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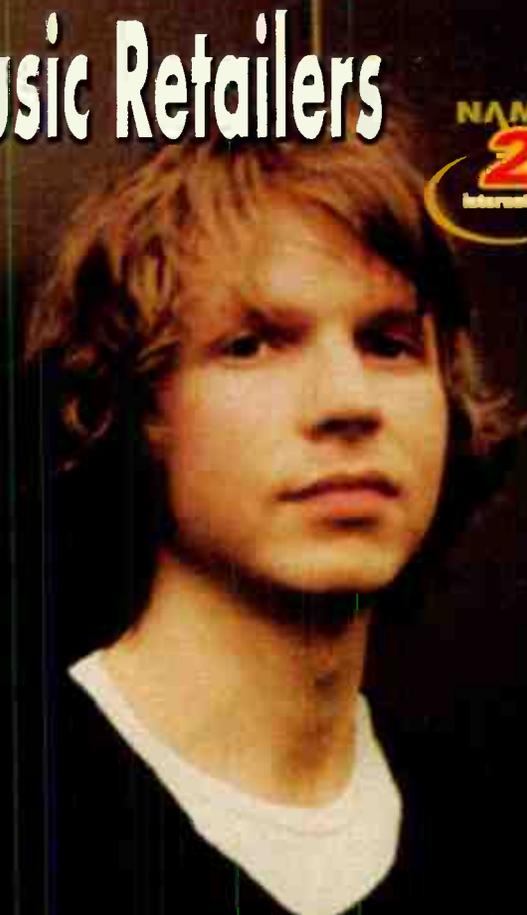
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FEATURES



28. Beck

Grammy-nominated again, this time for his latest *Midnight Vultures* album, Beck Hansen's off-beat talent and consuming passion for all music allows him to make records that are at once challenging and accessible — in other words, *groundbreaking*. What will his next CD sound like? *MC* has the exclusive for you.

By Daniel Oliveira

42. Free Gear!

You don't have to be a star — or even a signed artist — to qualify for free gear and goodies from name-brand manufacturers. *MC* consulted with artists and equipment company reps to find out how you can present yourself to get that all-important first product endorsement.

By Bernard Baur

How YOU Can Get FREE GEAR

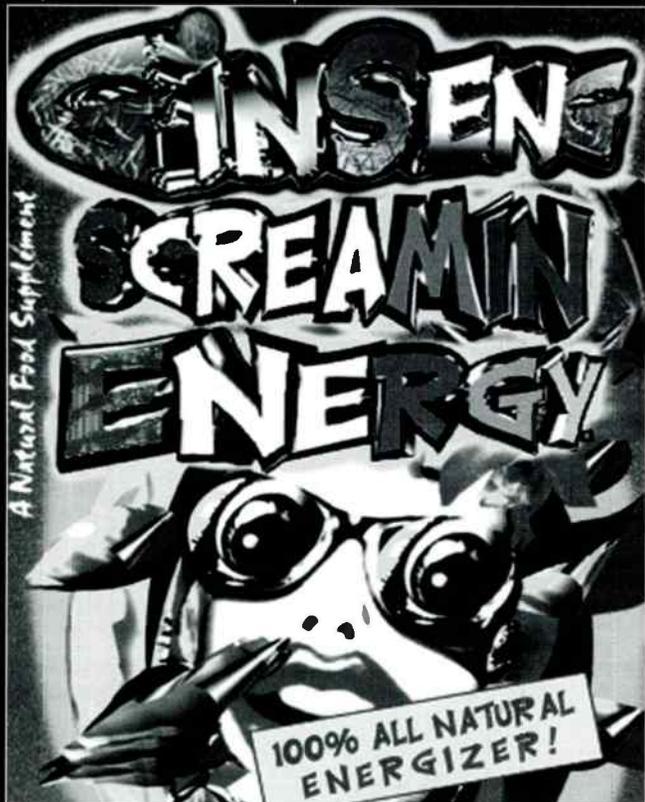
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CALENDAR

—MICHAEL MOLLURA

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 or send e-mail to MichaelM@musicconnection.com.

Current

UCLA's Music Theatre Workshop department will be offering a variety of events this winter for the public's enjoyment. Events include faculty and student recitals and performances of high artistic accomplishment in various genres, as well as visiting artists of national and international notoriety. For additional information the public may contact the department at 310-825-4761. Visit the department Web site at www.music.ucla.edu.

The Songwriters Guild Foundation in Hollywood has announced that noted songwriter/producer/author Jai Josefs will begin teaching his acclaimed workshop starting on Thursday, January 25, from 7:30-10:00 p.m. This 10-week workshop will show songwriters how to integrate the latest chord progressions, melodies and grooves from all styles of music into their writing. Songwriters must be able to play basic chords on keyboard or guitar and have at least some exposure to reading musical notation. The fee is \$295 to the public and \$275 for SGA and NSAI members. For more information contact 323-462-1108.

Recaps

This winter UCLA Extension is presenting two alternatives for those interested in learning more about publicity in the music business. In the first option, students can take a one-day seminar that focuses on elements and processes of a successful publicity campaign in the music business. This class meets on Saturday, January 20, from 9:30

a.m. to 5:00 p.m. at UCLA's Dodd Hall, room 167. The fee is \$105.

The second option, "Publicity in the Music Industry," meets for the one-day seminar (mentioned above) and then on Tuesdays, January 23 and February 27, from 7-10 p.m. in Dodd Hall, Room 162. The course explores such music publicity elements as writing press releases and bios, publicity plans, projects and much more. The fee for this option is \$265. The instructor for both options is Cary Baker of the Baker/Northrop Media Group. For more information contact 310-825-0641. To register please call 310-825-9971.

If you really love listening to jazz and have ever had the experience of straining to hear over the boozy conversation at the next table, you can't help but appreciate The Jazz Bakery. This really special hall is not only L.A.'s best home for jazz artists, but is actually a non-profit showcase theatre that depends on the public's support to maintain its presence in the L.A. music community. The club is currently in the midst of a finance drive and could use your donations and support to help reach its needed quota for survival. For more information please contact 310-275-8961.

The Cerritos Center for the Performing Arts is offering programs to increase music and culture awareness in the L.A. area. Following two previously sold-out engagements, the Chieftains will return to the center. The shows take place on Sunday, January 21, at 2 p.m. and 6 p.m. For more information contact 562-916-8510. 

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Polyglot Records Offers Relief to TSA

Athens-based **Polyglot Records** has announced the release of **Welcome Companions**, a fundraising effort for the **Tourette Syndrome Association (TSA)** of Georgia. Author and musician **Rick Fowler** and some well-known Georgia-based musicians have teamed up to record the CD. **Bill Berry** (formerly of **R.E.M.**) has already provided an instrumental piece for the CD.

vative and powerful music that has changed the world socially, politically and given a voice to our cultural condition. They exemplify the highest creative and technical standards by which we all must measure our own personal and professional contributions."

The Lifetime Achievement Awards honor lifelong artistic contributions to the recording medium while the Trustees Awards recognize outstanding contributions to the industry in a non-performing capacity. Both special awards are decided by



The Who are among the list of prestigious artists to be honored with a Lifetime Achievement Award by The Recording Academy.

Tourette Syndrome is a neurological disorder characterized by unwanted movements or utterances in work and social situations. The TSA provides assistance for patients and their families who are grappling to understand this disorder. Fowler has written a book about the topic titled *The Unwelcome Companion, An Insider's View of Tourette Syndrome*. For more information about the project feel free to log on to their Web pages at www.fowlercd.com and www.polyglotmusic.com.

vote of the Recording Academy's National Trustees. For additional information please feel free to contact The Recording Academy, 310-392-3777.

McCann Turns 19 With H&S Spirit

Asylum recording star **Lila McCann** celebrated her 19th birthday by bringing celebrity chef **Johnny Cio** in to prepare a special meal for Hollywood's homeless teens. Exhibiting the true spirit of Heart & Soul, McCann spent the day serving gourmet burritos at **My Friend's Place**, a resource center that services the homeless teens on Hollywood Boulevard.

McCann opted to celebrate the success of her gold album *Something In The Air* by hosting this party for young people less fortunate than herself. The young singer/songwriter was even on hand with Cio to greet the many teens who attended and helped serve the food. Some of the highlights of the day included McCann performing songs on her acoustic guitar with Cio jamming on the harmonica.

