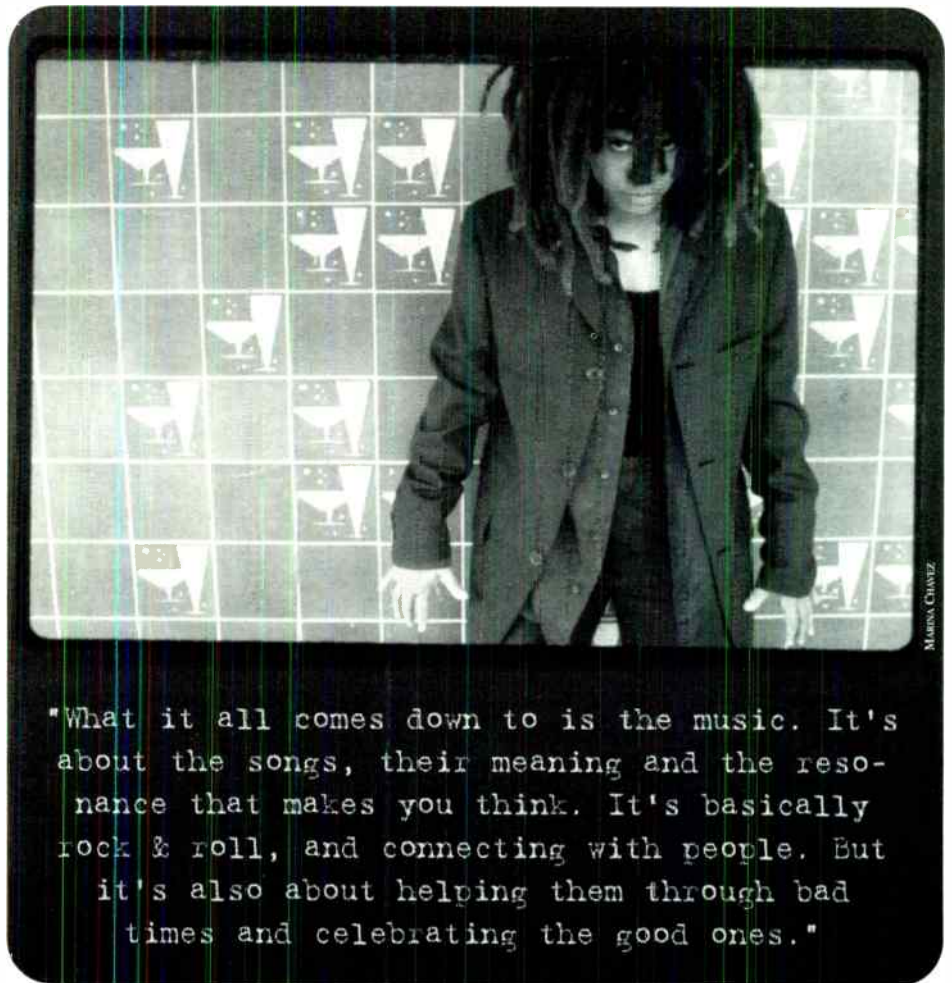
And celebrating the good times is something that Mary Cutrufello is doing right now, by doing what she loves best. "I'm in the middle of rehearsing for my first big tour, and loving every second of it. I had thought that recording my album was a phenomenal high point of my career, but it just keeps getting better and better." She goes on to say, "Now I get to work with all these people I admire, and it's a real thrill."

But one may wonder whether the pressures of the bidding wars and a huge major label deal has caused Cutrufello any undue concern or reservations. "You know, I'm not really feeling any pressure at all," she answers. "I got this deal playing the same stuff I played the week before and the week before that. I didn't change any songs, and I didn't look any different. I did the same thing I always did. And I'm going to continue doing it, as long as it makes me feel good.

"Now, all that's left to do," she adds, "is to do more of the same and move it to the next level. My new dream is to put my show in front of as many people as possible." (Cutrufello will be performing at The Mint in Los Angeles on September 17th.)

And when that happens, the public will see all the parts of this complex individual finally come together, even though she admits she embodies more contrasts than reasonably seem possible. The Yale-educated, dreadlock-wearing, Texas-based, African American rock & roll guitar slinger will simply become Mary Cutrufello, female blues-rocker. "Yeah, man," she exclaims, "that's who I am, and that's what I want."

Contact Mercury Records (310-996-7235). 



MARION CHAVEZ

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Other A&R Hangs

There were also a handful of local clubs who drew praise from the A&R representatives who live in our fair city.

The following list of venues collected enough votes to make our

Honorable Mention list:

Coconut Teaser

Genghis Cohen

The Gig

LunaPark

The Mint

Mogul's

The Roxy

fair amount of Hollywood's A&R community. As club booking agent JP Boquette notes, "They're here every night, and all their friends are here, too."



Troubadour

Booking: Paul McGuigan or Lance Hubp
(310-276-6168)

Hollywood's legendary rock venue the Troubadour books one of the city's most diverse ranges of talent drawn from local,

regional and touring acts. The A&R community has taken to the variety of bands, but what the A&R reps that we spoke to seemed to like best is the Troub's intimate second floor VIP Room.

Gerry North from Rock Dog Records says, "It always sounds good there. The service is good, and I like the layout of the place. You get to see a band perform as they would in concert, because of the way the stage is arranged. I like the VIP Room because it's a cool place to talk business."

Actually, the Troubadour is perhaps most notable among the A&R community for what it lacks, as several talent scouts noted the club's lack of "attitude" as a key reason for its appeal.



Spaceland

Booking: Mitchell Frank
(213-833-2843)

Responsible for fostering the Silverlake scene, Spaceland favors indie/alt-pop, lounge, surf, folk, rap and industrial bands. Owner Mitchell Frank puts a real particular effort into designing one-of-a-kind shows. In fact, Spaceland has developed a reputation for being a very anti-Hollywood club, a trait that hasn't gone unnoticed by the A&R community.

Like the Troubadour, Spaceland was also noted by various A&R reps for its remarkable lack of attitude. "I like the relaxed vibe and the interesting mix of bands," notes Jessica Linsky of Supreme Recordings. Although, it's specialized and eclectic booking procedures made Spaceland more popular among independent labels rather than the major record companies, as one A&R person said, "Spaceland is the best live club for the kind of stuff they book. What they do, they do well."



Dragonfly

Booking: Anthony Belander or Howard Chapnick (323-466-6111)

The Dragonfly, which has several different rooms, plus an outdoor patio, has hosted such acts as the Red Hot Chili Peppers, Rage Against The Machine, Alanis Morissette, NOFX and Social Distortion. The club books local and touring indie/alternative rock acts, and almost everything else, with the exception of country music.

As with Spaceland, the club's booking procedures make it most suitable for those of a certain taste. Bruce Duff, who is busy searching out gothic acts for Triple X's Hollow's Hill label, says, "I like the people there. It's comfortable. I like the sound and see a lot of touring bands there."



The Whisky

Booking: Lea DiBonaventura or Mike Wilson (310-652-4202)

Since 1964, the Whisky has been one of Southern California's most famous nightclubs, and continues to feature local, regional and national acts, booking everything from alternative to jazz to metal.

The appeal here seems to be sentimental. Like the public in general, A&R people do attend the Whisky, but usually only if they are going to see a particular band or artist perform. [M]

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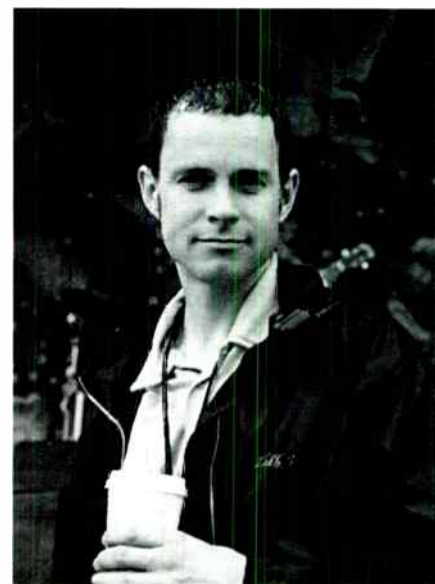
Terry McBride

President

Nettwerk Records

Nettwerk Management

By Jeremy M. Helfgot



With all of the continuing talk of the British Invasion—now well into its third decade of bringing U.K. rockers into the American musical mainstream—there seems to be little attention being paid to another musical blitzkrieg which is pervading our airwaves from much closer to our own native soil.

One need only glance at any recent collection of *Billboard* charts to notice the influx and popularity of artists from just north of our borders—Alanis Morissette, Celine Dion, Sarah McLachlan, Shania Twain, Barenaked Ladies and Our Lady Peace. In other words, the Canadian Invasion is now in full swing.

One of the individuals who may be suspect in masterminding this musical coup is responsible for the careers of two of the above-mentioned acts—Sarah McLachlan and Barenaked Ladies—as well as other rising Canadian stars including singer-songwriter Tara MacLean and rocker Mudgirl, and all of this when he isn't busy tending to the mega-popular Lilith Fair which he co-founded with McLachlan, and in which he is still a partner.

Through the Nettwerk Records label and Nettwerk Management company, both under Nettwerk Productions, which he co-founded, 38-year-old Terry McBride has helped put popular Canadian music on the American map, and, in so doing, has established himself as an icon in the industry.

"All I basically know is that I have two very successful Canadian artists stateside, who sell millions of records every year, and are making a living doing what they love to do," McBride says with a laugh, when asked if he is, indeed, behind a Canadian musical takeover.

On the phone from Nettwerk's Vancouver, British Columbia headquarters—the company also has offices in L.A. and New York—McBride reacts first with a bit of surprise at the notion of a Canadian Invasion, before contemplating the thought for a moment. "Obviously, Shania is having a great run. Celine had a great run. If you look at *Billboard* right now, with the exception of Monica and Brandy—who are really just one in the same [the pair were atop the Hot 100 singles charts with a joint record]—the top three female artists are Celine, Shania and Sarah McLachlan. And the [Barenaked] Ladies are probably the first

Canadian rock band in quite a long time to have a Top Ten album," he adds, with a sense of pride not so much in himself, but, rather, in his artists.

And it's certainly pride well-deserved, especially on the heels of Barenaked Ladies' recent debut at #3 on the *Billboard* Top 200 album chart with *Stunt* (the album has remained in the Top Ten since its July 7 release), a chart placement which astounded everyone, except McBride, himself.



"It was anticlimactic," he says of the morning when the news of *Stunt*'s first week chart position came in, "because I had a really good sense of it on [the previous] Friday. We had a very funny bet here at the office, in fact, and also with the record company and with the guys [in the band]. About three weeks [before the record's release], I asked everyone to put in what they thought the record would scan in its first week out, based on everything that we had done to build it up—based upon the plan we had in the works for the first couple of weeks of the record—and the winner of that bet got to raid my wine cellar. Thank God, I won the bet," he laughs.

However, the fact that McBride could predict those sales that closely should not come as a surprise. After all, a good manager is supposed to have enough of a handle on his artists' careers to make such bold predictions. Then again, McBride wasn't always an artist manager, having originally

co-founded Nettwerk as a record label.

"The management company grew out of a need for someone to start dealing with management," he explains. "Sarah [McLachlan] was already signed to Nettwerk, the record label, ten or twelve years ago, and, at that point, we just naturally started doing management, because she didn't have a manager. And we picked up Barenaked Ladies three years ago. They had parted ways with their old manager, and they had already recorded *Born On A Pirate Ship* [their third LP for Reprise], and they were looking for a sort of new direction.

"Management is definitely my focus, but Nettwerk has three owners, and the other two owners are solidly implanted within the record company," he adds.

This leaves him free to pursue his own management philosophies, which are obviously continuing to pay off for his artists. "[You have] to look beyond your toenails," McBride says. "Don't look to make money now; build a career. I don't work albums, and I don't work singles. I work artists."

With that sort of philosophy, you have to have patience, you have to have drive, and you have to have staying power. And, also, you have to have the belief.

"I never pick up an artist unless, number one, they have a great personality," he continues. "I can't stand egos, I don't really want to deal with them, and I won't have them with my artists. It's a black-and-white relationship. They've got to be able to work, they have to be great songwriters, and they have to be great live, or I can't bother with them, because without those things, I really have to depend on the will of the business, versus trying to run our own destiny."

Of course, McBride aims to control that destiny down to every last detail, though that certainly brings challenges, particularly when it comes to handling artists on both sides of the Canadian/American border. And, as he explains, there are very definite differences in the methods needed to operate in each separate North American country.

Terry McBride 38 ►

MUSIC CONNECTION CLUB GUIDE '98

Venue	Location	Club Phone	Contact	Contact Phone	MUSIC FORMATS						SPACE/EQUIPMENT			AUDITION/PAY			COMMENTS			
					ROCK	ALTERNATIVE	TOP 40	ACOUSTIC	JAZZ	C&W	WORLD BEAT	BLUES	CLUB CAPACITY	STAGE CAPACITY	LIGHTING	P.A.		PIANO	SEND PROMO	CALL CONTACT
Hollywood																				
Bar Deluxe	1710 N. Las Palmas	323-469-1991	Janice	(Same)	•	•							150	8	•	•	•	•	•	Rockabilly/Swing/Lounge
Catalina's Bar & Grill	1640 N. Cahuenga Blvd.	323-466-2210	Catalina or Manuel	(Same)				•					105	5-7	•	•	•	•	•	Mainly touring jazz acts
Cinegrill	7000 Hollywood Blvd.	323-466-7000	J.D.	(Same)			•	•	•				150	10	•	•	•	•	•	Hollywood Roosevelt Hotel
The Derby	4500 Los Feliz	323-663-8979	Tammi Gower	(Same)					•				400	5-8	•	•	•	•	•	Swing/Dance lessons, Sun.-Thur.
Dragonfly	6510 Santa Monica Blvd.	323-466-6111	Anthony Belanger	(Same)	•	•							400	10	•	•	•	•	•	Dark underworld setting in Yucca Corridor
Goldfingers	6423 Yucca St.	323-962-2913	Sarah or Mark	(Same)	•	•	•	•	•				150	7	•	•	•	•	•	Lounge acts
Highland Grounds	742 N. Highland Ave.	323-466-1507	Rich Brenner	(Same)	•		•	•	•	•	•	•	150	4-6	•	•	•	•	•	Eclectic, bohemian atmosphere
Hollywood Athletic Club	6525 Sunset Blvd.	323-962-6600	Elizabeth Peterson	(Same)	•	•			•				600	10	•	•	•	•	•	New concert room in billiard parlor
Hollywood Maguls	1650 Schrader Blvd.	323-465-7449	Call for info	323-871-1424	•				•	•	•	•	300	10	•	•	•	•	•	On hiatus until September 15
Jacks Sugar Shack	1707 N. Vine St.	323-466-7005	Wendell	(Same)	•	•				•			200	5-8	•	•	•	•	•	Send promo, then call
Opium Den	1605-1/2 N. Ivar Ave.	323-466-7800	J.P. Boquette	323-662-3200	•	•	•	•					255	5	•	•	•	•	•	Call for booking submission info
The Palace	1735 N. Vine St.	323-467-4571	Goldenvoice	323-871-7441	•	•	•	•	•	•	•	•	1400	varies	•	•	•	•	•	Deep House, Ambient
The Palladium	6215 Sunset Blvd.	323-962-7600	Various	n/a	•	•	•						n/a	varies	•	•	•	•	•	Mainly national acts
Los Angeles																				
Atlas	3760 Wilshire Blvd.	213-380-8400	Amy Mayne or John	(Same)									240	12	•	•	•	•	•	Jazz, Latin Jazz, Swing and some R&B
Center's Kibbitz Room	419 N. Fairfax Ave.	323-651-2030	Marc Canter	(Same)	•		•	•	•				70+	6	•	•	•	•	•	Eclectic
El Rey	5515 Wilshire Blvd.	323-936-4790	Various	323-936-6400	•	•	•	•	•	•	•	•	1000	n/a	•	•	•	•	•	National & international acts
Fais Do-Do	5257 W. Adams Blvd.	323-954-8080	Steven Yablok	(Same)	•		•		•	•			100	10	•	•	•	•	•	Also Cajun
Gabah	4658 Melrose Ave.	323-664-8913																		
The Garage	4519 Santa Monica Blvd.	323-662-6802	Glenn	(Same)	•	•	•	•					400	12	•	•	•	•	•	All-day music festival, one Saturday a month
Genghis Cohen Cantina	740 N. Fairfax Ave.	323-653-0640	Jay Tinsky	310-578-5591				•	•	•	•	•	60	6	•	•	•	•	•	Light rock
The Joint	8771 W. Pico Blvd.	310-275-2619	Howie B.	(Same)	•	•							100	6	•	•	•	•	•	Hot showcase club
Largo	432 N. Fairfax Ave.	323-852-1073	Flanagan	323-852-1851	•	•	•	•	•	•	•	•	150	10	•	•	•	•	•	Eclectic. No "phone" auditions.
Lumpy Gravy	7311 Beverly Blvd.	323-934-9400	Vince	(Same)	•	•	•	•					86	4	•	•	•	•	•	No live drums permitted
Martini Lounge	5657 Melrose Ave.	323-467-4068	Larry Mann	(Same)	•	•							300	10			•	•	•	Pop & alt. rock, rockabilly, reggae
The Mint	6010 W. Pico Blvd.	323-954-9630	Jed Ojeda	323-954-8241	•	•	•	•	•	•	•	•	104	6-10	•	•	•	•	•	48-track live recording available
Mr. T's Bowl	5621-1/2 Figueroa	323-960-5693	Arlo	(Same)	•	•	•	•	•	•	•	•	300	8-10	•	•	•	•	•	Talent audition night every Thursday, 9 p.m.
Molly Malone's	575 S. Fairfax Ave.	323-935-1577	Jay Tinsky	310-578-5591	•		•		•	•			100	6-8	•	•	•	•	•	Classic Irish rock & roll pub
Moondog Cafe	7160 Melrose Ave.	323-936-4604	Mike Giangreco	(Same)			•		•	•	•	•	100	5-6	•	•	•	•	•	Great sounding room, great vibe
Spaceland	1717 Silverlake Blvd.	213-833-2843	Mitchell Frank	(Same)	•		•		•	•	•	•	260	9	•	•	•	•	•	21 & over. Electronic & hip-hop
West Hollywood																				
Coconut Teaser	8117 Sunset Blvd.	323-654-4887	Len & Audrey	(Same)	•	•	•	•	•	•	•	•	400	12	•	•	•	•	•	Full back line Mesa-Boogie amps, Remo drums
Crooked Bar	8121 Sunset Blvd.	323-654-4887	Dawn Phillips	818-353-6241				•					50	4-5	•	•	•	•	•	Acoustic room
House Of Blues	8430 Sunset Blvd.	323-848-5100	Kevin or John	323-848-2519	•	•	•	•	•	•	•	•	999	20	•	•	•	•	•	Classy gig. National headliners
Key Club	9039 Sunset Blvd.	310-786-1712	Damian	(Same)	•	•	•	•	•	•	•	•	500	n/a	•	•	•	•	•	Formerly Billboard Live
Little Frida's	8730 Santa Monica Blvd.	310-854-5421	Kathleen Mahoney	(Same)	•	•	•	•					30	3-4	•	•	•	•	•	No alcohol. Eclectic booking.
LunaPark	665 N. Robertson Blvd.	310-652-0611	Laura Conelly	310-315-0056	•	•	•	•	•	•	•	•	300	10	•	•	•	•	•	Cabaret downstairs
Roxy Theatre	9009 Sunset Blvd.	310-276-2222	Nikki Sweet	310-278-9457	•								450	15	•	•	•	•	•	Venerable rock revue
Troubadour	9081 Santa Monica Blvd.	310-276-1158	Lance or Paul	(Same)	•	•	•	•	•	•	•	•	450	10-12	•	•	•	•	•	The oldest live club in L.A.
The Viper Room	8852 Sunset Blvd.	310-358-1880	Jackie Simms	(Same)	•	•	•	•	•	•	•	•	275	varies	•	•	•	•	•	Enter on Larabee
Whisky A-Go-Go	8901 Sunset Blvd.	310-652-4202	Leah or Mike Wilson	(Same)	•	•	•	•	•	•	•	•	450	8-10	•	•	•	•	•	L.A.'s most historic rock venue
West Side																				
Anastasia's Asylum	1028 Wilshire Blvd.	310-394-7113	Dante	(Same)	•	•	•	•	•	•	•	•	50	6	•	•	•	•	•	No cover, no pay (tips). No alcohol.
Century Club	10131 Constellation Blvd.	310-553-6000	Mark Fleishman	(Same)	•	•	•	•	•	•	•	•	1000	10-12	•	•	•	•	•	All styles, different genres on different nites
Club Teasers	4445 Admiralty Way	310-623-4534	Tony Palermo	(Same)	•								250	8	•	•	•	•	•	Brand new Marina club