With this visit, McCann emphasized that My Friend's Place is in dire need of donations to continue to feed and provide much needed services. Donations can be made payable to My Friend's Place, PO Box 3867, Hollywood, CA 90078. **MC**

The Recording Academy Announces Lifetime Achievers

The recipients of The Recording Academy's lifetime achievement and trustees awards were announced recently. Among the honorable list were the **Beach Boys**, **Tony Bennett**, **Sammy Davis Jr.**, **Bob Marley**, and **The Who**. Producers **Arif Mardin** and **Phil Ramone** will be honored with the Trustees Awards.

"The recipients of these awards are among the most important architects and builders of many of the most distinctive and seminal recordings of this century," said President/CEO **Michael Greene**. "Their outstanding achievements have left a timeless legacy of inno-

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CLOSE-UP

Westlake Audio

By Jonathan Widran

One of L.A.'s most cherished recording facilities for over 30 years, Westlake Audio boasts a historic clientele that reads like a roll call of present and future Rock & Roll Hall of Famers. In recent months, Sting worked there with Jimmy Jam and Terry Lewis and Carole King recorded her new album with producer Humberto Gatica. Other recent clients like Limp Bizkit and Missy Elliot join a list of elite which, over the years, has included everyone from Billy Idol and Sugar Ray to Mary J. Blige.

The largest of the seven studios, Studio D, features full ISDN capabilities for global recordings and a Neve VR72 console. The room was built in the early Eighties for Quincy Jones' production of Michael Jackson's *Bad*.

Prospective clients will also be impressed with the humble beginnings of the company. Founder and owner Glenn Phoenix and audio gear designer Tom Hidley set up a speaker demo area in a small space on Wilshire Boulevard. Legend has it that Stevie Wonder stopped in one day, loved what he heard and suggested they put a console in. Later, Studios A and B were built at the Beverly Boulevard location, and the five other studios — and future home of the company's Pro Audio Sales Group and Tech Services Group — were later constructed at the company's current headquarters on Santa Monica Boulevard in Hollywood.

The glitz and glamour may get up-and-coming musicians excited, but VP of Recording Services Steve Burdick says that Westlake is just as eager to provide services for up-and-coming artists and bands.

"Our clients really cover a broad spectrum, from the most famous to those who might be famous tomorrow," says Burdick. "Our advertising caters to a young audience, offering them a rate structure that is acceptable to their budget concerns. Often, we'll accommodate those customers with studios available at off hours, like late at night or a short block of time between big lockouts. We have a whole staff of extremely competent second engineers, and our booking manager Charity Lomax makes sure to assign the best person for the session based on the project and personalities involved."

Studio A, featuring a Neve V3 console with Flying Fader Automation, is the most historic of the rooms because it is where Quincy Jones produced Michael Jackson's classic *Off the Wall* and *Thriller* albums.

Studio B was totally redesigned and refurbished just recently to



Steve Burdick, Westlake Audio's VP of Recording Services.

celebrate Westlake's 25-year anniversary. This studio is a favorite of artists because it houses an SSL 4072G with total recall and surround sound capabilities. Studio C is a mid-size tracking and mixing room that offers a 72-input SSL 9000J state-of-the-art console. This particular room features variable surface walls to tailor sonic characteristics.

Studio D has a 72-input Neve VR, and Studio E has an SSL mixing suite and an extraordinary amount of onboard gear. There are two smaller rooms, production rooms one and two, which are perfect for overdubs. Westlake also has a Digital Audio Edit Bay, and three floating Pro Tools rigs. Specifics for each room are available at westlakeaudio.com.

The Pro Audio Sales department sells high-end gear from all manufacturers that features everything from tape machines to Pro Tools systems. Effects gear and other consoles are also available and you can learn a whole lot more from the 11 salesmen who are assigned accounts.

Westlake has two product specialists who will come out to the client's rooms to ensure that the gear is performing up to speed. The Tech Services Group is an authorized service center and full-service repair facility, performing authorized repairs for most pro audio equipment.

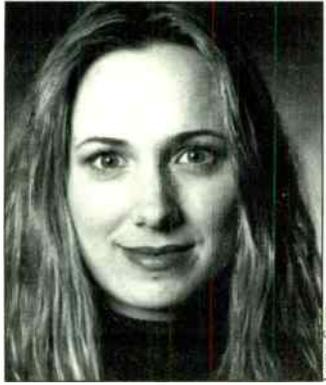
"One of the great advantages to having the service center on-site is quick resolutions to any on-site difficulties with the equipment," says Burdick. "Westlake has grown into an incredible one-stop facility that covers all aspects of your recording needs. It's great to work with so many people who are so concerned with a high level of service."

Contact Westlake Audio
323-851-9800





SIGNINGS & ASSIGNMENTS



Tonya Puerto

Virgin Records America has named **Tonya Puerto** to be their new Director, Film & TV Licensing. Puerto is now responsible for negotiating and clearing Virgin repertoire for use in film and TV productions. For more information contact 310-278-1181.

Matthew Tilley has been tapped as the new Senior Director of International Marketing for the **Island Def Jam Music Group**. Based in New York, Tilley's main responsibilities include maximizing the sales of the IDJ roster and to break new artists throughout the world outside of the United States. For further information please contact 310-288-5386.

The **Avedis Zildjian Company** has promoted **John Sorenson** to the newly created position of General Manager for its non-cymbal product lines. Sorenson's responsibilities include all aspects of Zildjian's drumstick business including its drumstick manufacturing facility. He is also responsible for the management of both the new Zildjian "Essential Series" mallets, which are geared towards the educational community, and the existing Malletech Mallet business. For further information go online to www.zildjian.com.



Irene Boudris

MCA Records has appointed **Irene Boudris** to be their Recording Administration Supervisor. At her new post, Boudris is responsible for facilitating smooth coordination between MCA Records and its vendors, studios, producers and managers throughout the recording process. For more information contact 310-865-0570.

Jeff McClusky & Associates have appointed **Jim Dibiasi** to the

newly created position of Chief Operations Officer/Chief Financial Officer. For more details contact 213-639-6162.



Wendell White

Bug Music has named **Wendell White** to be their new Director of Copyrights. White has been hired to share duties that once fell entirely to **Julie Russell**, who has been promoted to Director of Licensing. For more information contact 323-653-4987.

Records Group has tapped the services of **Jeff Jones** to be the new Senior Vice President of the jazz department. In his new position, Jones is responsible for signing new talent and developing artists on the label's jazz roster. For more contact 212-833-7185.



Madelyn Scarpulla

Columbia Records has named **Madelyn Scarpulla** to be their Senior Director, Product Marketing. At her new post, Scarpulla creates and oversees marketing strategies for a variety of artists.

In related news, the **Columbia Records Group** has tapped the services of **Jeff Jones** to be the new Senior Vice President of the jazz department. In his new position, Jones is responsible for signing new talent and developing artists on the label's jazz roster. For additional information contact 212-833-7185.

Dana Rodriguez has been named Associate Director, Media Relations, **BMI New York**. At her new position, Rodriguez assists in the development and implementation of BMI press campaigns, and writes and edits news content on the Web site at bmi.com. 

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E-mail: info@swingtone.com

BACKGROUND: Back in a 1996 A&R Profile, Smile/Swingtone President Tony Valenziano predicted swing music would be big and it was. Now, the indie label owner is putting his money on Power Pop music, driven by what he's seen at L.A.'s International Pop Overthrow. Valenziano is actively seeking like-minded acts to distribute in Europe and Asia and for an American distributor to help him reach the same kind of numbers stateside that his music enjoys in the rest of the world.

Label Direction: Even though the swing thing and the rockabilly has been happening, that's mostly in Europe and Asia. In the U.S., as well as in Europe and Asia, I've been concentrating on power pop. It's part of a production company called Pop Prophets. I'm calling it two years before its time, before it even gets to radio when stores and labels will want to buy guitar-oriented music. With that production company, we're taking on bands that were influenced by the late Seventies early Eighties pop music like the Plimsouls and Replacements. It's what over the years has been called alternative, keeping the roots of power pop.