The following listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you wish to be returned.

Cock & Bull Pub	2947 Lincoln Blvd.	310-399-6966	Tony	(Same)	• • • • •	240	8	• • • • •	•	Small but hoppin'
Deuces	2020 Wilshire Blvd.	310-829-1933	Henry Harp	(Same)	• • • • •	400	12	• • • • •	•	Forties & Fifties styled supper club
14 Below	1348 14th St.	310-451-5040	John Ellis	(Same)	• • • • •	250	8	• • • • •	•	Live music 7 nights a week
The Gig	11637 W. Pico Blvd.	310-444-9870	Lydia	(Same)	• • • • •	250	8-10	• • • • •	• • • • •	Live music 7 nights a week
Harvelle's	1432 4th St.	310-395-1676	Rainer	(Same)	• • • • •	140	4-6	• • • • •	•	Variety of Blues every night
Lunaria	10351 Santa Monica Blvd.	310-282-8870	Bernard Jacoupy	(Same)	• • • • •	120	10	• • • • •	•	Call on Monday for booking
Rusty's Surf Ranch	256 Santa Monica Pier	310-393-7386	Matt	(Same)	• • • • •	200	8	• • • • •	•	On the pier
St. Mark's	23 Windward Ave.	310-452-2222	Farook	(Same)	• • • • •	300	10-12	• • • • •	•	Primarily R&B, Motown, Funk
St. Stephen's Green	1026 Wilshire Blvd.	310-393-6611	Charlie	(Same)	• • • • •	250	6	• • • • •	•	Irish bar
Scruffy O'Shea's	822 Washington Blvd	310-821-0833	Jimmy D.	310-204-3106	• • • • •	250	8	• • • • •	•	
The Un-Urban	3301 Pico Blvd.	310-315-0056	Michael	(Same)	• • • • •	50	8	• • • • •	•	No tapes, live open mic auditions. No pay.
West End	1301 5th St.	323-656-3905	Johnny Taylor	310-394-4647	• • • • •	200	10	• • • • •	•	Reggae, hip-hop and rock en espanol
Downtown										
Al's Bar	305 Hewitt St.	213-625-9703	Lizzy	(Same)	• • • • •	175	10	• • • • •	•	Underground alternative hangout. No minors
Grand Avenue	1024 S. Grand Ave.	213-747-0999	Roberto Rivera	(Same)	• • • • •	1200	15-20	• • • • •	•	Latin, Salsa, Asian, Pwr106. Live Sat only
W. San Fernando Valley										
Callahan's	7557 Woodley Ave.	818-786-9542	Jenny Sherwin	818-785-7144	• • • • •	200	8	• • • • •	•	Originals & covers, all styles.
The Classroom	8333 Tampa Ave.	818-885-0250	Jon	818-990-4462	• • • • •	120	10	• • • • •	•	Also R&B
The Coffee Junction	19221 Ventura Blvd.	818-342-3405	Sharon Benson	(Same)	• • • • •	50	3-4	• • • • •	•	No Alcohol. Open mic Sun. No pay.
Common Grounds	9250 Reseda Blvd.	818-882-3666	Paul	(Same)	• • • • •	49	8	• • • • •	•	No Alcohol. Mostly acoustic.
McRed's	13235 Victory Blvd	818-980-2845	Jenny Sherwin	818-785-7144	• • • • •	115	varies	• • • • •	•	Originals & covers, all styles.
E. San Fernando Valley										
Amazon Bar & Grill	14649 Ventura Blvd.	818-986-7502	Steve	(Same)	• • • • •	200	10	• • • • •	•	Percentage of profits go to the rainforest
Baked Potato	3787 Cahuenga Blvd.	818-980-1615	Don Randy	(Same)	• • • • •	160	20	• • • • •	• • • • •	
B.B. King's Blues Club	Universal Citywalk	818-688-KING	Steve Malvesta	901-527-5005	• • • • •	500	7-10	• • • • •	•	Only the Blues
Blue Saloon	4657 Lankershim Blvd.	818-766-4644	Gina B.	818-541-1522	• • • • •	100	8	• • • • •	•	
Country Star	Universal Citywalk	818-762-3939	Damon	(Same)	• • • • •	550	7	• • • • •	•	Smoking outside only. Country music only
Cozy's Bar & Grill	14058 Ventura Blvd.	818-986-6000	Steve	(Same)	• • • • •	104	10	• • • • •	•	Full restaurant, pool tables
Smokin' Johnnies	11720 Ventura Blvd.	818-760-6631	Scott Perry	818-981-4419	• • • • •	160	5-7	• • • • •	•	Wed. is open jam night.
Universal Bar & Grill	4093 Lankershim Blvd.	818-766-2114	Eva	(Same)	• • • • •	200	7	• • • • •	•	Also R&B
San Gabriel Valley										
Brave Bull	261 S. Mission Blvd.	626-979-4950	DJ Marky Mark	(Same) x106	• • • • •	500	12-17	• • • • •	•	Concerts on Fridays 2 shows
Sunset Club	322 W. Sierra Madre Blvd.	626-355-3469	Nora	626-306-1100	• • • • •	238	15	• • • • •	•	Dance floor, Swing bands, Salsa
South Bay/Orange County										
Blue Cafe	210 Promenade	310-983-7111	Vince	310-514-1796	• • • • •	400	8-10	• • • • •	•	Rockabilly, swing. Live recording capability.
Cafe Boogaloo	1238 Hermosa Ave.	310-318-2324	Steven Roberts	(Same)	• • • • •	100	9	• • • • •	•	Full bar, Louisiana influenced cuisine
Club Caprice	1700 S. Pacific Coast Hwy.	310-316-1700	Claudia	(Same)	• • • • •	500	10-20	• • • • •	•	
Coach House	33157 Camino Capistrano	949-496-8930	(See Comments)	(Same)	• • • • •	480	10-12	• • • • •	•	Contacts: Ken-Signed/Lisa -Unsigned Bands
Dixie Belle	9559 Imperial Hwy.	562-803-4943	Ed Boswell	562-433-7989	• • • • •	200	7	• • • • •	•	Mostly Rockabilly
The Foothill Club	1922 Cherry Ave.	562-494-5196	Steve Zepeda	310-984-8349	• • • • •	500	varies	• • • • •	•	Roots/Rockabilly
Fri./Sat. Night Reggae Club	6400 E. Pacific Coast Hwy.	562-493-9059	Carin	(Same)	• • • • •	500	8	• • • • •	•	Also Reggae. In Seaport Marina Hotel
Galaxy Theater	3503 S. Harbor	714-957-0600	Lisa	949-496-8930	• • • • •	530+10	20	• • • • •	•	
Hop City Blues & Brew	1939 S. State College Blvd.	714-978-3700	Darren Simonian	(Same)	• • • • •	380	8	• • • • •	•	
Lighthouse Cafe	30 Pier Ave.	310-376-9833	Billy	(Same)	• • • • •	200	10	• • • • •	•	Call Mon. or Fri. Some original material
Linda's Doll Hut	107 S. Adam's	714-533-1286	Linda & Bobby	(Same)	• • • • •	50	6	• • • • •	•	Great outlet for new bands
Panama's Bar & Grill	221 Richmond St.	310-322-5829	Terry Brinegar	(Same)	• • • • •	49	3-5	• • • • •	•	Lot's of free parking
Sacred Grounds	399 W. 6th St.	310-514-0800	Liz	310-514-2012	• • • • •	90	6	• • • • •	•	No Alcohol. Coffeehouse/Art Gallery
Toe's Tavern	732 N. Catalina Ave.	310-374-4628	John	(Same)	• • • • •	150	6	• • • • •	•	Also Funk, Reggae, Surf
West End	100 Fisherman's Wharf	310-379-4755	Johnny Taylor	(Same)	• • • • •	450	12	• • • • •	•	Themed Dance Nights

Compiled By Jon Pepper

We have made every effort to make this listing as comprehensive and accurate as possible. If we have missed any club in Southern California which regularly books live acts, call us at 818-755-0101 to be in the next listing.

◀ 35 Terry McBride

"[They're] extremely different," McBride muses. "In Canada, a lot of the power base for dealing with radio, for dealing with a label, and for dealing with retail, is all really centered in Toronto. As such, Canadian managers tend to think that if you just work with your record company on a national basis, and only with the regionals when you're touring, that's what it takes to break an artist in Canada...and the answer is yes. But that does not work stateside.

"The States [are] way too big. Because the system is so big, you really start with the regionals. You should talk to radio—Canadian managers, for the better part, do not talk to radio inside Canada, and, as such, when trying to work a band stateside, they don't do that either. Here [at Nettwerk], I'm willing to bet that the management group talks to at least 150 program directors every single week. And our relationships with those will be lasting relationships, like the record label has. And we work with our regional staffs, not just with the head office."

McBride is already using his Midas management touch to bring to light another up-and-coming Canadian songstress, in the form of singer-songwriter Tara MacLean, whose debut album, *Silence*, was released on Nettwerk Records in 1996. With her sophomore effort expected within the next year, MacLean is continuing to build her growing fan base by appearing on the Village Stage at a number of this year's Lilith Fair dates.

"The record label found her," McBride says of MacLean. "She was playing on a ferry, and two of the record company people who were on that ferry heard her, and went over and listened to her. They talked to her, and then just said, 'drop a tape by.' The whole management thing [came later]—we wouldn't even look at management until she signed a record deal, no matter where she was going to sign a record deal, because one thing that I won't do is pick up an artist and then sign them to my own record label.

"Then, when she signed here, she wanted us to do management, and we were fine with it. She's spent the last three years touring her butt off, and learning what she, herself, is all about. And, because she's grown a lot, her second record should be a really great record. I think the first record had some gems on it, but, overall, it wasn't that strong of a record.

"We recently did a deal with Roy Lott who runs EMI North America," McBride adds, "so her next record will come out on Nettwerk here in Canada, but it will come out on EMI in the rest of the world. And we'll start to build her the same way we built the Ladies and Sarah."

As for the continuing search for new talent, when asked if he's on the lookout for his "next big act," McBride simply replies, "Not really. I'm never really looking and I'm never really not looking. I get pounded with this and that, and every week there are three or four label calls, saying, 'Hey, could you look at this?' And then there's also all

"The worst thing that could ever happen to you is that you have a big hit, and you're not that good live. This is an extremely competitive business, and usually the artists that make it for the long-term are not only great songwriters that have radio hits, but are also great performers."

—Terry McBride

of the stuff that arrives in the mail. We don't actively look."


Though when the term unsolicited material is thrown into the mix, he is very straightforward in replying, "We will listen to it."

As for his future plans, McBride says that he remains open, although he does impart that "there will definitely be a Lilith Fair Three. It'll be shorter—about seven weeks long. And at that point, we will have fulfilled the three-year mandate that we set out to do. What we'll do after that, I have no idea. I haven't even begun talking about it."

To the artists of the future he advises, "Learn your task, because the worst thing that could ever happen to you is that you have a big hit, and you're not that good live. This is an extremely competitive business, and usually, the artists that make it for the long-term are not only great songwriters that have radio hits, but are also great performers."

So, whether or not there is an organized Canadian Invasion in progress, there is certainly an organized Nettwerk campaign to find, launch and develop the brightest musical talents from either side of the border. And it's almost certain that McBride will continue to serve as a brigade commander in that campaign, for at least as long as it remains a challenge.


"There's a lot to learn," he says, in conclusion. "I still learn things every day."

Contact Nettwerk at 604-654-2929. 

Winter Corey Stevens Richard Elliot Shaq The Flys Janus Stark Kottonmouth Kings
 No Doubt Black Sabbath Bush Huffamoose John Hiatt Johnny Winter Corey Stevens
 Richard Elliot Shaq The Flys Janus Stark Kottonmouth Kings No Doubt Black Sabbath
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LOWEN & Navarro

By Amy DeZellar

"We've had good fortune with women," muses Eric Lowen, one-half of the Triple A-oriented musical duo Lowen & Navarro. He's not talking about backstage escapades, however. He's referring to songs that he and his partner, Dan Navarro, have written over the years, which have been recorded by female artists. Most notable among these is "We Belong," which became a Top Five hit for Pat Benatar in the Orwellian year of 1984. Between the two of them, Lowen & Navarro have had their songs recorded by the Bangles, David Lee Roth, Dave Edmunds, the Four Tops, Dionne Warwick, and the Temptations.

However, success like that can be a double-edged sword for a recording act, and the pair want everyone to know that they're not just languishing behind the scenes. In fact, they are currently in the midst of promoting their recent Intersound release, *Scratch At The Door*.

"The new record is hot on our minds now," says Navarro. "We've made the record that we've always wanted to make, and said some things that we've always wanted to say that have escaped us in the past. We're ridiculously proud of it for a lot of reasons."

In regard to their biggest songwriting success, "We Belong" (which also happens to be Pat Benatar's highest-charting single, along with "Love Is A Battlefield"), Lowen said the song came about "after a long period of not even talking to each other. We wrote the song in an hour-and-a-half. It wasn't until I woke up the next morning and went, 'Holy shit, I think this is really good.' It was scary.

"At first, we didn't want to put it on the tape," Lowen continues. "It was really, really personal in a Duran Duran age; it states who we are way too well. Some of the best publishers in town either turned it down or never even listened to it, because the demo was pretty bad."

Fortunately for them, Benatar recorded the song and "six months later, it was out, and it was nominated for a Best Pop Vocal Grammy that year. Everything fell like dominos after that," says Lowen.

The duo met while both were singing waiters at a Hollywood restaurant. "We had guitars, a stand-up bass; it's pretty much where we ended up coming back to afterwards, musically," maintains Navarro. "We spent several years, before and after 'We Belong' came out, pushing our electric bands, and really didn't get anywhere. We got successful as writers, but didn't get successful as artists. We couldn't get signed. It was frustrating.

"We finally just gave up and quit all the electric bands, and decided to get away from the scene,"



Eric Lowen & Dan Navarro

explains Navarro. "We were successful as writers, making a great living, getting cuts, having hits, and so we said, 'Let's do what we wanna do. Let's do something really off the wall that no one's doing, and do it for us. Let's go play acoustic, let's do what we want and ignore anyone's advice, stick to our guns, and do it our way, so we can fail on our terms,' and then we got signed. It taught us a valuable lesson."

Plans for the duo's near future include a Lowen & Navarro Concert Cruise to Nasau, complete with an autograph and Q&A session. "For us, it's an excuse to have a party," says Lowen. "It's four days that we don't have to drive," interjects Navarro. They are also planning a national tour that will begin in September.

But don't hold your breath in anticipation of a jam session with Dan's guitar-playing cousin, Dave Navarro, of Red Hot Chili Peppers and Jane's Addiction fame. "He played on our first two albums," Navarro says, "and one night we were at a little nightclub, and Dave came down with my brother John, and Dave and I played guitars to 'The Wind Cried Mary' and Johnny sang. It was the Navarro boys' first and only performance ever."

Navarro sums up the philosophy that has worked to keep this veteran duo sane and successful over the past few decades, as they continue to play by their own particular set of rules: "The one thing that's happened consistently is that Eric and I have never quit. Two of our biggest successes have happened when we gave up trying, but kept doing. [Some bands] reach a point where it gets tough and you break up. Eric and I reach a point where it gets tough and we just write better songs."

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World Radio History

FUEL

By Eric P. Fleishman

For many, the rock & roll dream is about getting discovered by an A&R talent scout who just happens to stroll by while you're playing guitar in your parents' garage. He then opens a magic door for you and you're whisked away into a world of limousines, bodyguards, stadium concerts and screaming fans.

This fantasy provides fodder for day-dreamers worldwide, but as Carl Bell of the Sony/550 Music act Fuel knows firsthand, gaining success in the music world requires plenty of hard work and dedication.

"The first piece of advice I have is to get out of your garage," he says with a laugh. "Second, get ready to bust your ass and hustle, because that's what it's going to take to make it. Pretty early on, we realized it wasn't going to be a glamorous ride. You really have to love it to have the perseverance."

Fuel—currently out on the road with Creed, supporting their major label debut, *Sunburn*—has sparked a flame on the airwaves with their first single, "Shimmer." Propelled by the mantra of that song, "all that shimmers in this world is sure to fade," Fuel gives music fans a clear warning about the power of celebrity. As Fuel's primary songwriter, Bell says, "Although the song was inspired by personal events in my life, people seem to relate to it universally. Everything is temporary."

Growing up in the small, rural western Tennessee town of Kenton, Bell realized that there had to be more to life outside of the town's confines: "Jeff [Abercrombie, the band's bassist] and I used to ride our bicycles to each other's houses, with guitars strapped to our backs. I mean, it was small town living. I graduated with 27 people in my entire class. Obviously, there weren't a lot of venues for an aspiring band to play in that area."

In 1995, Bell and his three bandmates

moved from their hometown to Harrisburg, Pennsylvania. "We had played there before," he explains, "and there was good fan support for bands. We knew that they had great radio stations there that played local music. And the locale was perfect; close to several huge markets."

"We started playing gigs in and around central Pennsylvania," he continues. "We brought our own PA system [and] our own



light show. We had no roadies, we just packed everything up in our van and drove, sometimes three hours each way, to gigs. We'd unpack, set up, play, break it down, drive home, sleep a few hours, then do the entire process again, night after night."

Aside from their relentless performance schedule, the band recorded and released an independent CD, *Porcelain*, in 1996, earning heavy airplay on local radio. It eventually sold nearly 10,000 copies.

"After our CD was made, we were like a

tiny label," recalls Bell. "Our singer, Brett [Scallions], would call radio stations trying to get airplay, while our drummer would handle distribution, literally driving around to retail outlets with CDs in his trunk. We tried to cover all bases and be as efficient and professional as possible."

The hard work paid off, with the still-unsigned Fuel receiving nearly 30 spins-a-week on "Shimmer." Then, with the help of Media 5 Entertainment—a management agency which guided York, Pennsylvania's Live to worldwide success—and Mike Krebs, an enthusiastic booking agent from ICM, the band began to play higher profile shows, opening gigs for major bands like Silverchair, and reaching a larger audience.

"We had played enough so we were totally comfortable onstage," Bell says. "When the big shows came up, or the industry showcases, we felt completely ready. We absolutely had the live show down."

But now, with the initial excitement of signing with a major and recording with veteran producer Steven Haigler (the Pixies, Quicksand) waning, the band is settling into their current on-the-road status. "We bought our own tour bus," Bell relates. "It's an RV, a 57-footer, but the thing's a piece of crap...It's a show-a-night, then another twelve hours of driving. And we don't have a driver; it's all about us taking turns behind the wheel."

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LEVA JERONIMO

System Of A Down

Label: American/Columbia Records
Manager/Contact: Dave Benveniste/
 The Velvet Hammer
Phone: 310-449-2073
Booking Agent: Keith Sarkisian/Wil-
 liam Morris Agency
Legal Rep: John Blaufarb
Band Members: Serj Tankian, vocals;
 Shavo Odadjian, bass; Daron Malakian,
 guitar; John Dolmayan, drums.
Type Of Music: Hard Rock
Date Signed: September, 1997
A&R Rep: Dino Paredes

against the mainstream posturing of their peers. While delivering their neo-tribal/hardcore/world music hybrid with an intensity that brings to mind Slayer and Rage Against The Machine, the band has been leaving audiences captivated, during their current gig on the Ozzfest tour.

"When we formed in 1995, we had no management or contacts," recalls lead singer Serj Tankian. "We just jumped into the scene, and played our first gig on the Sunset Strip, with a bunch of ska bands.

"Maybe that helped focus our music into one vision," Tankian laughs. "But we really worked hard in the beginning to establish ourselves. It's all about name recognition. We made tons of flyers and just plastered them up everywhere. We brought ourselves to the people."

Soon, the band was playing sold-out shows to their hometown crowd in Los Angeles. It was at one of these shows that the members of System Of A Down looked out from the stage and saw a man who would play an enormous role in their future: Rick Rubin, the owner of American Recordings, who had produced the likes of the Beastie Boys and the Red Hot Chili Peppers.

"I saw him standing there with [Maverick Records A&R Executive] Guy Oseary. Later, he told us he was blown away, which blew us away, because we were such huge fans of his work.

"At that point, we were in the midst of a major label bidding war, with offers from Universal, Roadrunner and Columbia already on the table. But when Rick made it clear that he would not only sign us to his label, but also would produce our record, we knew what the best choice was."

As for fledgling bands who are trying to make some noise on the L.A. club scene, Tankian advises, "When you're onstage, play your heart out. If you give it your all, people will notice."

—Eric P. Fleishman



JIM MURPHY

Tom Freund

Label: Red Ant Entertainment
Manager/Contact: Larry Mazer/Enter-
 tainment Services Unlimited
Address: Plaza 1000 #3303, Voorhees,
 NJ 08043
Phone: 609-751-2223
Legal Rep: Peter Lewitt/Davis & Sha-
 piro (New York)
Agent: N/A
Type Of Music: Folk/jazz/bluegrass
Date Signed: Fall, 1997
A&R Rep: Jason Bernard

In an age when too many musicians seem to follow the latest fashion rather than create compelling music, System Of A Down goes

With a voice reminiscent of Don Henley and Jackson Browne, Manhattan-based artist Tom Freund released his debut album, *North American Long Weekend*, on August 25th. Formerly a member of the Silos, the 29-year-old singer signed to Red Ant Entertainment over a year ago, while appearing at the industry's annual South By Southwest event in Austin, Texas.

"I knew I had to forge my own path, because I was going to implode otherwise, creatively," Freund says. Having gone solo, the singer next ventured on to a musical journey of his own. "I drove from L.A. to Austin and stayed there about seven months," he explains. "I wrote a lot of songs there. I have a lot of friends and felt a lot of love there."

From Texas Freund decided to go back home, noting, "I just realized I needed to take this to New York. I felt too Texas. As much as I dig it down there, I needed to go back home."

It was there, in the Big Apple, where the fan of flamenco, jazz, Joni Mitchell, Bob Dylan and Tom Waits began playing for the city's industry crowd, and he quickly made a name for himself.


Freund's introspective debut release recalls relationships gone bad. When asked about his romantic life, the singer laughs nervously, effectively avoiding the issue: "Mine is a search like any other. I have to put it on tape and paper."

Playing upright bass since the age of eleven, Freund also includes his unique take on the Fab Four classic "Cry Baby Cry" on *North American Long Weekend*. "It's been one of my favorite Beatles songs," he remarks. "I knew I couldn't cut it on guitar, but my producer [Marvin Etzion] suggested I try it on the upright bass. It was so trippy; it really landed."

Oddly enough, Freund, whose release has a coffeehouse milieu, finds his mantra in the world of Led Zeppelin's powerful guitars: "Let the music be your master," he says. "In times of doubt, I really believe music can see you through"

—José Martinez

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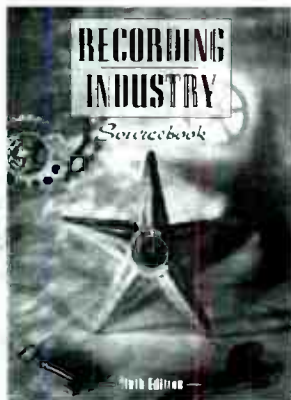
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Last Train Home

Contact: Jo Rae Di Menno
512-454-0650
Seeking: Distribution
Style: Country

It's hard to believe that this group is from the nation's capital, since their refreshing brand of country/roots music could easily find a home in the roadhouse West Coast sounds of Bakersfield. Led by singer-songwriter Eric Brace, Last Train Home has enormous potential for crossover success—from touching ballads to driving narratives, all of which have mainstream appeal. Their lack of a twang may find Nashville turning its head, but this excellent CD belongs at a major label somewhere. Very refreshing.

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



Brian Evans

Contact: e-mail: BrianEvans2
@comp.serve.com
Seeking: Distribution
Style: Pop Standards

Brian Evans is a pop crooner who has put together another CD of thirteen pop standards (and one original) which were recorded live and in the studio. With the renewed popularity of such original performers as the late Frank Sinatra and Tony Bennett, a young artist with the style of both of those legendary figures just might be able to sell some records to a new generation of fans. The musicianship is strong, Evans is in fine vocal form, and the overall appeal is maintained in these slick recordings.

Production.....	7	
Lyrics.....	NA	
Music.....	NA	
Vocals.....	7	
Musicianship.....	7	



Nora

Contact: Artist Hot Line
530-758-6380
Seeking: Label/Dist. Deal
Style: Alt. Rock

Nora is a Davis, California-based trio that writes and performs some engaging alternative rock, often in the tradition of bands like R.E.M. in their earlier days. Lyrically, the material is interesting and the song arrangements are well thought out and often riveting in the context of the band's overall sound. They also successfully incorporate such textures as bagpipes, flute and cello, and make it work effectively. With the right producer on board, Nora could take this to another level entirely. Very well done.

Production.....	6	
Lyrics.....	7	
Music.....	6	
Vocals.....	6	
Musicianship.....	7	



Del Ray

Contact: Del-Funkboy-Music
310-405-3870
Seeking: Label Deal
Style: R&B/Hip-Hop

Del Ray is a talented singer-songwriter who not only seems to have a strong grasp of contemporary R&B's pop elements but also a feel for hip-hop's seductive grooves. And judging from this demo tape, he has managed to construct a solid foundation from which to further develop his already formidable skills. The major problem here is that the originality factor is a bit lacking, so the big question is whether or not this artist will be able to project enough personality to make up for it.

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



The Fringe

Contact: Penny Lane
810-979-7691
Seeking: Label/Dist. Deal
Style: Modern Rock

Based in Detroit, this four-piece rock outfit bridges the sounds of Sixties melodic icons like the Byrds and the Beatles with more contemporary acts like Counting Crows. The Fringe has apparently made some noise on college radio stations in their home territory, and after hearing such tasty cuts as "She's A Tease," it's easy to see why. These guys have an indie integrity, but major label appeal. A&R reps will want to take the time to check them out, since they are ready for national radio outlets.

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



Robert Jackson

Contact: Alf Music
914-698-7952
Seeking: Distribution
Style: Rock

While Robert Jackson may not be much of a rock vocalist in the traditional sense of the word, since he spends most of his time talk-singing, the songs that he writes are strong and his band rocks, not unlike what you might get by sticking Lou Reed in front of a Southern California rock band from the Seventies. This is not to say that Jackson can't be captivating as a vocalist, although it's obvious that his strengths lie in his songwriting skills, which should be of great interest to publishers.

Production.....	7	
Lyrics.....	7	
Music.....	7	
Vocals.....	5	
Musicianship.....	7	



Gearwhore

Contact: BKG/Promotion
213-962-2961
Seeking: Distribution
Style: Techno

Gearwhore is in actuality Brian Natonski, a versatile musician and producer, who has compiled eleven tracks on this techno CD, which is driven by backbeats, samples and distorted guitars. Fans of the genre may find something to like here, and the production is definitely well constructed (even though Natonski notes that the entire recording process took place in his bedroom). Despite the redundancy of some of the material, Natonski seems to have quite a career ahead of him.

Production.....	7	
Lyrics.....	NA	
Music.....	5	
Vocals.....	NA	
Musicianship.....	6	

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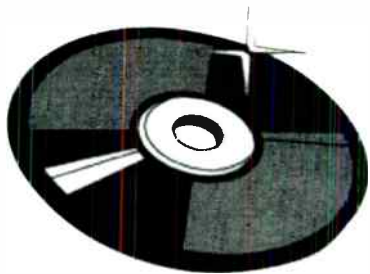
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Deep Purple
Abandon
CMC Int'l Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Deep Purple/Roger Glover
Top Cuts: "Almost Human," "Jack Ruby," "Any Fule Kno That."
Summary: With the group's heyday lineup of Roger Glover, Ian Gillan, Ian Paice and Jon Lord (Ritchie Blackmore has been replaced by Steve Morse), longtime fans could expect some fireworks. Unfortunately, the "bombs" bursting in air have more to do with the material. That's not to say that things don't click on occasion, like on the *Machine Head* stylings of "Almost Human" or the bluesy "Don't Make Me Happy," which allows Morse to shine.

—Paul Stevens



Vince Gill
The Key
MCA Nashville

1 2 3 4 5 ★ 7 8 9 10

Producer: Tony Brown
Top Cuts: "Don't Come Cryin' To Me," "I'll Take Texas," "The Key To Life."
Summary: Gill stands out above the male country pack with a warm, rich honey voice and an honest sincerity within the generic love songs. His focus here is on childhood memories, faith, and, on the glorious title cut, a love for music passed down by his late father. Gill also shares the solid female vocal companionship of Patty Loveless and Faith Hill, while continuing to have the ability to let optimism shine through even the most somber lyrics. Top-notch, as always.

—Jonathan Widran



Emmylou Harris
Spyboy
Eminent Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Buddy Miller & Emmylou Harris
Top Cuts: "Ain't Living Long," "Deeper Well," "Tulsa Queen."
Summary: *Spyboy* is a fourteen-track live compilation which effectively sums up Harris' storied career as one of country's most vital voices. Breezing from acoustic ballads like "My Songbird" and "Love Hurts" to the driving roots rock of "Ain't Living Long," with her backing trio, Harris also takes some adventurous turns on the seven-minute epic "Deeper Well" and the eight-minute "The Maker," both of which clearly demonstrate what it is that makes her such a potent artist.

—Ernie Dean



Suncatcher
The Girl That God Forgot
Restless Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Doug Hammond
Top Cuts: "The Puritan Song," "Viva," "Birds On The Wire."
Summary: While at first listen this trio comes off as an R.E.M. clone, upon deeper examination, Suncatcher is a thoughtful band which pushes the envelope of what could be nothing more than straight ahead alternative pop-rock, by incorporating such textures as horns and strings. While singer-songwriter/guitarist Doug Hammond definitely carries Michael Stipe's shadow around with him, he's talented enough to stand in the light by himself to carve out his own niche. And, on this album, he does it to great effect.

—Charlie Ray



Grant Lee Buffalo
Jubilee
Slash/Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

Producer: Paul Fox
Top Cuts: "APB," "Testimony," "Come To Mama, She Say."
Summary: Most rock singers strive for that one identifiable vocal style that sets them apart, but Grant Lee Phillips—chief writer and producer of this ever more interesting band—is more a master at unusual modulations. He can rise from a whispery talk-sing to straightforward wailing, along with his own guitar crunch, then lift up and soar with an attractive falsetto. Most of these tunes are straightforward pop-rock, but a few folksy and bluesy gems break out and create something a bit more original.

—Jonathan Widran



Jennifer Paige
Jennifer Paige
Edel America Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Andy Goldmark
Top Cuts: "Crush," "Busted," "Questions," "Sober."
Summary: Paige has already scored a Top Ten hit with her alluring debut single "Crush," and, fortunately for her, this self-titled album has plenty of other radio-ready singles just waiting their turn for their shot at the airwaves—namely the funky "Busted" and the breezy feel of "Sober." This is seductive contemporary pop at its finest, and much of the credit must also rest with producer and songwriter Andy Goldmark, who clearly demonstrates that he has a firm grasp of Paige's strengths and artistic vision.

—Charlie Ray



Wailing Souls
Psychedelic Souls
Pow Wow Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Richard Feldman
Top Cuts: "Tomorrow Never Knows," "For What It's Worth," "My Sweet Lord."
Summary: The veteran reggae duo has put together an intoxicating collection of classic rock covers, with a little help from sublime's Bud Gaugh and Eric Wilson and Porno For Pyros' Pete DiStefano. Blasts of electric guitars, raps and scratches blend seamlessly with the grooving reggae that Wailing Souls are famous for. You'll immediately recognize just how perfect the marriage of reggae and flower power truly is. A great idea, and an even better execution.