Hollywood Influence: I've learned over the years that L.A. trends tend to stick across the country. There may be a big thing happening in New York or Chicago, but does it make it all the way across America? Sometimes, but everyone comes here and the industry is here.

Developing Artists: We have three studios we work with; one in New Orleans where I've worked with Helen Reddy, Al Martino and Freddie Fender (and where Paul McCartney recorded *Venus and*

Mars) and then there are two in L.A. I've partnered up with Robbie Rist as a co-producer with me. He has a little studio here, I have a 24-track here and then the main studio is in New Orleans. It's a real tempting thing for bands to go record at a funky studio that was built in the early Seventies with bright orange 4-inch shag on the walls as bumpers. It's still set up in Quadraphonic so you can diagonally mix.

Business Plan: Bands can't afford to make records on the independent level. That's where we're willing to help. In the meantime, we're wanting to distribute this stuff either using R.E.D. or Ryko domestically and the system I've already set up in Europe and Asia. I believe that's where it will start first. It's already bubbling over there anyway. They're craving American music and they love pop so I'll give them as much as I can. I already have 15 artists I'm distributing and representing at this point. I own the masters on three and the others came to me with a finished piece of product that I got licensed and distributed in other territories.

Money: When you don't have a lot of money to do things, you can't be a major player in any movement, though you can be a major face in the thing. I was always at the right shows at the right time, but I didn't have a lot of dough. Bands always go where they can make some money to make a living at their art. Who but one out of a million is going to get that?

This time out, I have labels and distributors willing to help out doing manufacturing, distributing and promotion. A band can't afford to get into the Best Buys chain and get on a listening station for \$45,000 a month. Could I afford that? For a couple of months, but that's only one band. I can afford to do that because the record's already made and we're only licensing. Even if the band is making \$2 a disc and Smile/Swingtone is only making \$1, we're making headway. That's the difference this time around.

Problems with America: Here it's very slow going. I have a deal with Uni, but they're very pick-and-choose and they have first right of refusal. When I took this idea to them a few months ago, they said it was great but they had to pass right now. I'm not going to wait because, to them, that's a year. So I'm looking for independent distribution right now.

International Pop Overthrow: I've very much hooked myself up with the International Pop Overthrow. We had put together the best-of compilation of the 150 bands that play it over two weeks. I saw five nights of it and really enjoyed what I saw, but I didn't see

a Knack or a Plimsouls. I saw bands that were very transitional, meaning that they could get on radio today and were showing where the future of music is going guitar-wise. Could a Knack start up again? Probably not, but when it gets going they could probably be the biggest band in it because people are willing to hear that fun, melodic, straight ahead Eighties revival thing. The Eighties are huge right now and it looks pretty good.

Power Pop Growth: Power pop is catching on very lightly across the rest of the country, but in L.A. over the last three years, it's become the underground scene once again. It's just like the swing thing. I first saw the swing thing in 1993-1994 when Royal Crown Revue was out there doing. Big Bad Voodoo Daddy was doing it up north but nobody else could give a crap. By 1995-1996, it began to become a really big club scene. Every club was having its martini night and its swing night. It got so big that everybody had to have it. I said that the first time we talked for *Music Connection* in 1996. I knew that once the majors got their hands on it, they would kill the scene. So I feel we're about two years away from the power pop trend becoming so big that the majors have to jump in.

Leading the Charge: There are bands I think are strong, like Supremum and the Wondermints. I see the resurgence of the Bangles once again and the Go-Go's and Peter Case is doing shows with the Plimsouls. I see little signs saying that this style of music is coming back and I should cash in on it right now. There will be a stable of groups leading the charge so that the other bands with similar material will be able to make it.

Artist Deals: My money comes from the distribution side. I sell these records to them. I establish the retail price and how much I need from it. Then I have a percentage cut with them. I license it to them, I advance them a small amount, I give them points and then, after costs, they come look at my books and we cut a check.

With an Asian deal, they make everything here. They get the artwork, print it, get the master and duplicate it. If they order up 5,000 units to be shipped, I can actually go to their warehouse and count them physically so I know there's no pirating going on. Then I get paid from a Japanese company. That's rare, but that's how they do business. They're very honorable people. The deal I have with the German people and the U.K. is the same thing. They give an advance and we send them the stuff. They've been in business for 50 years.

How Deals Work: I'm just taking a finished product and distributing it. I can handle 30-50 different acts. Japan will say they want 200-500 pieces or the European guys will call up wanting to print up 3,000 copies and get it to their stores. Let's say you have a band selling 40,000 units in Japan. Those guys will come back to me and say they need another record and will be able to pay for it next time around.

Seeking New Acts: They can send me music, but I don't want them knocking at the door. I'd rather have them just mail the stuff or e-mail me. In fact, that would be easier for them to contact me via e-mail and inquire if that's something I would like to hear.

— Tom Kidd

TUFF RETURNS



Once self-proclaimed and widely trumpeted as the "biggest unsigned band in the world," Tuff has returned with a short series of local live rock shows. "I decided after a long absence from the dirty stages of seedy clubs nationwide that it's time to kick up some dirt and turn on the grit," says lead singer Stevie Rachelle (Pictured), the only remaining original member of the hard rock band. Though there is no new Tuff music, there is a second solo CD from Rachelle that returns to the rock roots he put aside for his 1997 solo debut as a singer/songwriter. The new album has been co-produced by Gilby Clarke, Michael Raphael and Nick Nolan. For much more information regarding product and concert details, feel free to contact the RLS Records office at 818-569-5450.

Smokin' DJ Competition

Brown & Williamson Tobacco Corporation has announced the first half market finals for the **Kool Mixx** program, a national competition for up-and-coming DJs. The annual competition began in August 2000 with "Mixx Offs" where DJs competed in an open-mic atmosphere to showcase their mixing abilities. Based on audience response, creativity, originality, and accuracy, four winners were chosen to move on to the final competition. Finalists will open for **De La Soul**, **Prodigy** and other artists in the last event.

The 10-city **Kool Mixx Final Competition** kicks off in Detroit and includes visits to Chicago, New York City, Philadelphia, Washington D.C., Los Angeles, San Francisco, Miami, Atlanta and New Orleans. The crowned champion for each event will take home additional prizes, including \$2,000 and clothes from **Lifted Gear**, a DJ-inspired clothing line that will be launched in the spring of 2001. For additional information contact Steve Kotak, 502-568-7193.

8STOPS7 Helps Stop Abuse

8STOPS7, the Ventura, CA-based band whose latest **Reprise Records** release is entitled *In Moderation*, has released a unique, limited edition enhanced CD of their original track "Question Everything." Net proceeds will go directly to **Children of the Night**, a pio-

neering outreach to sexually exploited teens. The enhanced CD includes both the original album version and an exclusive all-acoustic rendition of "Question Everything," as well as a specially recorded message from the band's founder and frontman **Evan Sula-Goff**. Also featured will be the video for the song.

The CD has links to the new and improved **8STOPS7** Web site as well as a number of national organizations assisting teenagers at risk.

The *Question Everything* enhanced CD is available exclusively via specially designed counter stand displays at **Tower Records** nationwide. All net proceeds from the sale of this special edition CD will go directly to **Children of the Night**, a privately-funded, non-profit Los Angeles-based organization dedicated to assisting children between the ages of 11 and 17 who have been sexually abused. For more details please contact Kelly Hammett at **Rock Solid Entertainment**, 818-788-7197.

Successful Sarah Re-ups with Angel

Sarah Brightman, together with her longtime record producer **Frank Peterson**, has re-signed with **Angel/Capitol Records**. Her latest label release, *La Luna*, debuted on the **Billboard 200** album chart, the highest American debut of her career, and was certified gold in its first month of release. For additional information on product and tour dates please contact Doreen D'Agostino with **Angel Records**, 212-253-3038.

BROTHERHOOD HONORS BUSBY



At the **Beverly Hilton Hotel**, the **Brotherhood Crusade** presented **Jeryl Busby (Left)** with the **2000 Walter Bremond Pioneer of African American Achievement Award** for his successes with **Urban Music** at **MCA** and **Motown Records** with artists including **Boyz II Men** and **New Edition**. **Busby** is pictured above with **Janice Bryant Howroyd (Right)**, founder and CEO of **ACT 1 Personnel Services**, who served as the event's co-chair. **Busby** is currently head of **Urban Music** at **DreamWorks Records**. For further information contact **Pat Tobin** or **Lupe Luna** at **Tobin & Associates Inc.**, 323-856-0827.