—Steven P. Wheeler



Mitchell Froom
Dopamine
Atlantic Records

1 2 3 4 5 ★ 7 8 9 10

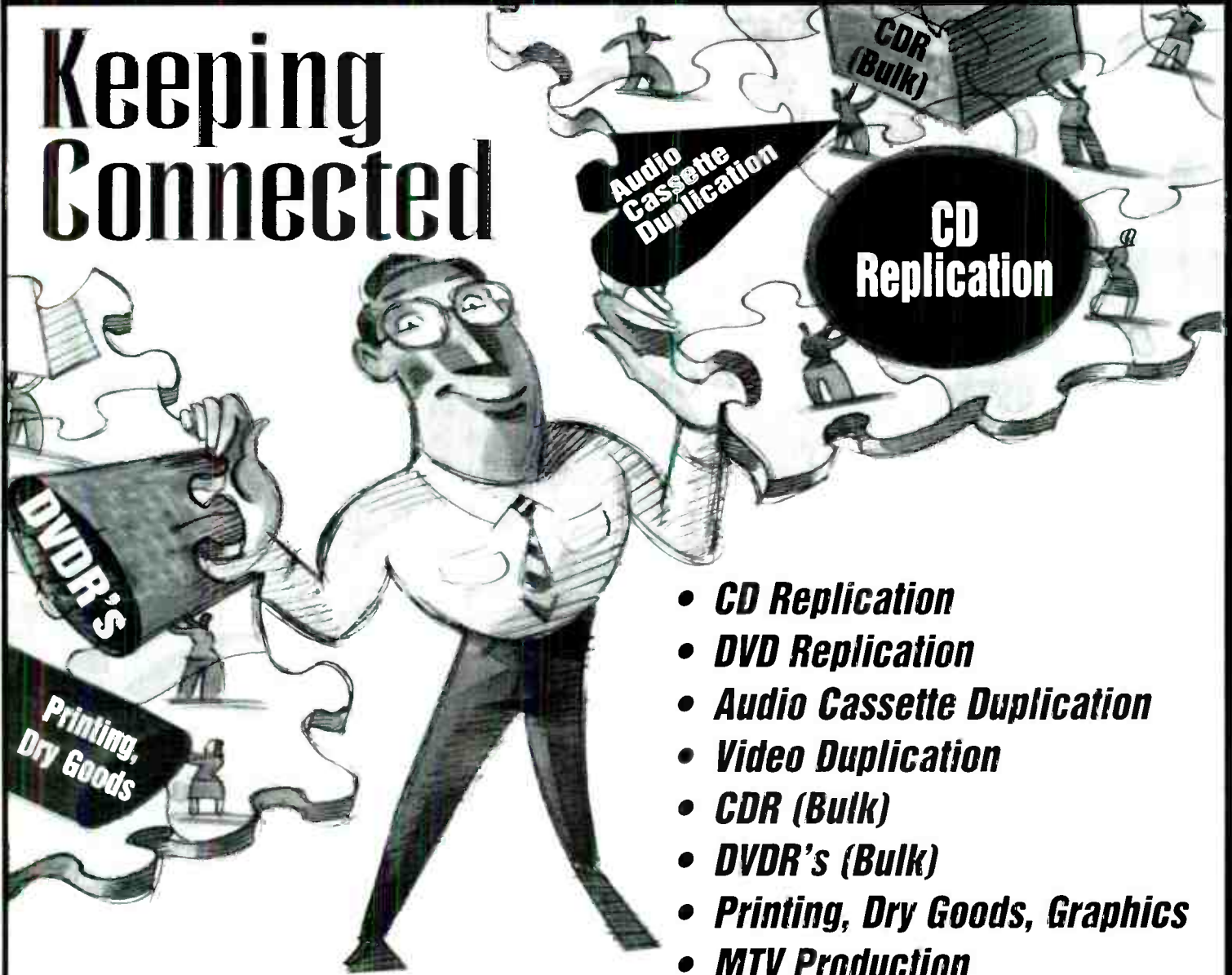
Producer: Tchad Blake
Top Cuts: "The Bunny," "Dopamine," "Monkey Mind."
Summary: Mitchell Froom, one of the industry's finest producers, comes forth with his own solo album, which features cameos from such notables as Sheryl Crow, Suzanne Vega, Mark Eitzel and various members of Los Lobos. The results of Froom's co-writing abilities and keyboard playing are intriguing, although nearly void of commercial potential in today's conservative market. Froom continues to use the studio as the blank canvas of an artist dedicated to personal expression and experimentation.

—Charlie Ray

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CLUB REVIEWS



Milk: Catchy, folksy pop-rock with a very contemporary, edgy sound.

Milk

Viper Room
West Hollywood

Contact: Joe Fischer, Leisure Music: 818-702-6884; or Platform Public Relations: 310-360-7266
The Players: Jamie Walters, vocals, guitar; Adrian Andres, guitar, vocals; Jeremy Sweet, bass; Crash Gordon, drums.

Material: There are a couple of current bands around called Milk, so these guys will probably be looking at a name change down the road. However, one thing which they should not alter is their songwriting. This gig was the first time this group has played outside of the lead singer's garage, where they've been practicing and writing songs for less than six months. But when you have it, you have it, and they do. Their style is catchy, folksy pop-rock, with a very contemporary, edgy sound, and there is an effortless quality to their material, with really strong melodies, hard rocking choruses and lush breaks. And there were only a couple of not-so-great numbers in their set. You could tell that these guys listen to the radio and are keeping up with the times, as well as paying dues to some of the classic songwriting of the Sixties and Seventies.

Musicianship: This band didn't use a lot of fancy instrumentation—everyone in the band just sort of supported the songs in their best light. Drummer Crash Gordon had a style that would fit in with Oasis. And the two guitar players—Jamie Walters and Adrian Andres—shared lead and rhythm duties, while Andres provided backing vocals that were well-arranged and added a lot to the group's overall sound. Walters' lead vocals had an earnest, folksy feel that went well with the material, and also helped add to the band's illusion of familiarity.

Performance: Milk's performance made it most apparent that they had never played out before, because there was none. There were no gaffes, and they didn't look un-

comfortable, but there was really no "show" to speak of. They just stood and played, as a lot of bands do. They can get away with it a little more than most, maybe, because a "music first" attitude tends to have more credibility when the band actually has the songs to back it up. "It's mostly my friends I see," said Walters at one point. But he must have quite a lot of friends at his disposal, because the place was packed.

Summary: Milk will be an interesting act to watch. Although they're in the embryo stage as a group, their material is very strong. Things like a stage show may come with time, but quality songs are still the priority, and these guys have 'em.

—Amy DeZellar

Pat Hennessy

Smokin' Johnnies
Studio City

Contact: Doug Deutsch: 323-463-1091

The Players: Pat Hennessy, guitar, vocals; Tom Lilly, bass; Gary Ferguson, drums.

Material: Pat Hennessy is a bluesman for all seasons, tackling the genre from every possible angle. At this particular engagement, he gave tastes of Delta Blues and modern blues, and then ended up with a scorching rendition of psychedelic Hendrix blues. His songs follow the traditional blues themes, except for "69 Bonnie," which is a love ode to his motorcycle. Hennessy has been called a blues-rock guitarist and, at this show, his emphasis was on the "rock" angle, although he also displayed a very strong blues orientation, which bled through every song he played. Because of his penchant for exploring all of the different blues categories, he may have been too versatile for the more conservative fans. But, on the other hand, he's a living testament for the development and evolution of the genre.

Musicianship: Hennessy is a guitar-shredding maniac. His nimble fingerwork was fast, precise and

passionate, with showmanship that was flashy and ambitious. He would start playing just like anyone else, but then flip his guitar behind his back, play an extended lead, and then bring it back over his shoulder to finish the song. He utilized a variety of effects and guitars for different sounds, and even used a violin bow for a psychedelic touch. But it wasn't all hot and nasty; he was also able to coax soft, sweet notes out of the instrument, and he played with emotions that spoke volumes. His bandmates were equal to the standards he set, and each displayed their prowess. Lilly played like a lead guitarist with a bass in his hands, and Ferguson is one hot drummer, who rolled his sticks across his kit, producing a thunderous sound which didn't just drive the songs, but enveloped them.

Performance: It's always a pleasure to see someone who's not only good at what they do, but also likes doing it. There were only a handful of people present at this gig, but Hennessy played as if he were entertaining a full house. There was so much joy projected from the stage that the term "happy blues" took on an entirely new meaning. Hennessy's overall performance was pumped up and genuinely ecstatic. There was so much obvious ardor between his heart and his fingers that it literally flowed into the audience. This guy appeared to be having the time of his life, and invited everyone to share it with him.

Summary: Pat Hennessy takes a very broad approach to the blues, but it's not so wide that it loses sight of its essence. He apparently loves every conceivable aspect of playing the genre. And although his style may be a little bit rock & roll, his heart and soul are definitely colored a deep shade of blue.

—Bernard Baur



Pat Hennessy: Tackling the blues from every possible angle.



Amy Drum: An interesting performer with evocative, energetic songs.

Amy Drum
Crooked Bar
West Hollywood

Contact: Artist Hot Line: 818-753-8195

The Players: Amy Drum, vocals, guitar; John DePatie, guitar; Geo, bass; Jonathan Mitchell, drums.

Material: Amy Drum has written a very good set of original songs. It's angry music, but it's also music with passion and energy. Drum has written songs that range from being funny and biting at the same time—like "White Trash Girl," a song based on growing up in Visalia—to hard songs, like "Throw Me To The Dogs," which examines the razor's edge and then walks along it. The energy is similar in some ways to singers like Alanis Morissette, but this material has more diversity to it. It is definitely not monotone, but rather, is filled with different colors and ranges of emotions. This is very personal and heartfelt music.

Musicianship: Drum has a very good voice, and she ranged from sounding like a little girl to shrieks that could have come from the pits of Hell. Her voice seemed that of a soul who had clearly experienced pain and lived to talk about it. She also played some rhythm guitar, but the primary guitar chores fell to John DePatie, who played with great passion, filling in the spots where Drum wasn't singing with sparse and hard-hitting solos. Bassist Geo fit in the mode, keeping the band rocking, and adding a great element to the overall sound. And drummer Jonathan Mitchell anchored the whole band, but never seemed to intrude on the whole melody.

Performance: Drum showed great energy. She came across as a sweet thing, and then ripped off her mask to reveal the hell cat underneath. She portrayed herself as the kind of woman who will fight back, especially if you hit her when

she is down. Not only did she exude good energy in regard to her audience, but she and her band had an easy sense of working together. They seemed to be at ease with each other, and unafraid to take risks and deliver the goods when needed. They also managed to not step on each other's toes, and everyone had a chance to shine during the set.

Summary: Amy Drum has the songwriting potential to go far. Her songs are evocative and energetic, and she is very involved in them, making her an interesting performer to watch. She and her band are well-suited to work together, and do so with a wonderful sense of grace. —Jon Pepper

Carrie James Band
Club Teasers
Marina Del Rey

Contact: Doug Deutch: 323-463-1091

The Players: Carrie James, vocals; Ronnie Lee, guitar; Steve McCormick, bass; Rod Boyum drums.

Material: Carrie James sings the blues, utilizing a mix of original material and covers of blues standards. Her choice of original material for this performance was very good, with the songs well-suited to her voice. And her covers spanned the very fitting to the slightly overdone. How many more covers of "Tore Down" will have to be played before people realize that it is overused and just not a good choice? On the other hand, James' selection of "Move Over" as a Joplin cover was very effective, and it suited her voice to a tee. Even the standard "Hurts Me Too" was a well-chosen musical piece for this band.

Musicianship: James' voice is a very tough and ready instrument. She played both the hard and soft ends of her vocal range, and used both with ease. Her voice ran the

gamut from the Joplin-esque to the pretty and tender. Guitarist Ronnie Lee appeared to be a very versatile player, handling any and every lead that came along. His solos were tight and well-constructed, and never too lengthy. In fact, he fit a lot into a little space, and it worked to his advantage. Bassist Steve McCormick handled his chores with style and grace, mixing in with both the melody and the rhythm as was needed. And drummer Rod Boyum stabilized the whole set with a firm hand. On a specific note, these musicians really had the chance to shine during their introductory instrumental, "Hipology," and shine they did, rising to the occasion afforded them by the piece.

Performance: Carrie James is a very high-energy performer, and she projected an array of different emotions and moods. She related to her audience, bringing them into the fold, and let them feel the pain or joy of different songs. In another important element, the singer's chemistry with her band was very good, and they seemed to be in perfect sync. There was not one thing out of place in this set, and all of the music seemed to flow evenly, from both the band, and from the soul and voice of James, herself.

Summary: Carrie James is a singer working her heart out. She occasionally made a poor choice of material during this gig, but, on the whole, her set was strong and she and her band seemed ready to roll. Good things should be on the horizon for this talented vocalist and her accompanying players. —Jon Pepper



Carrie James: A singer working her heart out.

Paul Norman
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CLUB REVIEWS



Near Death Experience: A visually-striking goth band

Near Death Experience

Coconut Teaszer
West Hollywood

Contact: Tequila Mockingbird:
213-463-7058

The Players: Dawn LaRue, vocals, bass; Paul Rivera, Jr., guitar; Bobby Fulci, keyboards; Ian Mayer, drums.

Material: Due in large part to lead singer/bassist/vampiress Dawn LaRue, goth band Near Death Experience is visually striking, and their aural strike comes soon after. In short, they're a less poppy version of Siouxsie & The Banshees. Like most goth bands, NDE's material is a necrophiliac's dream, with songs like "Black, White and Brutal" and "Resurrected." The quartet has a single, "Anastasia," which is their most accessible song—more melodic, more pop, and just easier to listen to than the bulk of their tunes. At the Teaszer, LaRue did most of the choruses at a harsh, shouted level, and most of the songs were not terribly melodic. However, what their sound lacked in prettiness, it made up for in intensity. Still, this kind of music can become a bit relentless.

Musicianship: LaRue's vocals were too harsh to be described as pretty, but she does have an interesting sound with a wide range of expression. Bobby Fulci's keyboards gave the music a suitably creepy sound, and drummer Ian Mayer played the heavy hard hitter. Rounding out the lineup, guitarist Rivera proved to be a talented instrumentalist, and his dirty guitar style fit the music well.

Performance: Lead singer LaRue looked like a cross between Cleopatra and Morticia Addams. Her long black mesh dress hung like a

spider web, and her black lipstick and dramatic eye makeup made her look morbidly beautiful. Of course, she had to be dramatic-looking to stand out from the Anne Rice-inspired attire donned by half the crowd. The guys in the band looked part-bondage, part-mourner, and basic black was the only color of the evening. And LaRue was very animated onstage, with an expressive face and a somewhat campy attitude. If the music thing doesn't work out, then she could have a future hosting horror movies on late night television.

Summary: This band has a lot of potential, as their songs are above average, and LaRue has a very well-developed persona. If they hope to go more commercial and to reach a broader audience—rather than just the goth cult—then the pop-oriented direction of the song "Anastasia" is the way to go. Some may scream "sell out," but this type of music needs to be softened to appeal to most people. LaRue's voice and personality already make Near Death Experience interesting, and this band could appeal to a much wider audience with a little tweaking of their material and sound. Just look at what it did for Siouxsie.

—Amy DeZellar

Sea Of Green

14 Below
Santa Monica

Contact: Artist Hot Line: 818-752-4150

The Players: Harvey Canter, guitar, vocals; Barry Smolin, keyboards, vocals; Joe McLaughlin, bass, vocals; Scott Speer, drums; Max Verna, guest guitarist.

Material: Sea Of Green plays flat-out groove-oriented rock, in the grand tradition of the Grateful Dead. Though alternatively styled, most of SOG's songs contained free-form jams set into extended bridges. Their music is heady and psychedelic, and caused an almost drug-like hypnotic state that picked up the crowd and rolled it along like waves...in a Sea Of Green, of course. Their lyrics

seemed to be their secondary priority and there were relatively few of them; but the music conveyed the essence of the songs very well, clearly relating the feelings behind them and the emotions which they were meant to evoke. And, much like the Dead, this band took their fans on musical mind trips which lasted quite a while. Their songs ran uncommonly long, clocking in at five to ten minutes, but no one seemed to notice, because they're so compelling. And when they did do a shorter pop tune or two, they weren't nearly as effective as their more elaborate musical journeys.

Musicianship: This is a group of seasoned musicians, impassioned in their approach and adventurous in their execution. At times, their jams were a bit too loose, but they played off each other with intensity and concentration that were almost telepathic. Canter laid down solid rhythms that propelled the music along its course, while Speer and McLaughlin provided a throbbing foundation that flowed with harmony. Together, they had some phenomenal grooves going, which Smolin jammed on top of. Canter handled most of the lead vocals with a poignant passion which was very appealing.

Performance: With all of the incense, tie-dye and paisley at this show, there was a feeling of being transported back to 1967's Summer Of Love. But an interesting dynamic emerged between the band and the crowd, and it appeared to be more aural than visual. The musicians rarely even acknowledged their audience. In fact, they seemed to be as entranced in the music as their fans, who were also in a world of their own. However, when Max Verna (of the Ominous Seapods) joined the band, the energy level cranked up to an incredible degree, and created the most exciting moment of the evening. A competition ensued that inflamed both him and Canter to play so hard that it became a duel of smoking guitars.

Summary: Sea Of Green's hybrid alternative style adds a dimension to the music that is distinct, without sacrificing the groove. With a bit more focus, this group should be ready to soar. —Bernard Baur



Sea Of Green: Flat-out groove-oriented rock.



Death & Taxes: An intense power trio made up of first-rate musicians.

Death & Taxes

Callahan's
Van Nuys

Contact: Artist Hot Line: 818-842-6200

The Players: Vince Martinez, guitar, vocals; Tom Shannon, bass, vocals; Mark Hanson, drums.

Material: Death & Taxes dispense a sound reminiscent of the intense fusion bands Brand X and the Fire Merchants, which were fronted by the innovative guitarist John Goodsall. Vince Martinez has very good tone control on guitar, carving out wiry, high-pitched tones on the neck on some songs, and withering, walloping power chords on others. Shannon, on bass, has been to the Tony Levin school of Chapman stik, easily trading in the Chapman for a conventional electric bass on other songs. Mark Hanson's drumming is what makes Death & Taxes' material come across as fusion. Structurally, the songs are solidly delivered by competent craftsmen who must take their rehearsal time seriously.

Musicianship: High comparison, indeed, for such a young band, but they deserve it, since a power trio without discipline would never remind me of Goodsall's various incarnations. Each of these musicians demonstrates a command over their instruments. The one major weakness is that none of the members of this instrumentally proficient band can sing well enough to pass muster. Even though the sound was panned in favor of the instruments, there is no debate regarding this fact.

Performance: When these three are free to concentrate on their instruments, this band kicks some mighty ass. Martinez has tone to spare and would definitely fill the shoes of Larry Lalonde, if Larry ever left Primus. Hanson is a talented drummer who is capable of playing complex rhythms within the time signature, and he also has an intuitive feel, working off of Shannon's inventive bass lines.

Summary: What Death & Taxes need to continue in their craft, should they desire to become recording artists, is take some vocal lessons. If D&T could come up with a vocal tone like Alex Ligertwood they would really have something special, indeed, since the rest of their package is first-rate. If anything, they could break down and hire on a singer with a unique vocal tone. Death & Taxes have a sound that will take them somewhere, once their vocals distract less from the music and begin to compliment it, instead.

—Emery Columna

Full Metal Racket

The Troubadour
West Hollywood

Contact: Alan Crawford: 818-765-6543

The Players: Man-D, vocals; B. Money, vocals; Hakim Hakim, vocals; K Boy, guitar; Alley Useless, bass; Jas, drums.

Material: The material of Full Metal Racket is a very loud, very angry mix of heavy metal and rap. With three rappers at the front of the band and a metal trio of guitar, bass and drums backing them, this makes for an interesting mix of sounds. The lyrics range from crude and raunchy to some that

are more thoughtful and emotional. This is gut-churning music set at a light-speed pace. While most of their music does tend to be a little repetitive, it is also more of a background for the rhymes of the rappers who front the band. Whether the lyrics are composed or free-style, this kind of music leads to all kinds of chaos, and that is the best description of Full Metal Racket. It seems, at times, that some of the band members don't know what the others are doing, but they always seem to bring it together in the end.