Babyface Signs to Arista

To no one's surprise, **Kenneth "Babyface" Edmunds** has signed an exclusive, long-term, multi-year, multi-album recording contract with **Arista Records**, the company now headed by his songwriting partner **Antonio "L.A." Reid**. Over the years, the work of **Babyface** has been responsible for upwards of 100 million units sold worldwide. For much further information contact **Laura Swanson** at **Arista Records**, 212-830-2317.

NBA Star Seeks Singers

Mogul Entertainment, headed by former **NBA** star **Pooh Richardson (UCLA Bruins, L.A. Clippers)** and producer **G-1 (R. Kelly, DJ Quik, Tony, Toni, Tone)** are seeking male and female **R&B** singers, ages 16 to 24, for a recording project. For more information contact **Mogul Entertainment**, 310-281-3008.

Simmons Partners With Rock-A-Fella

Russell Simmons' 360HIPHOP.com has announced a three-year partnership with **Rock-A-Fella Enterprises** to develop both off-line and online Webcentric original programming. **Rock-A-Fella** operates a record label, film company, clothing line, sports management company and a community service foundation. The company was founded in 1995 by **Shawn "Jay-Z" Carter**. **360HIPHOP.com** offers interactive content on multiple top-

ics to the urban community. For additional information contact **Chris Reade** at **360HIPHOP.com**, 212-255-9970 ext. 305.

Outsiderz Debut Out

On February 27, 2001, **Outsiderz 4 Life** will release their debut album as **Blackground Entertainment (R. Kelly, Aaliyah, Timbaland, Toni Braxton)** teams up with **Virgin Records**. The first single from **Outsiderz 4 Life**, the sultry ballad "Not Enough," is already at radio. Two of **Outsiderz'** label mates contribute tracks with **Timbaland** offering a remix of "Who R U?" and production on "College Degree," and **Aaliyah** adding vocals to the soulful "Ain't Never." For further information contact **Laura Cohen** at **Virgin Records Publicity** 310-288-2710.

NEATO at NAMM

The innovative **NEATO Media Labeling Products** company will unveil their first commercially available business card CD kit at the **NAMM** convention in Los Angeles. The **HandiCD Labeler Kit** allows users to create and apply custom labels for business card CDRs with the use of standard PC and printer. To demo this unique product, visit **NAMM Booth #1278, Hall E, January 18-21st**. To contact the company, telephone **Mason & Madison PR**, 203-393-1101.

Perla Batalla Touches Down

Singer-songwriter **Perla Batalla**, whose Latin background has led to an unusual fusion of imagery in two

BOWEN SIGNS FOR MANAGEMENT



Joey Bowen (Left), former frontman for **Hot Chicken Stew** who were named **Discmaker Southern California's "Best Unsigned Band"** in 1997, has signed with **Creative Management Group**. **CMG's Scott Chasen (Right)** is overseeing the release of *In This World*, the debut by the **Joey Bowen Band**. For much further information please contact **Scott Chasen** at **CNG**, 858-541-1725.



languages, has released her third solo album, *Heaven and Earth*, on her own **Mechuda Music** imprint. The artist was named "Best Emerging Artist" of 1999 by **Amazon.com**, which gave her previous CD, *Mestiza*, its "Best CD by a New Artist" nod. Batalla has performed with **k.d. lang**, the **Gipsy Kings**, **Was (Not Was)**, **Iggy Pop** and **Leonard Cohen** in the past. For further information please contact Sharon Weisz or Elizabeth Pendleton at W3 Public Relations, 323-852-1043.

Classical Roth

Guitar virtuoso **Uli Jon Roth** — noted as an inspiration to guitar greats like **Eddie Van Halen**, **Yngwie Malmsteen**, **Steve Vai** and **Joe Satriani** — has returned from a 15-year absence to release *Transcendental Sky Guitar*, a blend of rock and classical music. The disc is a mixture of Roth's own works, classical compositions (**Mozart**, **Bach**, **Vivaldi**, **Mendelssohn**, **Chopin**) and classic, innovative rock songs (**Jimi Hendrix**). *Transcendental Sky Guitar* is two CDs: "The Phoenix" with structured classical rock concert pieces; and "The Dragon," with encores and improvisations of freely structured, bluesy music. For additional information please contact 609-426-1277.

Classic Rock Stock

Tickets for the four-day **Rock Stock Festival**, scheduled August 23-26, 2001, at **Wendover Airport** in **Wendover, UT**, go on sale February 1st. Announced performers include **Bad Company**, **Joan Baez**, **Pat Benatar**, **Edgar Winter**, **the Animals**, **.38 Special**, **Cheap Trick**, **Doobie Brothers**, **Kansas**, **Todd Rundgren**, **Styx**, **Jethro Tull**, **Three Dog Night**, **Chicago**, **Joe Cocker**, **Grand Funk Railroad**, **Air Supply**, **Fleetwood Mac**, **Santana**, **Leon Russell**, **Iron Butterfly**, **Carole King**, **Stephen Stills**, **the Steve Miller Band**, **Steppenwolf**, **the Moody Blues**, **Boston** and so many more. For an up-to-date list contact 818-788-7197.

Guitar Center Names Best Amateur DJ

One of the largest music retailers in the world, **Guitar Center** held a prestigious DJ competition recently, titled **Spin Off 2000**. When the dust had settled, **Carlos Amezcua (DJ Remedy)** of **San Jose, CA**, had spun his way to bragging rights as a master of mixing beats and a chance at opening one night for the renowned **DJ Craze**. For additional information please contact Formula PR, 310-372-2511. 

PEERMUSIC SIGNS MIGUEL ANGEL GUERRA



The well-established South Miami crossover music record label known as **Peermusic** has announced the signing of the talented singer/songwriter **Miguel Angel Guerra**. His first album with **Peermusic** is titled *So/lo El Amor* and promises to be hotter than the sun off the **Miami Beach coast**. Pictured just after the inked dried on the contract are (L-R): **Julio Bague**, **Peermusic**, **Miami**; songwriter **Hal Batt**; **Miguel Angel Guerra**, and **Ramon Arias**, **Peermusic Miami**.

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Outsiderz 4 Life

Date Signed: August 2000
Label: Blackground Records LLC
Address: 49 W. 27th Street, Mezzanine Floor, NY, NY 10001
Phone: 212-684-1975
E-mail contact: outz4life@aol.com
Manager/Booking Agent: Heather Wesley
Phone: 212-684-1975
Legal Rep: N/A
Type of Music: Pop/R&B
Band Members: Todd White, Alan Healy, Dave Smith, Jimmy Marble, Jason Dowty.
A&R Rep: Gemma Corfield

Outsiderz 4 Life didn't want to just make a record, they wanted to make a record with integrity. Through 10 years of hard work, dedication, and their share of starts and stops with various record companies (and still no completed album), this hard-working band has finally found their ideal record contract with Barry Hankerson of Blackground Entertainment.

In the decade they've been together, Outsiderz 4 Life rarely made or passed demos around and rarely performed live. They were mainly in the studio, writing and recording. Their music caught the interest of record labels through a compilation CD on which their song "I'll Be Damn" was circulating. Several other labels had offered them deals at the same time as Blackground, but none of them had promised as much creative leeway.

"The thing with Barry [Hankerson] was that he was letting us be ourselves," says Alan Healy, one of the original members of the quintet. "He was the one who allowed us to write and produce the songs ourselves. So it was a nice deal."

Since the band had been surviving for so long off of little more than their own will to succeed, the members had learned to become very self-sufficient. "We didn't have people giving us stuff, and we didn't have producers or people offering to work with us, so we had to do it ourselves," says Todd White, another original member. "I think over time, because of that, we developed into what we are now."

The members are grateful for where they've landed and believe that their current success has a lot to do with having faith in their music. They also feel that the many struggles they had faced up to have helped bring a certain realism into their music today. When asked if there are any messages they hope to convey through their songs, Healy answers, "Maybe our message is really just the story behind us. We're just saying don't give up. If you give up, you're not going to get anywhere. It's good to have something to fall back on, but we never planned on falling back. We always just kept going forward." Then he adds simply, "And don't look back."