Musicianship: The three rappers who lead this group can rap with great skill and ease. It is hard to tell if the raps are improvised or if they are pre-constructed. Some form of the songs must take shape beforehand, with probably some free-styling onstage. Leading the trio in back of the rappers, K Boy on guitar shows his skill and grace with the solos that creep through the barrage of rapping. This is hard-hitting music and the guitar is the main weapon. Helping out on bass, Alley Useless manages to juggle both the melody and rhythm, while keeping the bottom thumping, and drummer Jas keeps a strong beat, which, in music like this, often takes precedence over the melody.

Performance: As stated previously, be prepared for a loud evening, because this is one of the loudest bands to come down the road in some time. They play, rap and yell at top volume from the beginning until the end. This does leave a very big impression on the listeners. It is impossible to ignore Full Metal Racket, as they will not allow it. This band has a good chemistry, especially between the rappers. The cohesiveness between the instrumentalists and the rappers is a little more tenuous. This could use a little work, but should get ironed out with time.

Summary: This is a very good, developing group, with some tough music that includes the use of various heavy beats intertwined with metal edges. In short, Full Metal Racket are not a band to be ignored, and they do not look like they will go away any time soon.

—Jon Pepper



Full Metal Racket: A loud, angry mix of heavy metal and rap.

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Page 34

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presents

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October 3 & 4, 1998

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The most comprehensive conference in North America for songwriters, artists, musicians, bands, producers, and music industry professionals. Over 30 classes, panels, and interactive one-on-one sessions.

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Registration by phone: 800-826-7287

24-hour EXPO information line: 213-467-0533

Info on the web: www.nassong.org

The National Academy of Songwriters is a non-profit, 501(c)(3) educational organization celebrating over 20 years of service. Contributions to NAS are tax-deductible.



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MUSIC MARKETPLACE

THE WORLD'S LARGEST LISTING OF MUSIC CLASSIFIEDS!

Music Marketplace is your connection to a variety of music-related services including: Equipment For Sale, Musicians Available & Wanted, Songwriters, Pro Players, Instructors, Employment Opportunities, Specialty Products, Music Web Sites and more. It's easy to place your ads in Music Marketplace. Simply follow the instructions below.

FREE CLASSIFIEDS

Free ads are reserved for musicians looking to buy or sell equipment or to connect with each other. You do not qualify for free ads if you or your business charge any kind of a fee for your products or services.

- You may place your free ad 7 days a week, 24 hours a day.
- Choose only one of the following ways to place your ad:
24 hr. Free Classified Hot Line: 818-755-0103
E-mail: muscon@earthlink.net
FAX: 818-755-0102

• **Deadline:** The free ad deadline is printed at the top of every page in the Marketplace section.

When placing your free ad, follow these simple guidelines:

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

Note: Your name counts as one word, and your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category. All ads placed are final and cannot be canceled or changed. Free ads will run for one issue only. To renew your ad, simply repeat the above procedure.

PRO PLAYERS

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

Each Pro Player ad is only \$30 per issue. White on Black ads are \$35 per issue.

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

PRO PLAYERS

ODDS & ENDS

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

ODDS & ENDS

MC DISPLAY ADS

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

DISPLAY ADS

CATEGORIES PAGE

EQUIPMENT

1. Home Electronics.....	NA
2. PAs & Amps.....	56
3. Recording Equipment.....	56
4. Music Accessories.....	56
5. Guitars.....	56
6. Bass Guitars.....	56
7. Misc. Strings.....	NA
8. Keyboards.....	56
9. Horns/Winds.....	56
10. Drums/Percussion.....	56
11. Computers/Software/Etc.....	56
12. Trades/Freebies/Etc.....	56

MUSICIANS AVAILABLE

13. Guitarists.....	56
14. Bassists.....	57
15. Strings Players.....	57
16. Keyboardists.....	57
17. Drummers/Percussionists.....	58
18. Horn/Wind Players.....	58
19. Specialties.....	NA
20. Vocalists.....	58

MUSICIANS WANTED

21. Vocalists.....	59
22. Guitarists.....	59
23. Bassists.....	60
24. Strings Players.....	61
25. Keyboardists.....	61
26. Drummers/Percussionists.....	61
27. Horn/Wind Players.....	62
28. Specialties.....	NA

PRODUCTION

29. Songwriting.....	63
30. Composers/Arrangers Wanted.....	63
31. Producers Wanted.....	63
32. Engineers Wanted.....	NA
33. Misc. Prod.....	63

BUSINESS/SERVICES/PEOPLE

34. Agents/Managers Wanted.....	64
35. Investors Wanted.....	64
36. Distributors Wanted.....	64
37. Employment.....	64
38. Music Personalities.....	NA
39. Misc. Business.....	NA
40. Web Sites.....	64

Disclaimer: Always be vigilant of people attempting to make a "fast buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are frustrated by a dishonest or "shady" operation, drop us a note informing us of the details. We phone calls please. We are not responsible for unreturned or annoying calls. We reserve the right not to publish ads that we believe are in poor taste, or do not fit our guidelines.

EQUIPMENT

2. PAs & AMPS
 •ADA MP2 tube pre-amp w/xt, xint, new, in box, w/inampul Pad \$750, sell for \$550 obo. 310-397-7111
 •Custom and system w/shock proof Anvil case Incl Mackie 12 chnl mixing brd, Denon CD cass, DD compressor, OSC amp, AB graphic eq 310-399-3373.
 •DOD 12 chnl stereo mixing brd, Digitech multi fx module, all in SKB road case. Great for practc PA \$475. Shawn 818-248-8351
 •Fender 3212 stereo PA, 200 watt, 12 chnl, reverb, numerous eq & in/out options. Manual, xint shape, 2 cabs \$3,000 new, \$500 obo 818-712-9209
 •Fender twin reverb, 70s silver face, orig w/mastrol v-um, 100 watts \$500 obo. Lv msg 626-286-7712
 •Gallien Kruger 800R3 bass head, \$400 firm or trade Boss ME-8 fx processr, \$300 or trade EVM 12L, \$125 Bryan 805-269-0917
 •Leslie rotating spkr cab, beautifl vntg wood, snds incredbl on keybrds or guit. Model 25, gd cond. \$400 818-888-0588.
 •Marshall 8x10 late 60s basketweave tweed cab, metal handles, all org, orig spkrs \$1,000 obo 213-595-3807
 •Mesa Boogie tremo verb head & 2x12 cab leather finish, great cond, \$1,300. MK IV 1x12 combo w/Anvil case, perfect cond, \$1,100. Allen 323-667-3385.

EQUIPMENT

•Mesa Boogie Tremoverb w/cabs, 100 watts, vntg cosmetics, leather shell 2x12 recto vntg 30s & 1x12 recto EV200. \$1,500. 702-247-1766
 •Peavey rock mstr, 100 watts tube head, 1 chnl w/4 sl6c, only \$150. 310-559-8346
 •SWR redhead combo. Phat snd, strong, kicketh much ass. For sale by private ownr. \$650 firm. 212-645-6178
 •Xint begin amp, was mine, Yamaha 50 watt bass amp combo. Single 15" spkr. Banged up but snds great. Doug 213-857-7420
 •Yamaha pwr amp, A100A, 50 watt per chnl, into 8 ohms, not rack mntbl \$150 obo 310-967-5169

EQUIPMENT

honey burst, new cond \$995 obo 310-798-5461
 •Martin 000-1 Dreadnht acous guit, solid top & back, beautiful, great tone, lo action, like new, \$700. 818-888-0588.

MUSICIANS AVAILABLE

monitr, DOS card, OS8, tons of music stfw+, modern xint cond, John 909-946-3098, jazsongs@gte.net
 •135mb EZ-Syquese drive w/10 separate-135mb disks Xint for sampling & bckup music archives. Take it all for \$200 e-mail: garystephens@earthlink.net

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3. RECORDING EQUIPMENT

•4x12 guit cab incl spkrs, wheels, blue velvet exterior, \$180 310-559-8346
 •Alesis adat xt, xint cond, like new, \$1,200. 805-581-4861
 •Blk face adat for sale, \$700 obo Jerry 818-779-1259
 •Mackie 24x8 recrdng mxr, xint cond, no manuals, w/pwr supply, \$1,200. Fostex 8 trk 1/4" reel/reel, nds heads, \$225. 213-595-3807.
 •Roland VS880 digitl studio, xpandd, 1 gig hr drive, stereo fx card, like new, compil w/box & manual. \$1,800. Steve 818-609-7829
 •Tascam Porta 07 4 trk tape recrd. Great snd, xint cond, \$300. Lou 818-377-4322
 •Yamaha MT4X multi trk cass recrd, mic & book incl \$350. 310-967-5169.
 •Yamaha RM804 recrdng mxr Dual monitrng/mixing on ea chnl, 8x4x2. \$400. Kelly, before 10pm. 626-338-9595.

6. BASS GUITARS

•Fender Mustang base, 68, pr racing stripe, red, xint cond, orig ownr. In case for last 25 yrs. \$800 firm, will considr trades Bryan 805-269-0917

12. TRADES/FREEBIES/ETC.

•Free demo, 1 song, hi quality, 8 trk digitl, great snds Eliane 310-937-0124.
 •Only seen in MC Free studio time w/8 hr block 818-779-1259

8. KEYBOARDS

•I am lkg for Kurzweil K2000 w/or w/o sampling option. If someone has 1 for sale, pls email me jmarburger@nextsteps.com
 •Korg I1 interactv workstatn, full 88 weight/non weight pr studio system, detatchbl stand, builtln spkr systm, 1 yr old, \$2,995 obo. 818-545-8748.
 •Korg M-1R rack mnt snd module, 8 trk seqncr, xtra drum & orch cards, all books \$450 Kelly, before 10pm, 626-338-9595.
 •Kurzweil K2000rs samplr, 16 mg ram, lrg library, Gd cond, \$1,800. Julian 310-827-6900, julsbaby5@yahoo.com
 •Oberheim OB-XA synth Asking \$700. 310-457-8721.
 •Roland MPU-101 midi-cv interface Asking \$365 310-457-8062.
 •Roland XP80 76 key, 64 vox multi timbrl, curr oper systm, instruc video, \$1,400. Lou 818-377-4322
 •XP50 keybrd w/dance xpansn brd, sustain pedal & instruc video \$1,150 obo Lv msg 714-903-5968, lastonid@hotmail.com

13. GUITARISTS AVAILABLE

•Australian guit avail Infil Metallica, Megadeth, Zep, Sabbath, Tool etc. Very keen to start band Dougo@compuz.com
 •Great guit plyr, great writr Super motivad Skng band that's like Radiohd against Machine Singr/sngwr, rfr rockr. MJ 323-663-9632.
 •Guit avail for pro sfts Much studio, touring exp 818-994-7995
 •I have avail to form hvy groove metal 1-gut band whyt tone. I have exp & equip. Srs only Nicholas 818-992-5477
 •Guit avail, 33, male, w/equip. Lkg for postiv energy org rock band w/usual stage, video presentn Petly songs w/Bangles harmyns w/JBrown's passion, GnR kitc g/49er@aol.com
 •Guit avail, sks working band Any styles considered. 818-781-8754.
 •Guit avail, srs only Infil BloodyVal, Slowdive, Echo LV msg 213-960-7823.
 •Guit lkg for estab band Like everything from Radio to Nirvana, Gabnel 626-281-6474
 •Guit sks totally hvy blk metal/del metal band Have pro gear, transpo, exp, srs only Beicide, Morbid Angel, Emperor. Andrew 626-915-0082
 •Guit, 20+ yrs plyng, Blues, jazz, R&B, hiphop, pop. Ready for travel & recrdng. Juan 213-346-1619.
 •Lead guit/sngr/sngwr lkg for muscns to collab w/or band. No drugs. Infil Kiss, Beatles, Ramones Mark 626-967-9114.
 •Lead singr/guit lkg to form Wings/McCartney tribute band. My last band won 5th pic in Beatelest sndalike battle of bands. Carlos 732-340-2270, carlosdua@hotmail.com
 •Lennon/McCartney inlf singr/guit sks same to compil sngwrng team. Rhythm sectn already in place. 310-600-6873.
 •Outstanding blues guit, very exp, w/top grade equip & cool image. Speczng in west cst pump swng. Skng working blues gr. Rod 213-850-0189.
 •Page & Hendrix meets Angus Yng Hollow body plyr, exp team guy w/bckup vocs Recrdng or toung & bands. Move it or lose it. 818-566-6838
 •Pro blues rock guit avail. Have xnt tone, gd equip Fingrprckng, Delta, Chicago style. SRV, Hendrx. R.Johnson 818-985-8043.
 •Pro guit w/vocs, sks working cover band 213-878-0205, stringboy@webtv.net
 •Pro guit, sngwr/composr, tons of exp, lkg for pro band or singr to collab Mainstrm rock, No flakes, no drugs, no kids Lv info 323-871-1686.
 •Pro male vocguit w/PA, gear, Vocs Dokken, IGilliam etc. Have own matrl, pro att, work habits. No science side projs, pros only! Springer@zapcom.net attn. Mustardhead
 •Pro kRechno rfr mstr wall ranges lkg for org band. Bckup vocs, orig mstr & lyrics. Ready for anythng. Noel 310-659-9648.
 •Suprstar guit avail. Image, gear, chops, the works lkg for stremlly career mndd band w/least mgmt 818-413-0643.
 •Top 40, modern rock guit avail for working bands. Pro w/no hangups. Full spectrum dance band, reggae, disco. 60+ songs Frank 310-578-6507
 •Versatl expresv guit w/songs, vocs, recrdng, performng exp. sks enterprnsng sit w/great lyrics, mgmt or pro organzrd. Michael 818-222-5929.
 •Xint guit avail for ggng or ready to gig org prj. Blk male, 30s, srs only Brian 818-845-0490

4. MUSIC ACCESSORIES

•Boss GX700 1 spc rack guit fx processr incl all baud distortn snds & more, 1 yr old, \$300 310-559-8346.
 •DBX 160XT compressor, \$225 DBX 1531X dual stereo or mono eq, \$195. Both \$400. Rack mntd, never abused, xint cond. Manuals incl. Jeff 310-394-2554.
 •Ensoniq EP2 parallel fx processr, chorus, flange, echo, vo coder +more. Xint new, in box, w/manuals. \$550 obo. 310-397-7111
 •Lexicon LXP5 fx unit, like new, have manuals. \$200 obo. 818-769-0328.
 •Roland GR9 guit synth w/GK2A pckup, xint cond, \$550. Lou 818-377-4322.

9. HORN/WINDS

•Selmer Paris Mk VI tenor sax, gd cond, but non-org lacquer, orig trn-pk case, beat up, \$2,600 Steve 760-770-4584, ejaco47073@aol.com

10. DRUMS/PERCUSION

•11 pc used Pearl kit, xint use set, blk, gd cond w/cymbals. \$1,250. 818-997-7635
 •5 pc vntg Ludwig kit, xint cond, incl Zildjan cymbals & hrdr, \$900 obo, Anthony 818-755-0051.
 •Compllt 5 pc drum set w/cymbals & hrdr, perft cond, snds great, chain drive pedals, 22, 16, 13, 12, 14x5 1/2 chrome snare \$425 818-888-0588
 •Pearl Pwrshftr dbl pedal add-on to 130 Sabian Leopold rde 130, k-golinski@aon.net
 •Tama Pwrstar w/6 pcs for sale. Snow wht kit, blk heads. Snd percussn hrdr incl w/o cymbals. 13" Remo piccillo. \$1,000 obo. Bryan 714-521-3049
 •Tokka kinko conga, lomba for sale. Set of 3. \$800 w/stands on 2 congas. 805-538-8697
 •Want to buy used 4 octv mamba w/articf bars & stand, rosewd ok. For hi schl band Need asap Could pay \$1,000, estes@mduusa.net
 •Yamaha recrdng custom 5 pc drum set, cherryywd, 8 Zildjan cymbals, all hrdr, many xtras. \$1,750. Shawn 818-248-8351

11. COMPUTERS/SOFTWARE/ETC.

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5. GUITARS

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 •ESP guit vntg + guit w/S/Duncan pckups. Hardly used, great cond, midnite blue. \$650. 818-594-4123.
 •Fender 1996 lrd editn, lthandd Strat. Only 250 made.

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•All you want in bass plyr Lks, groove site reading, bking vocs Skng working sit 818-832-5230.
•Bass & drmr avail for band/pro sit, gigs, recrdng Solid pocket plyrs Srs only Infl Beatles, Costello, hooks & melodies Jason 626-266-1410
•Bass & drmr team, mid 20s, yrs of touring & studio exp Pro equip Wst Side lockout. Avail for srs pros only w mgmt or rep 213-526-2976
•Bass avail for orig band Frettd/fretls drk, aggresv, impassionedl Writes also 323-913-3994
•Bass avail for recrdngs, gigs, Elec or acous uprite Janes to Coltrane Rich 310-998-3742
•Bass avail, Frettd/fretls, Infl Motown blues, azz, ca un rock folk, middle eastn 818-344-8306
•Bass avail Into Boylod, Kyuss, Tool Progressv rock/metal Lkng for touring, recrdng oppor Pro gear, great att, will relocate Richard 314-772-7760
•Bass plyr & drmr sks innovatv, fashionbl voc, key-

MUSICIANS AVAILABLE

- brdst, guit to create new snd Infl Roxy, Ultravox Japan No rockrs Lv msg 323-938-8472
•Bass plyr lking for pop melodic hrd bluesy band w/gt singr Tim 818-367-4353
•Bass plyr w/full pkg, gear, transpo, exp, big groove, sks full band w/great vocs & matrl Srs pros only Ala STP, Jay 213-661-8565
•Bass, 33, avail for touring recrdng or to join estab band on way up Infl Styx, Suprtramp, Seal, Sting, Alanis Roger 805-947-2142
•Bass/voc avail for sessns, showcss, casuals steady work Rock, pop 310-798-5461.
•Elec bass plyr lking for full band sit, wants to play live Styles incl blues, rock, Motown, Origs or covers, Paul 310-915-8580.
•Fem bass plyr sks band, All styles, 18 yrs exp Send demo to 1815 W La Palma, Anaheim, CA 92801 or Fembassst@aol.com
•Funky versatll bass w/songs, vocs, recrdng perfmg exp, sks enterprnsng sit w/great plyrs, mgmt or pro organznd Michael 818-222-5929
•Gd plyrs only Total pkg bass, great att but tired of hacks Sks schoold muscins w/kit time in orig proj Funkn, groovn & hvy 800-425-3724
•LAMA bass grad, lking for day gigs only Soul, pop, R&B etc 818-501-5607, pgr 818-318-4685
•Pro bass & drmr avail for 70s to VH1 style band or something better? Mature, educatd, dependbl, quick studys, charts no problem Lance 818-341-6268
•Pro bass avail for working cover bands f/r pit All styles! Adam 805-579-9056
•Pro bass/lead voc sks working cover sit, Curr, top 40, dance, rock 60s 70s, 80s, 90s LngBch, SthBay, OC area 562-496-4147.

MUSICIANS AVAILABLE

15. STRING PLAYERS AVAIL.

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•Violin/Viola plyr avail 6 string flyngV w/rack mint SE50s Rivera tube amp Skng band or talentd indivs Mack 310-822-7550

16. KEYBOARDISTS AVAIL.

- Keyboard plyr avail Drum loops, sngwrting, xtensv exp Pro srs only 310-208-3772
•Keyboard avail for recrdng, live gigs, tours Learns

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•Pop music sng/sngwr/keybrd&guit for gigs. Own equip. Korg N364 SanGabVly, Pomona area. 909-624-3388
•Synth avail to augment already fine band. Add pwr, text, style. I provide full midi capabl. Live, studio T40/orig working bands. David 714-992-1341

17. DRUMMERS/PERCS. AVAIL.

TREVOR THORNTON

Drums - Acoustic/Electric

Endorsee of Yamaha, Zildjian, Remo, and May Microphones US and EC visas. Many international album credits and world tours. Click track/sight read. Quick in studio, Sympathetic to songwriter's needs. Pro situations only. Demo and resume available.

818-755-4686

•13 yr old drummer lking for band in western PA. 4 yrs exp, take lessons from pros Like R&R mcgovern@bellatlantic.net
•15 yrs exp Plyd w/Wkrantz, Kool Gang. Avail for tours, gigs, recrdng. All styles. pro alt East Cst. 201-595-1939
•24 yr old male drmr/perc curr in PA. lking for working/pro sl. 10 yrs exp, pro equip, great att, live/studio exp. lking for same. TV, radio exp. RMINICHE@gatewayopm.com
•A monstr groove drmr sks HR hvgy groove band w/kit-out. Pwrlf plyr, recrd credits, visual trix. 18 yrs stage, studio exp Pros. Pete 213-464-6257.
•A+ exp creatv drmr sks muscns to collab, poss form/join HR band. Matthews to Zep etc. Rick 562-596-1846

MUSICIANS AVAILABLE

•A1 rhythm sectn sks band w/origntly, great hooks, dynamics & also must have great cutting raw edge. James, Floyd, DeadKens. 818-762-0558.
•AAA mother lunkn beat mstr sex orgy lking for lunk/gd hiphop band. Not jazz, rock, metal etc. Is that so m-lunkn hrd to understand? 818-768-5352
•All types percuss: African, Latin, funk, mellow Avail for srs pro sists. Much exp, credits, great work ethic. Also bckngnd voics 310-477-8785, holonmt@aol.com
•Bass & drmr team, mid 20s, yrs of touring & studio exp Pro equip, Wst Side lckout Avail for srs pros only w/mgmt or rep. 213-526-2976
•Can play, write notatn & sing Formr college percuss maj w/13 yrs exp, incl 2 yrs semi pro Bill 714-779-2338.
•Drmr avail. All rock styles, jazz, R&B, funk, blues, reggae. Fast learnr, reliable. Pts have bass plyr Pro sists pref. Adam 213-660-4505.
•Drmr lking for life. Infl James, Tool, Porno, Deltones, Bad Brains. Exp, srs, commtd, ready to write, gig, recrd, tour. Nathan 818-753-5059.
•Drmr skng pro, working funk, jazz, blues band for local gigs. Am avail for regr rehrls & some travel. wcd2@aol.com, fax 847-773-2972
•Drmr w/voics lking for great rock band. Must have great lead singer, great big harmonys, srs pian of attack Journey, Damn Yanks, Cream. 818-752-8163.
•Drmr, pro 20 yrs. QJones, GWashur, JMathis, MManchester, Torme, Pkustin etc. Srs live/studio only. Steve 805-297-1146, SPember@aol.com
•Drmr/percussnt lking for srs singrs. Style Gabriel to McLachlan. 213-934-4755.
•Dyname drmr/sng, 18 pr exp, sensitv to groove, meter, structure. Can slam, rock or whisper w/brushes. Album credits, quick learn. Glenn 818-785-7590.
•Electric drmr/percussnt w/new Roland kit, sks tech-no pop band proj Pro only, Trance, ambient, dance, hiphop style. 310-399-6831.
•Exp drmr avail for orig/cover bands, WVally area. Xint limng, chops, gear etc. Bob 818-882-5908.
•GB/wedding drmr avail. Tastfl, secure, reading drmr w/xint time, feel, dynamics & big ears. Berkiee grad. Pro gear & transpo. Michael 323-850-8181.

MUSICIANS AVAILABLE

•Jazz, R&B, rock, funk, fusion Infl Much recrdng, touring exp drmr avail for recrdng sessns, touring, gigs, casuals, demo Very versatl 818-705-3709.
•Pro drmr & bass avail for 70s to VH1 style band or something better? Mature, educatd, dependbl, quick studys, charts no problem. Lance 318-341-6268.
•Pro drmr, ex-Berklee Rock, funk, soul, blues, jazz, cntry. Live/studio w/credits. Doug, pgr 310-556-6152
•Pro drmr/percussnt w/xint equip, capbl of all styles, avail for sessns, gigs. Acous/elec 213-585-7114
•Pwrhouse pro drmr, 20 yrs tour, concert exp Dbk kick acous, dbl kick Roland TDK elec Plays all styles Steve 818-981-0545

18. HORN/WIND PLAYERS AVAIL.

•Horn sectn avail Any style Ska, swing, disco, funk, alt, Seasonnd pro plyrs. 562-804-5723.
•Sax, w/dwinds & wind synth plyr avail for studio work, demos. All styles. Also for horn sectn arrange. Rick 818-845-9318

20. VOCALISTS AVAILABLE

BRUCE MICHAEL PAINE

VOCALS

4 albums released with various artists. Extensive experience studio & live. Starred in Broadway shows Hair & J.C. Superstar. Roots in blues, rock, & jazz. Led 11 piece group "Iguana" in latin, R&B, funk project. I guarantee you'll be happy with my vocals.

310-399-4486 310-917-6995

•25 yr old sng/sngwr/lnfman sks band for shows & recrdngs. Infl Beatles, Pumpkins, Oasis, Stones, Nirvana, Mark 310-207-6464.
•27 yr old tenor, mature, soufl, schooled, want to join/form sophisticd & muscily adventurous rock band, srs inq only. Cedric. 310-214-9003.
•Ambitious fem sng/sngwr/lyricst, 22, nds ong band to live dream. Funky raw melodies: modern Fleetwd, harmonys, collab. Jopljn, Petty, PGriffin. Elyse 818-591-8813.
•Attractv, dyname fem voc, 24, sks band. Xtensv exp in singng, perfmg, sngwrng. Infl Jopljn, Jewel, McLachlan, Kravitz, Aretha. Can provide demo. Ensey 310-305-8688.
•Beautif fem voc sngk cover band. Infl Fleetwd, Madonna's Ray/Light, some dance, some R&B, pop

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MUSICIANS AVAILABLE

rock Also actress, recrdng exp. Lisa 818-329-9074
•Cover bands only. Lead voc lking to join/form flt or prt cover band to support my ong prj 213-526-2979
•Fem singr lking to big band to swing with 213-653-3676
•Fem singr Does anyone else in LA want to form all ong prj in vein of Bryndie, Fleetwd, Eagles, CSNY, acous folk rock, harmmys? Betsy 323-259-3855
•Fem voc, solid alto w/strong soprano range sks demo work Pam 818-955-9002
•Fem voc/lyricst sks band w/directn to create pwrlf stage/studio presnc. Some Infl Garbage, Mazy, Portishd, Bjork, Beck, but lking to create own snd. 323-653-7720.
•Fem voc/sngwr avail & skng to join/form ong band. Perform orientd Pop rock style Cynthia 818-753-5985
•Inexp male voc, 25, ambitious, w/lyncr abil Sincere about linding muscns to play w/td work. No exp R&B, pop slandrms. 323-205-6019
•Label exp voc avail for srs pop/rock prj. Infl Bono, DGahan, MJohnson, Kyle 818-787-0969.
•Lead singr lking for classc rock cover band. Have tenor voc abil. Ready to play out now. Infl Journey, Boston, Nite Ranger etc. Steve 818-752-8163
•Lead singr/guit lking to form Wings/McCartney trbut band. My last band won 5th plc in Beatlefest sndaikc battle of bands. Carlos 732-340-2270, carlosdua@hotmail.com
•Lennon/McCartney Infl sngr/guit sks same to complt sngwrng team. Rhythm sectn already in place. 310-609-6873.
•Lking to start band. Garbage, TBonham, Snkr Pimps, Prodigyus, that possbl? Something electrnc, acou, sexual, real. I also write hvy lyrics. LustrFwr@aol.com
•Male pop singr avail for demos & other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign langs. GMichael sndaikc. Steven 213-876-3703.
•Male R&B, pop & gospel voc skng singng gigs, clubs, studio, bckgrnd, demos. William 310-527-8588.
•Orig voc/wordsmith. Starred many cool bands in town, Mid 20s, kilr frntman lking for srs prj to go 818-980-7453.
•Pro catlber rock voc, 10+ yrs exp, equip, demos, avail for srs rock prj. 925-449-0549, damon@bassclan.com
•Pro voc/sngwr, new to LA, avail for sessns or live. Xint chops. Pref orig pros, rock, alt rock, pop, R&B, but open. Ten 310-281-1856, cybergrl@earthlink.net
•Progressv pop singr/guit/sngwr ala Wetton, Lake, Hogarth, Zander, dada, sks wacky offbeat fun prj making music all the time. Pasadena area. Bill 323-257-6757.
•Pwrfl voc lking to work w/swng band. Swing, big band style. Avail for gigs & demo, sing 310-645-5476.
•Reggae or rootsy also prj? Passont pro w/hunike voc lking for new prjs. Dbk guit/keys. Vocal improv, Seal, Marley, Vedder, Costello, Henley. Scott 310-826-8883.
•Singr avail for grp/proj. Jeremy VM/pgr 818-541-5411.
•Singr w/xint range & image, lking for working classa rock/cover band. Will considr estab orig band Ben 310-398-2129.
•Singr/guit sks rhythm sectn. CD, indie label int, career mindd only. 20-32. Infl-ready carefully-Beatles, Bowie, Hendrix. 626-914-5853.
•Singr/sngwr sks guit, bass, drums to play ong yrs. Srs muscns only. Maj int STP, Sngdrng, NYoung, BJoel, Tragcity Hip & I Motfr Earh. 213-878-0594.
•Techno male singr/dancr avail. Srs only pls. Demo avail on req. Email nds & will respond accordngly. lproano@hotmail.com
•The most ong voc on planet at this time lking to go worldwide. Compily srs, native born, multi talentd indiv. Bryan 818-980-7453.
•Versatl singr/sngwr ala KDLang, Lennox, sks working sits. Studio exp, avail for recrdng & live srs only. Valerie 323-850-8181.
•Voc avail for ska/dub, ala Sublime or I sing/rap Write my own songs, play guit. Hillywd based, label connex.

•13 yr old drmr lking for band in western PA. 4 yrs exp, take lessons from pros Like R&R mcgovern@bellatlantic.net
•15 yrs exp Plyd w/Wkrantz, Kool Gang. Avail for tours, gigs, recrdng. All styles. pro alt East Cst. 201-595-1939
•24 yr old male drmr/perc curr in PA. lking for working/pro sl. 10 yrs exp, pro equip, great att, live/studio exp. lking for same. TV, radio exp. RMINICHE@gatewayopm.com
•A monstr groove drmr sks HR hvgy groove band w/kit-out. Pwrlf plyr, recrd credits, visual trix. 18 yrs stage, studio exp Pros. Pete 213-464-6257.
•A+ exp creatv drmr sks muscns to collab, poss form/join HR band. Matthews to Zep etc. Rick 562-596-1846

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Musicians Wanted

213-782-0317, banditx366@aol.com
 •Voc avail, Stone Roses, Bowie, Jagger type image Devon 213-874-3887
 •Voc lking for band. Falsetto singer, ready to sing blues, orig blues /Haves. CMayfield, BWhite Lking for 1 or 2 instrum Terry 310-724-2863.
 •Voc lking for band. Safe exciting showman, psychedelic, funk, music for new millennium. Lking for funk, xpermtl, rap band Infl Maxwell. Spencer 310-967-4537
 •Voc lking to complt rock en espanol band. Music of 90s Commit & dedicatn a must No flakes, no drugs, pros only Ajay 818-238-9375.
 •Voc sgs band w/intensity, groove, psychedelic snd No egos Infl MGaye, Zep, Floyd, JBrown etc Brian 805-526 7512

21. VOCALISTS WANTED

•A full band minus dynamic voc, keeps writing unique, hvy melodic, proguss jams while so-called singers parade thru wasting time. Help. 818-891-7016.
 •AA-11 balk fem model.sings wntd immed for my fem grp Must be 18-22. I have maj recd deal. George 213-288-8946
 •All pop band sks dynamic fem voc. 18-30 Infl Garage Radiohd 818-986-0038
 •Band lking for vox, maj mgmt int, adats recrd, ready for right voc Infl techno groove, Tool, AIC, Pantera 818-781-8754
 •Enry male singr/sngwrtr wntd by gut/keybrdst/sngwrtr to form writing & recrdng duo & poss band John 818-557-0722
 •ENGINE 51 sks voc & 2nd gut for HR proj. Srs dedicatd musicians. Rehrse in OC area. Dave pgr 714-351-9923
 •Estab local headlinr w/mgmt sks new lead singr, 28-35 Ong band, snds like Wallflws, Fastball etc Srs perfrms, great voxs only sks. 818-789-8547
 •Evedder voc wntd to complt PJam tribute band Must resemble him No drugs, no aft 818-506-1470
 •Exp musiciens nd singr for OC based funk, rock proj Must be hrd working, reliable, have mad skilz, own stage No egos, drugs, republicns 949-487-4880
 •Fem bckgrnd voc wntd for artist w/CD Flexi sched LA & OC 714-642-1310
 •Fem bckup voc wntd for orig funky blues rock band Must be attractv inside & out. Chrs 310-445-1151
 •Fem Japanese voc wntd for SanFran sythpop band Leauge, P5, Mode Recrdng, touring this yr Rob 415-333-5974, rob@secret-freemil.com
 •Fem pop rock grp formng Must be able to harmnz & dance Betwn 16-25, srs only, all ethnicities call Noele 818-754 4241
 •Fem R&B/hiphop wntd to work on demos. Must be attractv & srs, late teens to mid 20s Pgr 310-777-3251
 •Fem voc wntd by gut for pop recrdng proj Infl McLachlan, Lucento Bling! a+ 213-462-1078
 •Fem voc wntd for 90s rock band. Acous to HR edge Have matrl & lking to collab to create org snd Dave 818-261-4206
 •Fem voc wntd for estab band Steady work, gd pay, lead/bckgrnd vocs Passport for travel Into dance, lunk, rap, R&B 818-508-1374
 •Fem voc wntd. Dynamic, hrd working, perfrmr To join commrcd pop orientad band. We have strong matrl, we nd you. Laune 310-915-5353.
 •Fem voc. Estab SD based org only band Zep to Osborne Vox, dynamc, 19-29, star quality, exp pils Great tunes, plyrs R/wday? Pgr 619-217-1242
 •Fem voc/lyncr w/maj connex, wntd by sngwrtr/keybrdst. Must have deal in works 818 342-3100
 •Fem/male singr for recrdng proj to work w/sngwrtr 310-367-9475
 •For party in NYC on 9/12/98, 6:30pm-10:30pm, midtown, west 40s at privt club for bday dinner/dance. Wntd, 1 persn, maybe 2, band/singr Help HAHegele@aol.com
 •Formng voc latin grp Nd bckup or lead singr Let's talk Talent, gd lking, srs only Arturo 213-225-7059
 •Funky vocs for cover band to smoke. Prince, Time.