—Amy Sorkin



JACK GOULD

The Warlocks

Date Signed: October 20, 2000
Label: Bomp! Records
Manager: Ralph Carrera
Phone: 909-355-5823
Legal Rep: N/A
Band Members: Bobby Hecksher, guitar, vocals; Jen, bass; JC, guitar; Cory, guitar; Caleb, guitar; Bobby T, drums; Hunter, drums; Laura, tambourine, dancing.
Type of Music: Rock & Roll
A&R Rep: Greg Shaw

You'd expect a band called the Warlocks to have a darker side than most bands, and here's proof that they do: just before Halloween, Bobby Hecksher — leader of the band — actually scrawled his name on a two-album recording deal in his own blood. As the story goes Greg Shaw (co-owner of Bomp!), Betsy Palmer (Bomp!'s publicist) and Warlocks bassist Jen Chiba witnessed the event as it happened. For the Warlocks, signing to one of America's oldest indie labels would make the perfect home for a band who sound like they're channeling inspiration out of Bomp!'s back catalog from the Sixties. For singer-songwriter Hecksher, this contract is just the most recent stopover on what has definitely been a long and very strange trip.

Ten years ago Hecksher moved to California from Florida where he formed his first group Charles Brown Superstar. The band issued two singles and two full-length releases before calling it a day. Hecksher was later invited to play on Beck's *Stereopathic Soul Manure* (Flipside), then along with James Ambrose of the band Smallstone who recently signed to Bomp! as well. With experience under his thumbs, Hecksher formed Magic Pacer who waxed two albums for Win Records. Not much later, the stubborn Floridian left that group to do his own writing. It was then that Hecksher formed the eight-piece Warlocks — a cacophonous, but never convoluted, garage/psych band.

The Warlocks were eventually spotted by Bomp!'s Palmer, who brought them to Shaw's attention, and the aforementioned deal was eventually inked in blood. The band will soon be headlining a West Coast tour in support of their recently-issued six-song eponymous debut. A second album will be released later this year.

Hecksher isn't swayed by naysayers who continually remind him that the Velvet Underground and the Grateful Dead had used the same moniker he's picked before calling themselves something else. "Hopefully, the cards are right for us," Hecksher maintains, "and we'll be the band everyone remembers as the Warlocks."

—Bryan Thomas



ANTHONY COTRONE

Toni Estes

Date Signed: July 1999
Label: Priority Records
Address: 6430 Sunset Blvd., Los Angeles, CA 90028
Phone: 323-467-0151
Manager: Billy Estes Management
Phone: 918-630-2922
Booking Agent: William Morris
Legal Rep: Lowe & Lowe
Type of Music: R&B
A&R Rep: Mark Brown

If you've heard "It's Not Right But It's Okay," the latest by Whitney Houston, you already know a bit about Toni Estes. Now, with her debut album *2-11*, the address of the house in which the singer and songwriter grew up, you can learn the rest of the story.

The trek towards her deal with Priority Records begins home in Tulsa, OK. A producer-friend who had attended school in Oklahoma gave her the golden referral. An acquaintance of the producer had landed a publishing deal in Los Angeles, but was in need of a singer. He remembered Estes, who flew out to audition and landed the gig.

She also signed her first contract: a non-fruitful alliance with MCA she would rather not discuss. "I was signed for, like, two years and it didn't work out," she informs.

The deal didn't work out, but the connections sure did. "While I was signed to MCA, I met Rodney Jerkins, I met Warrryn Campbell and a bunch of different people I later worked with at Priority," she explains. "In between, we worked on the stuff for Whitney and then everything else fell in place."

It was super producer Jerkins who suggested they team on Houston's project. "I was doing some singing for Rodney when he said he wanted me to work with him on Whitney's next project," she says. "He called me two years later and said he was ready."

Two years may seem like a long time to wait to relaunch a career, but Estes realized the benefits of working with an established act. The association paid off, greasing the way to Priority. "It made my situation easier because I had a little more leverage with the Whitney stuff. So it was a good thing," she says.

It takes time to make a long journey. It's not lethargy that slows down her plans; just care. "I recorded for about two months in Atlanta and took a break for three months until February," she notes. "Recording *2-11* could have taken six months, but I chose to take my time."

—Tom Kidd



LARRABEE IS HOME TO CHART BUSTERS: Formerly known as Andora Studios, both east and west Larrabee Sound Studios have become the place for rock & roll chart busters to produce their music. Marilyn Manson's latest Interscope record *Holy Wood* was mixed in Studio X.

Meanwhile, 180 degrees from Manson's music was the boy band **98 Degrees** who mixed their album *Revelation* at Larrabee West with Anders Bagge producing and Anthon Birgison engineering.

Limp Bizkit's eagerly awaited chart bomber CD, *Chocolate Starfish & the Hot Dog Flavored Water*, was tracked and mixed at Larrabee East and West.

Tim Palmer mixed the latest U2

tracks "Stuck In a Moment" and "Elevation" for the Island Records release *All That You Can't Leave Behind* at Larrabee North on the SSL9000J.

CELLO STUDIOS HOSTS THE ORGAN MASTER: To record his first new album in over five years, legendary organ master Jimmy Smith used the state-of-the-art facilities at the historic Cello Studios in Hollywood. Thanks to the help of Verve Music Group President Ron Goldstein, *Dot Com Blues* will feature Smith playing along with B.B. King, Keb Mo, Etta James, Dr. John and Taj Mahal. Look for the album to be released on Blue Thumb Records sometime this month. 

SOUTH BEACH & SEMISONIC



Semisonic put the finishing touches on their third full-length album at South Beach studios. Lead singer/songwriter/guitarist Dan Wilson (Right) recently spent some time mixing selected tracks with producer/mixing engineer Tom Lord (Left) at the facility in Miami. Co-produced by the band, *All About Chemistry* will be released on MCA Records sometime in March.

GOO GOO DOLLS DO IT THE OCEAN WAY



Multi-platinum award-winning Goo Goo Dolls have returned to Ocean Way Recording Studios in Hollywood to complete work for their forthcoming Hollywood Records release. Pictured (L-R): engineer and studio owner Allen Sides, Robby Takac, John Rzeznic, producer Rob Cavallo, and programmer Tal Herzberg.

GETTING ON TRACK WITH POISON



Glam rock stalwarts Poison recently mixed a number of new tracks for their upcoming album at Track Record Studios in North Hollywood. Pictured in the moment (L-R): assistant engineer Ai Fujisaki, C.C. DeVille, producer Richie Zito, Stu Simone, engineer Phil Kaffel, Bobby Dall, and Bret Michaels.

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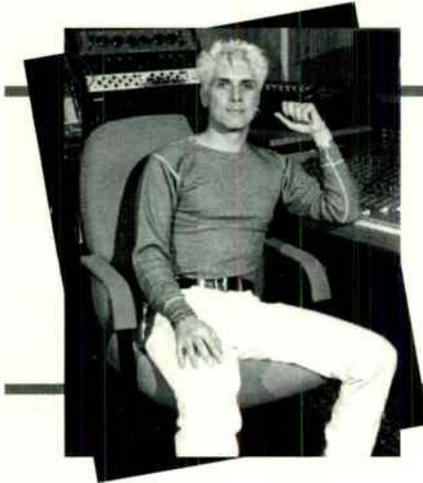
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Geza X

Oozing "Organic Cool"

By Jonathan Widran

Geza X is a firm believer in the adage that old punkers never die, they simply channel their rebellious musical spirit into edgy projects they hope will define the social landscape of a later time. He launched his career in the late Seventies, producing classic punk rock bands like the Germs, Dead Kennedys, Black Flag and Redd Kross. His more recent projects — Meredith Brooks' feminist anthem "Bitch" and projects for A Thousand Mona Lisas, Michael Aston (from Gene Loves Jezebel) and, most recently, blues-based singer/guitarist Eric Gales — may offer a bit more adult polish, but are still informed by the same sort of intense, spirited energy.

"Darby Crash of the Germs gave me my first producing opportunity, and I kind of learned how to capture sounds as I went along," says Geza. "My experience doing punk records taught me how to get aggressive sounds and how to play with volume and distortion. All those recordings were marked by a lack of slickness and a total rawness, and I like to bring that spirit into my new projects. There are ways to align the machines to handle sonic overload, and I use short reverbs and lots of double tracking, as I did in the old days."