Musicians Wanted

SWonder type grooves. Have fun & make some \$\$ Mike 805-499-3927
 •Gigging estab Boston tribute band w/bkng agent nds to replace lead voc Nd Brad Delp sndalike, gut abil nec also 818-368-7870
 •Harmny singr/guit plyr ndd, Voc Infl Everly Bros, Beatles Band Infl late Beatles, Jellyfish Radiohd 310-247-3945
 •HR orig proj based in Diamnd Bar, sks vry hly enery lead man We are 3pc band w/own recrdng/rehrst studio Have strong bkng vocs, 909-612-0949
 •I am in agony Is there any talent out there to perfrm & recrd my album? Male/fem, star quality, hi range, max age 25 Jack 310-826-4883
 •Lead voc wntd for orig rock band w/pro mgmt Must have 4 octv range Infl Ozzy, Scorpis, Foos. Lv msg 909-399-3874
 •Lennon/McCartney Infl singr/guit sks same to complt sngwrtr team. Rhythm sectn already in place 310-600-6873
 •Lking for fem lead voc Infl Alans, Crow, Merchant, PCole, Jewel, McLachlan Srs mindd only We're in OC 949-888-7618, Prevocable@aol.com
 •Lking for fem voc for techno, trance, industrl band w/all hrs access to full studio Joey 213-525-8200.
 •Lking for voc, fem pref, for dance/pop proj. Must have gd vox, be gd w/harmmys Tom 818-761-0511
 •Male singr that's soullf yet rough edged w/diverse styles & range, for urban funk band Have unique & catchy snd 310-737-0062.
 •Male voc wntd to revolutnz music industry We're skng anyone w/munique style Infl incl Cure, Peppers, U2 818-766-7303
 •Male voc wntd Cool org voc Creatv & srs, diverse music, xpermtl, accessbl, at times vry hvy & laid back & moody 213-360-6584
 •Male/fem singrs wntd for recrdng artist's new recd Style Gabriel, to Sting, Bjork, McLachlan, Ndur to Akidjo 213-934-4755
 •Male/fem vocs ndd by keybrdst/arrangr for demo work on spec Vandross, WHouston style Aaron 213-482-8443
 •New hot sngwrtr team skng male voc to recrd new cntry tunes Career orientd singrs only Ron 909-988-3339
 •Pro male lead voc wntd for orig progress rock band Have 24 hr lckout rehrst/recrdng studio Must have chr range, strong vocs 818-248-3008
 •Pro rhythm sectn sks gut & voc to form band, 70s to VH1 style Mature, educatd, dependbl, quick studys. Lance 818-341-6268
 •R&B sngwrtr/musicn w/studio sks blk male/fem voc, 18-30, to pursue label mt Infl Maxwell, Groove Theory, Timbalnd, Warren 213-851-8674.
 •R&B, pop/dance artists for wrtrs/studio prj. Also shopping tapes, audio website. Skng only bkststnd boys, 18+ fem artist. Call for details 818-888-6369
 •Rapper & produc ndd for R&B voc, fem 310-569-0943
 •Reggae rock proj, Wallflws to Marley Nd vocs who have feel for this Dbl on gut, bass, drums or cello/tdle dig+ Great songs Scotty 310-826-8883
 •Singr wntd to sing AC/DC, Scorpions, Zep, Metallica, Sabbath, Hale'n & orig's Own PA a+ Srs only, Anthony 818-349-6736
 •Skng latin singr Male-LMcGill type, fem-Selena type Hi range, star quality, gd lks, 17-25, 310-826-4883
 •Stylish fem voc/lyncr w/range, wntd for melodic, contemp, smart pop proj w/sngwrtr/musicn I have many songs & studio Jonnie 310-838-5249
 •Tyler-Jacob Dylan ndd Have indie deal, mgmt, lck-out in Reseda 626-856-1506
 •We are lking for singr w/infl of 80s & nice image You must have your own equip & be willing to practic 4xwk. 818-986-6487
 •Working cover bands nds srong fem lead soprano to sing curk blk music Infl 92 3 Beat Valerie 818-752-0789
 •Yng pro male singr ndd by rock band w/recrdng & connex. Infl Rush, Sly, Coltrane, Stravinsky, No sngwrtrs pls John 323-874-0284

Musicians Wanted

22. GUITARISTS WANTED

•90s JPage wntd by Lennon Must have cool hat 213-805-0337
 •A gutt wgd knowldg of covers for org proj, CD, label int, gigs 20-32. Infl Beatles, Bowie, Radiohd Srs only. Bob 626-914-5853
 •A+ exp creatv drrm sks musiciens to collab, poss form/join HR band Mathews to Zep etc Rick 562-596-1846
 •Acous gut ala Violent Fems, wntd by fem singr/sngwrtr for all pop proj. Recrdng immed. Ladan 213-620-1301
 •Ambitious 22 yr old SNicks searching for my L Buckingham, gut/vocs, for collab to form org band to live concert Funky raw melodic style Elyse 818-591-8813
 •Brave gut wntd for org band Ready to go Infl Collins, Inxs, Roxy, Srs only. We have maj connex 310-358-9194
 •Classy traind nylon string 2nd gut wntd for flamenco, pop, R&B org w/CD & upcomng gigs 818-222-0964.
 •Cool synth band sks JMarr style gut plyr for live perfrms & recrdng Perry 818-752-2189
 •Cover band w/gtg sks versatl plyr to replace retning membr 9/98 Rock, blues & funk from curr to classic Exp only pls. 818-505-9896, 310-306-0011
 •ENGINE 51 sks voc & 2nd gut for HR proj Srs dedicatd musiciens Rehrse in OC area. Dave pgr 714-351-9923
 •Fem singr/sngwrtr w/ht songs lking for hot gut/sngwrtr Egyptn Africn/R&R, Maj recd labels & mgmt int Spiritl mindd 310-281-7174
 •Fem voc/sngwrtr skng gut for collab on org matrl for showscng, label deal Style McLachlan, Coie, Merchant, Jewel Michele 310-358-2743
 •Gut for paid srs Rhythm/lead, nylon string New age flamenco, smooth jazz, strtn rock styles WslVly 818-380-1230
 •Gut ndd for band. Must have gd range, Funk to drk, melodic Be artislc & emotioaly in tune Tool, Primus, Mr Bungle, Josh/David 310-914-4490
 •Gut wntd by singr & bass for Seattle snd cover band AIC, SG, PJ, Nirvana Srs only Don't call if you can't cut it! 818-907-3032
 •Gut wntd for hrdcore hipop electrnc crsrover 310-397-2350, 818-708-8906
 •Gut wntd for punk dsco rock funk rap hrdcore band Must have energy & be open to all styles. Tommy 818-894-0110

Musicians Wanted

•Gut wntd to complt hrd & soullf org proj for album & showscng Auditn now Samson 909-931-1928
 •Gut wntd to form bckbone of org band Infl SSTP, BTravelr, Mathews, Tragically Hip Chad 213-878-0594, chadlet@hotmail.com
 •Gut, drrm, bass plyr ndd to form HR blues w/hvy groove band w/lead voc/lyncrst Blaze 323-469-2769
 •Gut/harmny singr ndd Voc Infl Everly Bros, Beatles Band Infl late Beatles, Jellyfish Radiohd 310-247-9845
 •Guts, bluesy/HR/metal types for hvy groove, dynamic, hi energy band. Live/recrdng exp nec. Us bass/drums 818-348-5824 phathead1@aol.com
 •Hip rhythm gut w/pro aft to wntd to join hi energy pop/dance band Infl by Gloria, Madonna, Tina 310-288-1580
 •Hvy band Infl Deftones to AIC Have lckout studio vn Nan Nuyts Lking for lead gut plyr Eric 818-594-5838
 •If you dig hipop swing & big fat bottom end sleazy grooves, our dynamic all infl swing band nds you Commttd only 818-763-7187
 •Intensity singr/sngwrtr w/bedrm studio putng togethr idosyncrnc pop band for fall IPO Lking for indie musos w/love of rhythm & texture markingfellow@hotmail.com
 •Jazz/funk, proguss sks great gut to form org proj Jim 805-252-5092
 •Juan Croucier, bass plyr from Ratt, lking for 2nd lead gut plyr for org band. Must sing bkng vocs Seasond plyrs only 323-650-5889
 •KWShephrd, JPerry ndd Top gun for band w/fincancng, atty, label int Band ages 23-30 LA rehrsls 626-338-3106
 •Lead gut ndd for Chrstin rock band ala Bleach, Moore 818-594-1646
 •Lead gut/sngwrtr Infl CultureC, PCollins, Inxs, Bowie, Beatles You must have gd equip & gd aft Srs only 310-358-7194
 •Lead singing bass sks gut to form blues based 70s classic rock cover tno only to gig xtensivly Tape ndd No ignorant desprl souls 213-526-2979
 •Mathews, Buckley, Zep, Radiohd Aggress hrd hitng 4 pc nds creatv yng gut for career trip Killr shows. CD release, devotd followng 213-464-6441
 •Modern cntry band sks w/it. 818-210-6069
 •NAS band int. of MC top 10 demo pck, lking for gut for promo of CD. Infl Coeander, Metherly Kenny 818-344-8306
 •Nd gut plyr for srs band. Gd lking male, under 30, no flakes, no drugs, strong commit 323-466-5254
 •Pop band lking for permtt gut Punk cabaret w/pro-

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grew edge. We have gigs, mgmt int, future. 818-713-8095, 818-893-1690.
*Singnd artist sks pro exp gut, Infl Bowie, TRex, Iggy. Srs rockers only. 213-469-3459
*Singr/sngwrtr w/great songs & connex, sks gut w/bckng vocs for collab. My snd is betwn modern rock & R&B Johnny 310-289-4019
*Singr/sngwrtr w/mtl vox & knack for interesting, catchy, pop, rock alt songs sks acous/elec gut for showcss. 310-823-0603, kenbecken@loop.com
*Sinlatr latry princess singr skng demonc gut for twistly melodic beautifly apocoyptic rtdus gothic punk. Must be dedicatd. 323-845-0227.
*Sknng fx orientd lead gut to commit to newly formng, alt band. Gothic folk, Gina 310-399-7449

MUSICIANS WANTED

*Straddlin-SRV nnd. Have indie deal, mgmt, lkout in Reseda. 626-856-1506.

23. BASSISTS WANTED

- *1 Funky rocking bass plyr wntd for gigging all orig pop rock band w/CD & label contax. www.manmadesouls.com. Matthews, Seal, U2, Gabriel, 213-389-6619.
*A solid bass nnd immed for modern rock band. Estab locally, indie CD release ths fall, Infl Radiohd, Pumpkns, Chains, PJam, Tool, Floyd. 310-792-0965.
*A+ exp creaty drmr sks muscns to collab, poss form/join rock band. Matthews to Zep etc. Rick 562-596-1846.
*A+ rock/pop band skng chansmatc rock star, Bass plyr w/strong bckgrnd vocs. Into PJam, Pumpkns, Hole, Joplin etc. 213-673-7367.
*Acous uprite bass ala Violent Fems, wntd by fem singr/sngwrtr for alt pop prj. Recrdng immed. Ladan 213-620-1901.
*Aggreav bass into all styles, from thrash, jazz to funk

MUSICIANS WANTED

- wntd. No old timers, Andy 818-767-1164, Piero 818-342-8025
*Alt pop band sks dedcatd & creaty bass. Loops & samples used. Have lkout & recrdng studio. 213-852-1107
*Alt pop band w/Bnt infl nds creaty bass plyr. Band has maj label develop deal, upcoming showcss, recrdng 213-851-1680.
*ALTERNATE FAITH, flavorng modern rock w/sitar, tabla, dumbek, mandolin, sks bass. Have productin deal, studio, lkout, airplay, press, shoppd by top indus pro. 818-704-5772.
*Ambitious fem singr/sngwrtr/lyricst, 22, nds orig band to live dream. Funky raw melodys modern Fleetwtd, harmonys, connex. Joplin, Petty, PGrffin. Elyse 818-591-8813.
*Are you crazy? Want to play crazy music? Nd plyrs. Prince, Zappa, Mingus, Bungle. Mindy 818-241-8267
*Bass girl wntd to compil dtmnc & quirky trio. Write, sing & be 1/3. We play Sparkle kit & Gretsch. Love garage snd. 213-680-9753.
*Bass nnd, Screw tradl snds, midi gear a must, or willing to buy tomorrow. Electronca, techno, goth. KMFDM, Rammstein, NIN, MManson, Bowie. 619-227-3721
*Bass plyr nnd for alt band w/maj label int. Nirvana meets Verve. 310-208-3772
*Bass plyr nnd for estab OC indie label pop, punk, alt band w/CDs, video, Infl Breedrs. Jawbrkr. David 714-638-7106, dturb@concentric.net
*Bass plyr nnd for fem frontd band. Pop, punk, bluesy type vibe. CTrick, Grnday, Aero. Shrt hair image prf. Lv msg, Punky 323-467-4831, lovedrunk@hotmail.com
*Bass plyr nnd to build explosv live band. Must be able to rehse 4wk, Vencb area av. Mark 310-450-7223
*Bass plyr nnd, Into DeTones, Jawbox, Quicksnd, Helmet. Pgr 805-531-2117, 310-234-7826
*Bass plyr wntd for R&B/pop cover band. Pls have equip & car. Angela 818-556-5465
*Bass plyr wntd for R&R band w/great songs, Curr conquering world. Jeff/Tyler 323-654-3633.
*Bass plyr/bckgrnd voc nnd to work w/incredtl 19 yr

MUSICIANS WANTED

- old gut plyr. Rock, soul, blues from the raw gut music Label int. 818-592-6536.
*Bass w/rock steady groove wntd by talentd solo artist singr/sngwrtr/gut for HR bckng band. Recrdng, prfmrnc. Srs plyrs only. 310-455-2597.
*Bass w/voccs wntd for working hrdcore 70s cover band. Pete 310-322-1437.
*Bass wntd by lead gut/sngtr/sngwrtr lkng for muscns to collab w/for band. No drugs, Infl Kiss, Beatles, Ramones. Mark 626-967-9114.
*Bass wntd for 3 pc ska/reggae band. Must be honest & dedicatd. Infl range from Sublime to PToosh. Doug 213-203-4309.
*Bass wntd for alt band w/mgmt, gigs, great songs. U2, Radiohd, KROQ vibe. Alex 213-460-6814
*Bass wntd for hrdcore hip-hop electric crsover 310-397-2350, 818-708-8906.
*Bass wntd for orig rock band w/pro mgmt, Infl Ozzy, Scorpis. Foos. Lv msg 909-399-3874.
*Bass wntd for rock band w/mgmt, agent, touring, album credits, great vocs. Into Floyd, Dead, improv, showcssng, Reliable, have gear. Dalzel 323-883-1953.
*Bass wntd for rock, jazz, funk band. We have rehrl studio & PA Keith 310-208-4430, krdeau@library.ucla.edu
*Bass wntd for signd orig prj, Frets/frettd. Melodic, groovy. For recrdng & showcssng. Jessica 626-578-8134
*Bass wntd to compil HM cover band. Dokken, AC/DC, Zep, Sabbath, Scorpions, Nugent & more Srs only. Anthony 818-349-6736.
*Bass wntd, male/fem. Infl Zep, MBValentine, Cure, Hendrix, Slowdive, Floyd, Janes, down psychdclc delta. Pgr 818-490-2937.
*Bass wntd. Energtc rock-folk band. Radio arplay, gigs, CD, mgmt, website, wntd. 310-289-5714, ashley@bigdumblove.com
*Bored w/being broke? Band skng bass plyr. Have CD, mgmt, maj label int. Infl Zep to Radiohd. 626-798-9695.
*Can you mix it up, fretd/frets, acous/elec, sing/scream? Truly innovatv bass nnd by emergng AAA band ala CCrowes, Matchbx, Wallflwrs Paul 213-467-5413.
*Catartic, kremely passionl, fully self xpressd artist sks bass who's likewise. Hrd, melodic, Celtic goth, funk, dance groove, poetic, authentcly human music. 818-779-1422.
*Christn male bass & drmr nnd. Also toue. Seger, Dylan, Petty style. 818-594-1646.
*CLIMB nds bass plyr. Infl Queen to Blur to Oasis. Ndd immed. Mick 310-712-1608.
*Distortd hip-hop outfit nds bass plyr into old soul pocket plyng & burta ass bass knes, also h. 818-698-9146.
*Drmr & bass wntd for thrash band. Srs only. Must have style, own equip, transpo. Infl DeTones, Korn, CChamb. Chris 818-563-4424.

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- Drmr, guit & singr lkg for Led Hendrix or creamy Vaughn Haen to play bass. Srs ong prj. Wnt \$\$, get a job! Sean 818-769-1390.
•Dynamic bass nadd to complt visionary band ala Zep, Nirvana, vintg Bowie, Guidv Vox, Floyd, Doors, VelvetU etc. Stan 818-342-5251.
•Estab 7 pc. hip-hop/jazz infl R&B grp sks bass plyr. Infl M'shell, Gaye, Stevie, Steely, Snoopy, Gigs bookd, mgmt pending. Pro demo. Stu 818-990-6781
•Funky bass wntd to revoltnz music industry. We're skng anyone w/unique style. Infl incl Cure, Peppers, U2. 818-766-7303.
•Groove orientd bass wntd for dub/ska, ala Sublime. Hllyw'd 213-782-0317. bandtx366@aol.com
•Guit, drmr, bass plyr nadd to form HR blues wh/vy groove band w/lead vocl/rst. Blaze 323-469-2769
•Guit/sngwrtr sngwrtr sks bass plyr & drmr for ong prj. Have songs, collab welcome. Seasond plyrs only. 805-582-2512
•Hailway betwn J Taylor & MDavis. Folk, jazz, rock ong prj lkg for dynamic, intell, jazz infl bass Uprite/trets pref. Gabriel 310-235-1024.
•Jazz bass for trio. Poss payng gigs. Over 25 Infl Metheny, Miles, Coltrane. Dave 213-654-4972
•Jazz, funk, progrsv drmr sks gndt bass to form ong prj Jim 805-252-5092
•KWShephrd, Blk Crows type band nds bass plyr. We have financng, atty, label int. Band ages 23-30. LA rehrsls. 626-338-3106.
•Melodc scale orientd plyng for unique rock band w/jazz twist. Mark 323-469-7607
•Nd guit plyr for srs band. Gd lkg male, under 30, no flakes, no drugs, strong commit. 323-466-5254
•Oppor for groovy bass w/ro alt to join exctng pop/dance band Infl by Giona, Madonna, Tina. 310-288-1580
•Progrsv pop singr/guit/sngwrtr ala Wetton, Lake, Hogarth, Zander, dada, sks srslly happy bass making music all the time, Pasadena area. Bill 323-257-6757
•Signd artist sks pr exp bass. Infl Bowie, TRex, Iggy. Srs rockrs only 213-469-3459.
•Snglr/sngwrtr windie recrd deal formng pop rock band. Bass plyr ndd. No pay yet. Emde avail. Emily 562-435-1024
•Snglr/sngwrtr w/xint voc & knack for interesting, catchy, pop, rock alt songs sks acou/elec bass for showccs. 310-823-0603, kenbecken@loop.com
•Star band nds star bass w/bkup vocs. Infl Pumpkins, Hole, Fleetw'd, U2. We have alot to offer, do you? 213-673-7367
•Uprite & elec plyr wntd to play roots orientd acou/elec aranges. Ragtime blues to R&B Tom 818-784-5315, 818-907-9154.
•VERACITY, LA based 5 pc, dual fem frontd band sks bass. Recrdng, gigs & fun! Rock/pop, smrlr to McLachlan meets Radiohd w/2 chick singrs www.veracity.nu
•Wanna lay down bottom line w/nxt great theatric rock band? Floyd, Genesis, Journey w/new edge. Pro sit. Adam 323-466-2459.
•X62 sks bass plyr. HR infl. Late 70s, early 80s. Must be dedicatd, have transp, gd equip. We have own studio. 818-767-1415.
•You play standup bass. We nd standup bass prj. You love plyng live. We play live. You talentd, We ong. Jfy 818-825-2908.