Though many ex-punkers joined the mainstream music community to some degree after the genre's time had passed, some might cringe at the idea of doing Top 40-oriented projects. Still, Geza has never been shy about his attraction to great songs and their potential for impact on our culture. "What defined punk for me was my love of loud, aggressive sounds and my interest in social movements," he says. "A meaningful pop song is like an extremely condensed three-minute distillation of pop culture and society. Pop music is a valid artistic exercise to me. Obviously, mainstream artists like Whitney Houston aren't going to be my cup of tea, but the songs of, say, Alanis Morissette totally capture her time and place in the cultural landscape. In its own little way, Meredith's "Bitch" reflects an attitude that is very late Nineties."

Geza's leap into other forms of socially relevant music came when he was staff engineer at Paramount Recording in the late Eighties, where he worked on projects by the Uzi Brothers and Lighter Shade of Brown. He later launched the Citylab studios with Josie Cotton, and spent the majority of 1999 building a new studio in Malibu called Satellite Park, a state-of-the-art commercial studio featuring not only a Pro Tools set-up with 32 outputs, but analog tape, a Euphonics console, and vintage outboard gear which delivers warmth to digitally recorded sessions.

"Radio is looking for new computer generated sounds to mix into songs these days, and this technology at my disposal can help create those sounds of today, along with the organic cool of the past," he says. "Here I can experiment with sounds that are right in your face, jumping out of the speakers, but with the ability to also put a perfect clarity into them. The picture window overlooking the ocean, here, makes for an environment conducive to the creative process."

Geza X has enjoyed bringing that sort of unique balance to his work on *Raw Dawg*, the new Eric Gales project to be released this spring. "I interface between the technology and the artist, taking his performance and making it sound like a record. He's a very spontaneous performer and I'd often leave the DAT running to capture off-the-cuff licks and vignettes which I could later create montages out of to put a song together. We also worked together on picking tempos, chord changes, rewriting lyrics, and the album turned out great. It's modern pop-rock with an edge, exactly the kind of music that defines what I've been doing these past years."

Contact Geza X
310-317-1995



One of the necessary "evils" of digital tape recording is that you have to format blank tape stock before you can record on it. Formatting is a real-time process that works your tape machines, usually adding an extra hour of head wear for every hour of recording time.

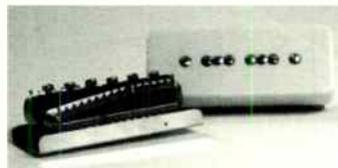
EMTEC Pro Media follows up their introduction of pre-formatted BASF ADAT master tape with the new DTRS pre-formatted tapes. You will save both time and "drum-on" hours of wear when you use

this tape in your Tascam DA-38, DA-88, DA-98 or Sony PCM-800 machines. The tape is offered in 30-, 60- and 113-minute lengths and both 44.1 and 48kHz sample rates.

The tape formulation utilized is called DTRS Master and is essentially the same as DM 936, introduced earlier for use in DTRS machines. Formatting is done in real time using Tascam recorders. The quality controls include random checks of production samples from each of the formatting recorders against a reference machine. The resulting BLER rate is then checked to assure that it is lower than BASF's threshold specification.

For more information, just contact EMTEC Pro Media at 25050 Avenue Kearny, Suite 203, Valencia, CA 91355-1256. Phone them at 661-295-5551, FAX to 661-295-5554 or visit www.emtec-usa.com.

LACE PS-900 PICKUP



Lace Music Products has the Ultra Vintage 900 Series that duplicates the tonal qualities of the single-coil P-90s found on classic Gibson guitars. The 900 Series are humbuckers but are manufactured to sound and look like the old P-

90s. The P-900 has the classic "soap bar" look and the PD-910 adds "dog ear" styling. The PS-905 and PD-915 are the bridge position versions of the 900 and 910.

You can get all of the pickups with either black, cream or chrome covers and they each cost \$170 MSRP each.

Check into the line of Lace Music Products by writing to 5561 Huntington Beach, CA 92649. You can telephone them at 800-575-5223 or log on to the company site at www.lacemusic.com.

RADAR 24 HARD DISK RECORDER

iZ Technology of Canada is the company that invented and manufactured the RADAR units for the Otari Corporation. iZ has announced it has taken over distri-



tribution of the product line by introducing the next generation of RADAR units with the RADAR 24. The RADAR is a standalone, 24-track digital audio recorder that uses a hard disk to store audio with sample rates up to 192kHz.

Utilizing a software operating system from Be Incorporated, the RADAR 24 is offered in configura-

tions starting at \$4,995 MSRP. The RADAR system also comes in a 48-track version called the RADAR 48 and there is the eight-track, M8 Surround Sound Master Recorder. Like the 24, all these systems feature the ability to control, record and edit all tracks simultaneously.

Besides doing editing with the RADAR's front panel controls, iZ has the Eclipse, a dedicated hardware remote controller and the Paradigm, a touch matrix controller using a TFT flat screen display. Both of these optional controllers extend and enhance the RADAR systems with direct locaters, macros, project management tools and graphics utilities.

For many more details about the RADAR 24, feel free to contact iZ Technology Corporation at 8988 Fraserton Court, Burnaby, B.C. Canada, V5J5H8. Telephone them at 604-430-5818 or log on to the company's Web site, located at www.izcorp.com.





BMI GOES WIDESCREEN



ANNAMARIA DISARD

BMI recently held a screening followed by a dinner in honor of composer/songwriter Clint Mansell's score for the film *Requiem For A Dream*. Shown after the screening are (L-R): Eric Watson, producer of the film; Gwen Riley, VP of Music, Artisan Films; director Darren Aronofsky; BMI's Doreen Ringer Ross, and composer Clint Mansell.

NMPA/HFA Announce Online Copyright Registration

The National Music Publishers Association, the Library of Congress, as well as the Harry Fox Agency have announced the establishment of the CORDS Program (Copyright Office Electronic Registration, Recordation & Deposit System) for online copyright registration and deposit of musical works.

The CORDS system allows music publishers to register their copyrights online through the HFA SongFile.com Web site, eliminating paperwork and speeding up the copyright registration process. Registrants are also able to file deposit copies of their works online.

In a recent test of the system, four music publishers — EMI Music Publishing, peermusic, BMG Music Publishing and Famous Music Publishing — have used the CORDS program through SongFile.com to register musical works and receive their copyright registration certificates promptly.

The copyright system has been a part of the Library of Congress since 1870. In addition to administering the copyright law, the U.S. Copyright Office creates and maintains the national public record of copyright registrations and recorded documents, provides technical assistance and policy advice on copyright issues to Congress and executive branch agencies, offers information to the general public and obtains copies of works for the collections of the Library of Congress. For more information, visit the Copyright Office at www.loc.gov/copyright.

Songwriters and Music Publishers Sue Universal

In an ironic twist, Universal Records — a recent victor in a landmark copyright infringement action against online music site MP3.com — is being sued by songwriters and music publishers who charge that Universal is engaging in exactly the same unlicensed activities that were found illegal in its own, prior litigation. A lawsuit alleges that some of America's most loved songs are being infringed by the

ASCAP'S PRS AWARDS



ASCAP's PRS Awards were held at the Grosvenor House Hotel Ballroom in London. The annual ceremony recognizes PRS composers and songwriters whose works were featured in top box office films and television series, as well as the most performed radio hits in the U.S. during the past year. Pictured (L-R): ASCAP's Todd Brabec with the Moody Blues' Justin Hayward (recipient of ASCAP's Golden Note Award), Phil Collins (honored for his songs from *Tarzan*) and ASCAP Board Member Cy Coleman.

online activities of Universal. Musical compositions named include "White Christmas" (Irving Berlin), "Jailhouse Rock" (Leiber and Stoller), Peggy Sue" (Buddy Holly, Jerry Allison and Norman Petty) and "My Favorite Things" (Rogers and Hammerstein).

Plaintiffs included many of the nation's leading songwriters and music publishers including The Songwriters Guild of America, Criterion Music, MPL Communications and Peer International Corporation. According to the complaint, Universal's Web site, *Doug and Jimmy's Farm Club*, offers Internet users the ability to access Universal's sound recording catalog online via the process of "streaming on demand." The record company has failed to li-

cense the use of the copyrighted music embodied in the sound recordings.