24. STRING PLAYERS WANTED

- Violin/viola w/fx wntd for ong signd prj, Xint ear, chops, Improv, Recrdng & showccng. Jessica 626-578-8134

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- Violinist who also plays mandolin, wntd to play roots orientd acou/elec aranges. Ragtime blues to R&B Tom 818-784-5315, 818-907-9154
25. KEYBOARDISTS WANTED
•Are you crazy? Want to play crazy music? Nd plyrs. Prince, Zappa, Mingus, Bungle, Mindy 818-241-8267.
•BACK ALLEY lkg for keybrdst, Nd Hammond exp also, Blues based rock, most blues rock. Ginger 213-360-2450
•Can you open up heavens w/your brd? Lkg for pro keybrdst for org, theatrc prj. Genesis, Floyd, Journey. Pro sit. Adam 323-466-2459.
•Demonic butterfly princess singr skng creepy keybrds/organst for twistly melodic beautifly apocalyptic indus gothc punk. Must be dedicatd, 323-845-0227.
•Fem voc/sngwrtr skng keybrdst for collab on org matrl for showccng, label deal. Style McLachlan, Cole, Merchant, Jewel Michele 310-358-2743
•For party in NYC on 9/12/98, 6.30pm-10.30pm, mid-town, west 40s at prvt club for bday dinner/dance. Wntd, exp keybrdst w/equip, license if nec. Help. HAHegele@aol.com
•FREST FOR THE TREES sks keybrdst for tourng Coz 213-254-1262.
•Funky keys for cover band to groove. Funk, R&B, disco, Heavys, JB, Prince, Rufus. Have fun & make some \$\$, Mike 805-499-3927
•Got chops? Got really cool equip? Cover R&B/pop band formng Bckgrnd vocs a+. Infl Time, Depeche, Duran. Dylan 818-865-5311
•Hip keybrdst who loves dance/musoc music wntd to join exctng pop band. 310-288-1580
•Jazz, funk, progrsv drmr sks great keybrdst to form ong prj. Jim 805-252-5092
•Keybrd/samplr plyr wntd for live act, Infl Portishd, Garbage, etc. Label int. 213-664-3344
•Keybrdst craved! Your techno-indust goddess w/temper & vox Samples, vocs, noise, KMFDM, Battery, Portishd, Lords/Acid, GLU 619-227-3721
•Keybrdst ndd by newly formng band. Infl incl Meters, Floyd, MM&W. 213-254-2626
•Keybrdst ndd by progrsv band for profitbl prj w/xint musics. Great side prj for working plyrs. DTheatre, Rush, Steely Dan, Jarrod 714-979-0545.
•Keybrdst ndd for band. Must be creatv, dynamic, emotioyly in tune, artistic. Infl Nir, Mr Bungle, Faith/More, Primus, Josh/David 310-914-4490
•Keybrdst wntd by fem voc to build cabaret/torch act to incl Gershwin, Porter, sexy standrds, Amy 818-752-5694
•Keybrdst wntd by guit who's melodic, has seen film Grace of my Heart, for recrdng prj. 323-463-8963
•Keybrdst wntd for ong rock band. Infl Dur'an, Queen. Corey 323-874-1055
•Keybrdst wntd to play in ong pop rock band Singr/sngwrtr has recrd deal pending. No pay yet. Demo avail. Emily 562-435-1024
•Pro blues band sks pr keybrdst to recrd demo to shop to labels & ggs. Piano & organ snds only 213-465-6828
•Pro keybrdst wntd. Signd nat'l act sks plyr. Collectv

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- Soul, Tonic, Everclear, orch arrange, bckng vocs, yng plyrs only. 213-467-1712
•Signd artist sks pr exp keybrdst. Infl Bowie, TRex, Iggy. Srs rockrs only. 213-469-3459.
•Signd band sks keybrdst & occasnt percussnt. Old schools snds, Wurltzr, Moog Brit infl, Suprgrass, Oasis, old Stones, Charilns. 25-32. Jeff 310-854-5844.
•Sngwrtr keybrdst wntd. Working pop singr/sngwrtr sks tastefl, secure, singng plyr w/commit. transpo, alt income. Michael 323-850-8181
•Synth wntd for SanFran sythpop band. Leauge, Numan, Mode, Recrdng, tyourng this yr. Rob 415-333-5974, rob@secret-secret.com
•Very gd rock/electrc band sks keybrdst/samplr artist for gigs & maj label showccs Think Fools crossed w/Garbage. 213-381-5767.
•Voc wnts srs keybrdst to perfmr standards in smoky lounges. Also wnt songs & start band or org act. Soufff rock pop. Sarah 323-463-6179

26. DRUMMERS/PERCS. WANTED

- #1 aggressv drmr wntd to push band into millenium. Bonham meets intral indian. Pros only. If you don't possess greainss don't call. Kenny 818-785-5095.
•A drmr wntd Infl Pulp, Suede, Depeche, Cure, Lower/Rocks. 818-787-8815.
•All orig HR band sks pr drmr. Acous, moody style & heavier stuff. Many infl incl Zep, Cntd, Sndgardn 213-644-9049
•Alt pop band w/Brit infl sks great drmr w/great feel Band has maj label develop deal, upcoming shows, recrdng 213-851-1680
•Amazing feel, groove, meter. Capbl of very mellow to hvvy for Zep, Sndgardn feel Age 21-30. 714-222-4252
•Are you crazy? Want to play crazy music? Nd plyrs Prince, Zappa, Mingus, Bungle, Mindy 818-241-8267.
•Band skng drmr Progrsv modern rock, some blues infl. Ready to tour. Foes, STP, Filter, Xtreme, Dwersty ntd. 310-652-7158, 818-782-8762.
•Band w/CD sks drmr. Xint timing import Infl Metallica, Slayer, Megadeth. No drugs. Pros only. Mark 818-567-1876
•Cathartic, xremely passioat, fully self xpressd artist sks drmr who's ikewise Hrd, melodic, Celtic goth, funk, dance groove, poetic, authently human music. 818-779-1422
•Christn drmr for non Ministry fem frontd eclectic modern rock band. Passion, magnatrn, pwr, abl to transfrn from hush to fire light. Pasadena, 213-857-7420.
•Christn male bass & drmr ndd. May also tour. Seger, Dylan, Petty style. 818-594-1646.
•Cntry crsver band sks drmr. 818-210-6069
•DEFROST nds new drmr for uo tempo alterna rock snd. We have CDs & gigs lined up. 213-952-4954

MUSICIANS WANTED

- Demonic butterfly princess singr skng electrc tribal hrd hitng drmr for twistly melodic beautifly apocalyptic indus gothc punk. Must be dedicatd. 323-845-0227.
•Drmr & bass avail for band/pro sit, gigs, recrdng. Solid pocket plyrs. Srs only Infl Beatles, Costello, hooks & melodies. Jason 626-266-1410.
•Drmr & bass wntd for thrash band. Srs only. Must have style, own equip, transpo. Infl Deftones, Korn, CChamb. Chris 818-563-4424
•Drmr ndd for working classic & curr rock cover band Exp only. Mark 818-882-9312
•Drmr ndd. Hrdcore band into Deftones, Jawbox, Quicksand, Helmet. Jason 805-531-2117, pg 818-501-0225.
•Drmr w/pwrfl, aggressv, HR style, wntd by talentd solo artist singr/sngwrtr/guit for bckng band, recrdng, perfmrnc. Srs plyrs only 310-455-2597
•Drmr wntd by guit/sngwrtr. Have xint bass plyr. Srs only apply Focus mindd. Jazz, R&B, funk, pop, R&R, Costello, CBaker, Beattes 949-722-0779
•Drmr wntd by lead guit/sngwrtr lkg for musics to collab w/lor band. No drugs. Infl Kiss, Beatles, Ramones, Mark 626-967-9114.
•Drmr wntd for rock band w/fem voc. Acous to HR edge. Have matrl & recrdng studio aval. Dave 818-261-4206.
•Drmr wntd by singr & bass for Seattle snd cover band. AIC, SG, PJ, Nirvana. Srs only. Don't call if you can't cut it. 818-907-3032.

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•Drmr wntd for alt band w/mgmt, gigs, great songs. U2, Radiohd, KROQ vbe. Alex 213-460-6814.
•Drmr wntd for eclectic & raw sndng funky art punk band on indie label. Braniac, Sonic Yth, Buttholes, Residents. 213-969-4856.
•Drmr wntd for melodic aggressv new style angst meets harmony KXLU infl band in LA. CHRNS 213-664-4987.
•Drmr wntd for punk pop band w/indie deal, recrdng, live travel, fun & adventure. 213-662-8842.

MUSICIANS WANTED

•Drmr wntd for rock band w/mgmt, agent, touring, album credits, great vocs. Into Floyd, Dead, improv, showcnsg. Reliable, have gear. Dalzell 323-883-1953.
•Drmr wntd for rock, jazz, funk band. We have rehrr studio & PA. Keith 310-208-4430.
•Drmr wntd for roots rock & roadhouse blues band. Must be able to travel, paid gigs. Dale 562-987-1050.
•Drmr wntd to complt HM cover band. AC/DC, Halen, Krcdeau@library.ucla.edu.
•Drmr wntd, 14-18, able to play Nirvana, Rage, 311 etc. Jerome 818-508-1374.
•Drmr wntd, male/fem, for signd indie band. Snd ala Folk Implosn, Built/Spill. Must be able to play some hip-hop. 310-898-7558.
•Drmr wntd. Band is very close to signing. Style smlr to Wallfwr, 3Eye, Matchbx. Must have xint time & groove hrd. Andy 888-487-2699.
•Drmr wntd. Energetic rock-folk band. Radio airplay, gigs, CD, mgmt, website. van 310-289-5714, ashley@bigdumblove.com.
•Drmr wntd, Estab band w/album. Infl CCrowes, Beatles, Zep. Mark 714-208-3155.
•Drmr, 21-27, ndd to join hvy progress rock band. Focus on musicshp, directn, No drugs, srs only. 310-576-2053.
•Drmr/percnsnt wntd for paid sits. New age/folkenco, smooth jazz, sthrm rock styles. WstVly 818-380-1230.
•Drmr/voc wntd for working cover band. Modern rock,

MUSICIANS WANTED

reggae, disco. Styles & vocs a must. Req #1-must own watch. Frank 310-782-6507.
•Dynamic drmr ndd to complt visionry band ala Zep, Nirvana, vntg Bowie, Guidd Vox, Floyd, Doors, Velvet etc. Stan 818-342-5251.
•Fem alt rock band sks drmr for gigs/recrdng. We are dedicatd, srs & fun. Alison 310-473-2226, dmsumchuck@hotmail.com.
•Fem singr/sngwrtr whtt songs sks drmr/percnsnt. Eyplyn, Alcn/R&R. Maj recrd labels & mgmt int. Spirit mind. 310-281-7174.
•FOREGROUND, metal band w/shows pending lknrg for immed replace drmr. Ed 310-837-9657, Rod VM 818-318-9844.
•FOREST FOR THE TREES, alt proj, sks drmr for touring. Coz 213-254-1262.
•Great drmr ndd to work w/incredbl 19 yr old guit plyr. Rock, soul, blues from the raw gut music. Label int 818-592-6536.
•Groove orientd drmr wntd for dub/ska, ala Sublime. Hillywd 213-782-0317, banditx366@aol.com.
•Groove orientd drmr wntd for gggng modern rock band. L&out, recrdng, kit avail for auditts. Olsrs Norango, where are you? Tig 310-589-5012.
•Guit, drmr, bass plyr ndd to form HR blues w/hvy groove band w/lead voclyncst. Blaze 323-469-2769.
•Guit/singr/sngwrtr sks bass plyr & drmr for orig proj. Have songs, collab welcome. Seasond plyrs only. 805-582-2512.
•Hrd hitting drmr wntd for hrdcore gothc/indus proj. Infl from Bauhaus to Tool, Rehrr in NE NJ. days-wk 212-698-4356, eyeswends 212-465-2608.
•Hrd hitting drmr wntd for pro sit, Infl Bonham, Pert, Ozzy, Foss. Lv msg. Ron 909-399-3874.
•If you rock on kit & groove w/hand percussn, this AAA band has home for you. Xceptnl matrl ala CCrowes, Matchbx, Wallfwr. 213-467-5413.
•In search of gftld head wackr for next great theatrc rock proj. Genesis, Floyd, Journey w/new twist. Pro sit. Adam 323-466-2459.
•Innovatv drmr ndd by newly forming band. Infl incl Floyd, Funkldc, Donovan, Meters, Blue Cheer, Sly, War. 213-254-2626.
•Is there an amazing progress pop drmr who doesn't care about making \$\$ & is fun to be around? Pasadena area. Bill 323-527-6757.
•Jazz drmr wntd for melodic rock band. Reglr gigs & label int. Lloyd 310-470-2309.

MUSICIANS WANTED

•JBonham wntd for Beatlesque meth. 213-850-0337.
•LILLY'S SIREN sks drmr Infl AIC, Beatles, ToriA, PJam. Zep. Must be creatv, have exp-studio/live. Xint timing a must. Marlym@earthlink.net.
•Lknrg for techncl dbl bass drmr for hi energy metal band. Min 5 yrs exp & must be ready to play out asap. gardansys@earthlink.net.
•Lknrg for world's greatst drmr who's not dead. J. Bonham, Moon. For R&P band w/great songs. Curr conquering world. Jeff/Tyler 323-654-3633.
•Mittchell, JBonham school. Sngwrtr, guit, bass, voc sks drmr for org matrl w/old school style. Recrdng only. StnBay residents only. 310-541-2263.
•PLATO'S LUNCHBOX nds innovatv drmr w/magnatn to link pop/rock melodies w/90s fun & hiphop beats. We have new CD, recrdng/rehrr studio. Postiv alt. Mark 818-893-0905.
•Pro dbl kick drmr wntd for progress rock band. Must have killr chops & abl to play polyrhythm. Infl DTheatre, Rush, Faith. Warm 818-248-3008.
•Pro drmr ndd for estab modern hvy gut rock band. Must be groove & song orientd. Infl Bonham, Cameron, Groh. Have CD, rehrr, recrdng etc. 310-543-1505.
•Pro drmr wntd. Signd n'all act sks hrd hltf. Pro gear, image, dedicatn a must. Melodic mainstrm rock. 213-467-1712.
•Progress HR band sks pro drmr w/intense chops. Only srs plyrs nd apply. Infl Rush, DTheatre, ORyche, Floyd etc. Dave 310-373-1159.
•Reggae rock. From islands, Belize, Africa? Must have feel for this. Great proj-Wallfwr to Marley. Strong songs & vocs. Band reformng, nd plyrs. Scott 310-826-8883.
•Rock/pop band lknrg for fit drmr. Must be srs, energetic, not older than 30. Victor 213-874-1911.
•Sknrg creatv drmr who can grow & commit to newly forming, alt band. Gothc lolk. Gina 310-399-7449.
•Sknrg dedicatd drmr in md 20s to complt pop adut trio. Infl Beatles, Fastball, Fleetwld. Have Van Nuys rehrr spc. Steve 818-769-8749.
•Unique orig rock band w/ljaz twist. Lo profile band. Mark 323-469-7607.
•Want to recrd? Classic rock band sks talentd simple drmr to rchd quality 4 lrk recrdng. Everything's ready. No pay. Xchange. 213-526-2979.
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PRODUCTION

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If you are an AVAILABLE Composer/Arranger you must call our display ad dept.
*Fem voc/sngwrtr skng composer/arranger for collab on orig matrl for showngng, label deal Style McLachlan, Cole, Merchant, Jewel Michele 310-358-2743...

31. PRODUCERS WANTED

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•Mr Geffen-like persnl mgr wntd by 24 yr old Spanish blngl singr/sngwrtr, choreog, actor, model. Biz orientd. Intl Madonna, DGibson 619-291-4161.
•Sngwrtr sks agent to help place songs w/artists. Rock, pop, crsover styles. Doug 626-913-0761.
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•Investrs wntd for dance tour & album proj for 24 yr old Spanish blngl tenor. Multi talentd, biz orientd Rick 619-291-4161
•Poetry band sks investrs for epic music poem art film. New art for new millennium Great new mkts, DVD, audio, film/video 619-230-9347

36. DISTRIBUTORS WANTED

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

- Distrib wntd. See Certain Damage release. #95 trk 2 by Warm Target, or call for copy. 310-203-0982.
•FOREST FOR THE TREES, alt album, sks distrib Coz 213-254-1262.

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

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•Radio music promo interns. Studio City, 800-647-1315.
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WEB SITES

- Skng local promo man for CD, A/C, inspir/rock Tony Fabbri, Box 911, Hillywd, CA 90078-0911, 213-467-1013.
•Sngwrtr nds exec asst who must love music biz Poss future pay, great oppor. Sonco Music 818-786-1267, fax 818-786-1281
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40. WEB SITES

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•16Volt http://www.16volt.com
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•Alternate Faith http://members.aol.com/altfaith
•Ama Ro http://members.aol.com/User103365/Clubhouse
•Anomaly http://groucho.bsn.usf.edu/~studnick/anomaly.htm
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- Bill Grisolia & the Attachments**
<http://www.geocities.com/SunsetStrip/Venue/8264/>
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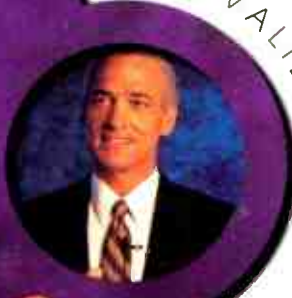
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