According to George David Weiss, president of the plaintiff Songwriters Guild of America, "The American music copyright community has made it known that we view the Internet as presenting enormous opportunities for the distribution of our music, and we want to fashion business solutions with copyright users that benefit everyone. If music is to continue to thrive in the Digital Era as it has in the past, however, it is essential that the contribution of the songwriter be respected and fairly rewarded. Industry leaders should be setting a positive example by taking licenses and paying for the music they use, not following the

IVANNE DENEROFF IS PROMOTED AT BMI



Ivanne Deneroff has been promoted to Associate Director, Film/TV Relations, at BMI. In her new position, Deneroff will work with BMI's Film and TV composers, affiliate new composers, attend to administrative needs with BMI affiliates and be a presence in the film music community. She can be contacted at 310-659-9109.

SHAWN MULLINS: EVERYWHERE HE GOES



Recent *Music Connection* coverboy Shawn Mullins visited the EMI Music Publishing offices in New York to promote his latest release, *Beneath The Velvet Sky*. Pictured (L-R): Bob Flax, Executive VP, EMI Music Publishing Worldwide; Martin Bandier, Chairman and CEO, EMI; Mullins; Evan Lamberg, Executive VP, Creative, North America, EMI Music Publishing, and Mullins' manager Russell Carter.

SHAWTY REDD GOES GOLD



Edmonds Music Publishing executives presented Twin Productions producer Shawty Redd with a gold album for his work on Atlantic artist Drama's debut album. Shown (L-R): Lorenzo Jordan, Twin Productions; LaRonda Sutton, Senior VP of Edmonds Music Publishing; Alphonso Jordan, Twin Productions; artist Dennis "Blue Boy" Burke; producer Shawty Redd; Tracey Edmonds, CEO and President of Edmonds Entertainment, and Randy Cohen, the Executive VP of Edmonds Music Publishing.

destructive example of the Napsters of the world."

W. Olive Ave.; PMB 152, Burbank, CA 91506-2648.

LAWIM Seeks Submissions

Los Angeles Women in Music (LAWIM) is currently reviewing material for their second compilation album. All styles of music are appropriate, but the project's producer informs us that music with an edge is especially welcome.

Unlike many other compilations, the LAWIM release does not require any type of fee to be paid for inclusion. Chosen artists will, however, need to become LAWIM members.

Send DATS and CDs only to: LAWIM Compilation c/o Nancy Matter, Moonlight Mastering, 2219

UMPG Acquires Forerunner Music

The Forerunner Music Catalog of nearly 1,500 titles has been purchased by Universal Music Publishing Group. Among the songwriting talent represented in the catalog are Matraca Berg, Gary Burr, Mark Sanders, Gordon Kennedy and Bob McDill. The songs include classics by country stars Mel Tillis, Don Williams, Webb Pierce, and Kenny Rogers plus contemporary hits by Garth Brooks, Hal Ketchum, Lianne Laaback, and Trisha Yearwood.

MC

EDDIE CUNNINGHAM TOPS JIM BEAM CONTEST



Glendale-based songwriter and performer, Eddie Cunningham, has been awarded the Grand Prize Honor at the Jim Beam Country Band Search in Nashville. Eddie has two cuts on the Grammy-nominated *Gram Parsons Notebook* project. Pictured (L-R): Troy Gentry of Montgomery/Gentry, Eddie Cunningham with the Grand Prize Jim Beam Guitar; Vicki Cunningham, and Eddy Montgomery of Montgomery/Gentry.

Brenda Russell



A Break In The Clouds with Paris Rain

by Dan Kimpel

Brenda Russell's notable contributions to the great American songbook include her own performance of the Grammy-winning "Piano In The Dark," Oleata Adams' "Get Here" and "If Only For One Night," recorded by Luther Vandross. Her songs may be modern-day standards, but by her own admission, Russell — the recording artist — has never been easy to pigeonhole. "Last night someone said, 'Oh, are you Brenda Russell the jazz singer?' I was like, 'Yeah.' I'll take it. I just figure whatever," she laughs.

After a seven-year hiatus, Russell has returned to recording with a new album, *Paris Rain*, on Hidden Beach Recordings. In the best Russell tradition, the CD is a work of exquisite lyricism and sophisticated melodies. Producer Stephan Oberhoff has crafted a distinctly spacious soundscape, spotlighting Russell's elegant, smokey voice with sparkling orchestral touches.

Born in Brooklyn and raised in Canada, Russell moved to Los Angeles in the early Seventies. Her first single, "So Good, So Right," released in 1979, crossed over from pop to black radio. Two A&M albums, *Brenda Russell* and *Love Life* followed, then, in 1983, Warner Bros. released *Two Eyes*. Russell returned to A&M for the landmark *Get Here*.

After a 1992 *Great Hits* package and a 1993 release, *Soul Talkin'*, Brenda Russell found herself without a record deal, though she was certainly not idle. She wrote songs for Diana Ross, Tina Turner, Patti LaBelle, contributed to the soundtrack of *How Stella Got Her Groove Back* and journeyed with the Music Bridges projects to Russia, Bali, Ireland and, most recently, Cuba.

One of Russell's co-writers on *Paris Rain* is the distinguished Brazilian composer Ivan Lins. Russell also collaborated on a track for a tribute album honoring the composer, contributing a song, "She Walks This Earth," which was performed by Sting. "Ivan Lins is one of the best on the planet. I've been writing with him for 15 years. Every so often he'll throw some tracks at me — I'll just cry and I'll write it. He's so brilliant. I have the honor of writing the lyrics specifically for Sting. Ivan and Sting are two of my favorite artists in the world. I can die now," laughs Russell.

"Move The Moon," written with Carole King, is another standout track on the new album. "As a little kid I had all these singles that had 'Goffin/King' on them," Russell recalls. "I thought it was a brand name or something for the label. Then, someone said, 'Those are the songwriters.' When she came out with *Tapestry* I was so blown away. She totally inspired me. I said, 'This is what I want to do: play piano, write, and sing my own songs.' People always used to compare me to her when I started out, calling me 'the black Carole King.' I never tried to copy her, but I think it was the fact that I was writing and singing and playing — few black women were doing that. It was a huge compliment."

Like King's roster of hits, Russell's songs have become standards for other singers. What are some of her favorite interpretations? "I was very thrilled when Tina Turner recorded 'Dancing in My Dreams,'" Russell relates. Luther Vandross' recording of "If Only For One Night" is also high on the list. "Luther killed that, didn't he?" she marvels.

But Russell's heart is in the present when she finally confirms the artist who she feels is her current favorite interpreter of one of her songs. "Right now, I would probably say 'Sting.'"

Early on, Russell learned a valuable lesson from the Queen of Soul, Aretha Franklin, about writing for other artists. "I didn't start out to write for other people — I started out to write for myself. But after my first album, Aretha called me and said, 'I want a song from you.' I thought, 'Okay, cool.' So I sat down and tried to write this Aretha Franklin song, something that I projected she would want to do. But when she got the song, she said, 'Oh no — I want a Brenda Russell song.' So I got a big lesson — what people want from me is what I do for myself."

Contact Courtney Barnes Group
323-466-9300

MC



BLUE GIRL'S SECRET GIG: Voted Best Naked Violinist Painted Blue by *New Times* magazine, local raver/performance artist Blue Girl will be doing a secret underground gig sometime in the first week of February. For information, you'll have to visit her Web site at bluegirl.org. If you haven't seen her show, you really should. Think Burning Man-meets-Cirque De Soleil, all wrapped up in trance-oriented rave weirdness, with a live show that includes plenty of black light trippiness, spaced-out hippies and firebreathers. Yes,...firebreathers. Eat your heart out, Gene Simmons.



AT LAST, L.A. GETS THE DEVIANTS: English punk pioneer Andy Colquhuon (Pictured Left) will be doing a rare gig with his long-running band the Deviants on Friday February 9 at SpaceLand. The Deviants also features music maven Mick Farren. Colquhuon, once a member of England's legendary Pink Fairies, has played with a veritable *Who's Who* of underground punksters: Brian James of the Damned, members of the Clash, the Police, and Philthy "Animal" Taylor of Motorhead. For more information on the Deviants, call Betsy at Alive Records at 818-729-9096.



Outkast will be at Sunset Strip House of Blues on January 30th.

GLORIA'S GIGS

Venerable grass roots promoter Dayle Gloria will be putting her vogue club *Scream* on hold while Allan and Art Davis rebuild their *Playroom* venue, which you probably know, (unless you've been living under a rock) suffered extensive damage from a fire late last year. While the cause of the blaze is still uncertain, we do know that the Davis brothers (who also run the chi-chi *Gate* nightspot on La Cienega) will be re-opening a new and improved *Playroom* by spring.

In the meantime, Gloria, who offers many booking opportunities to local bands, is booking Sunday evenings at *Dragonfly* (where she books four bands a night with a glam, pop and hard rock theme); Tuesdays Gloria hosts *Krobar* at *Goldfingers* (this is where she tries out new bands), and starting Friday, January 19, Gloria will be teaming up with the *Pretty Ugly Club/Dragonfly* booker J.D. Conside to book the *Cat Club* for an Eighties-themed night — so bands should be able to do a couple of covers from the period. "We're also thinking of doing an all-star jam or an Eighties-themed karaoke," says Gloria.

Acts who are interested in doing a Dayle Gloria show should pick up the telephone and call her at 818-763-8552.

CATCH THIS

Epic recording act *Fuel* will be at the *Sunset Strip House of Blues* on January 23rd; the *Troubadour* closes out January with two shows by two venerable punk stalwarts — it's the U.K.'s *Angelic Upstarts* on January 25 and hometown heroes the *Dickies* on Friday the 26th; critically lauded rap duo *Outkast* will be at the *Sunset Strip House of Blues* on January 30 promoting *Stankonia*, their latest outing for the *Arista* label; I'm sure it won't be the first — or last — funny thing you see at the *Roxy* when comedian *Richard Lewis* goes for the laughs on February 8, or if you prefer something in a more noir vein, eclectic concept group *Xu Xu Fang* (featuring former members of *Hovercraft*) will be at the *Knitting Factory* on the same night.

But *Nightlife's* pick of the litter for February 8 goes to lovely, ginger-haired songstress *Bird York*, whose lyrics are as beautiful as dawn's purple hush and deeper than *Shelley* in a mine shaft. Like a muse garbed in the emotional resonance of her own nimbus, York's honest and beautifully crafted verses do for her songs what Rosetti did for the canvas. York takes the stage at the *Gig* in Hollywood on Melrose Avenue at 9:30 p.m.



WHAT'S THE DILLY LILI?: A longtime fixture on the L.A. music scene, violinist Lilli Haydn won't be breathing fire, painting herself blue or getting naked anytime soon. At least not that we know of. But she has completed the tracks for *Lotus*, her long-awaited sophomore release for Atlantic Records. Although Haydn doesn't have any solo shows planned, she will be performing on Friday, January 19, at 10:30 p.m. with her side project, *Luciana's Wish*, a show that is presented in conjunction with a benefit for the Los Angeles Music Education Center's 28-day Festival of the Arts. *Luciana's Wish* also features Wild Colonial mainman Paul Cantelon, cellist Martin Tillman and tabla player Satnam Ram Singh Goatra. Phone 310-205-7411 or visit lucianaswish.com.

MC

PROMOTER PROFILES

FROM CLUBS TO THE AIRWAYS - GETTING THE GIG ON SoCAL TV PART 1

While most local bands are bent on getting high profile club gigs, few of them have realized the benefits of tapping into the numerous SoCal cable access shows which book local unsigned bands. Okay, you're probably thinking, "but it's public access!" Sure, but when you're an unsigned artist striving for exposure, you can't limit yourself — and besides, who else will air your video or let you play live for a viewing audience that is capable of reaching hundreds of thousands of people?

With most local bands struggling to just pull in 30 or 40 people, cable access shows offer you the chance to reach a slew of people and capture the experience on tape. Many local bands, like Jane's Addiction and Guns N' Roses, have tapped into the cable access scene to reach the masses, and so should you.

We've pulled together contacts and information for six local shows that air on a regular basis throughout the Southland and, in some cases, well beyond. In our next issue, we'll give you six more.



**A Man, a Bass & a Box of
Stuff starring Ritt Henn**

SINCE 1993 local bassist extraordinaire Ritt Henn has aired more than 140 episodes every Wednesday at 11 p.m. on cable companies in Los Angeles and New York City. The show is a sort of jam session and interview featuring local talent, which has included Rounder recording artist Kristina Olsen,

Teresa Tudury cabaret maven; D.C. Anderson, Patrick Lubow, SoCal fave Debra Davis, Stan Kenton-alum Buddy Childers and ukulele guru Jim Beloff. Henn doesn't show videos — it's live jams and talk only. Artists interested in being considered for the show should send a CD and a 1-sheet to: Ritt Henn, P.O. Box 1305, Burbank, CA 91507. You can check out Henn's Web site at ritt Henn.com.



**Take Note on Music hosted
by Wendy B. Hanley**

THE show *Take Note on Music* has been around for a year and a half, and features SoCal-centric coverage including CD reviews, live reviews, coverage of award shows and music conferences, interviews with SoCal bands and music industry pros. "We prefer to highlight talented up-and-coming artists," says Hanley, who hosts and produces the show.

"I created the program while working in accounting on huge band music tours at an extremely large entertainment business management firm in Century City," Hanley continues, adding, "I studied music industry business at UCLA and was constantly asked to manage bands. I managed for 'long enough' to realize it was a truly tough gig! Since I wanted to help musicians of all styles, I started the program."

Artists can submit material to: *Take Note on Music*, attention Wendy B. Hanley, 1601 N. Sepulveda Blvd. #252, Manhattan Beach, CA 90266. For more information, call 310-249-7679 or e-mail Wendy at takernote@aol.com.

**Kruzin Kenny Presents...
"What's Up!"**

SINCE July, "Kruzin Kenny" (as he prefers to be known) has shot footage for over 100 episodes,

which air up to twice a week on a handful of Southland cable systems.

Kenny started off as a guest on another popular show, *The Dave Norwoods Monthly Music Show* (which we'll cover in our next issue), after videotaping tons of local talent at McRed's, the Valley-based hard rock club that Kenny booked for nearly two years. Kenny's show is comprised entirely of videos he himself shoots at McRed's. The videos play full-screen in the background while Kenny (and usually a guest) do the occasional comedy shtick in the foreground. Still, he airs most of the videos in their entirety, and the majority of the songs play unobstructed.

In addition, Kenny will be releasing a new SoCal music show in the spring of 2001. Bands wishing to be on one of Kenny's shows should send material to: Kruzin Production's, 4600 Calle Quetzal, Camarillo, CA 93012. Kenny also books local bands. To get booked call Bad Betty Booking 818-761-0663 or e-mail him at KruzinKenny@Prodigy.Net or leave a message on his voice mail at 818-329-4841 anytime.

Art Fein's Poker Party

HOSTED by SoCal music historian/author Art Fein, *Art Fein's Poker Party* has been on the airwaves for 15 years featuring roots-rock, oldies, folk music and R&B. "If you scan the Billboard Hot 100 and have heard any of the bands, this is not the place for you," Fein smiles. Fein's show is a chat session — no videos — and the infrequent live performance. He's hosted a rather noteworthy array of guests, including *Southern Culture On The Skids*, the Reverend Horton Heat, Nick Lowe, Dave Alvin, Dwight Yoakam and Wanda Jackson.

Obviously, Fein's show leans towards rockabilly and a Fifties mentality. Artists wishing to be considered for an upcoming installment of the show should address material to: Art Fein, 2065 Watsonia Terrace, L.A., CA 90068.

Jeff Gold's Acoustic Cafe

LOCAL boy Jeff Gold has been hosting the show that bears his name for over five years, and predominantly spotlights acoustic singer/songwriters. The program is shown about every other month

for four consecutive Saturdays at 11:30 p.m. on Media One and the Adelphia public access channels.

"The focus of the show is to give L.A.-based singer/songwriters a relaxed atmosphere to perform their songs," Gold explains. "The format of the show is an opening song performed by me, and then I introduce the guest. We talk for a bit and then the guest does two songs."

"Sometimes," he continues, "we back each other up on our guitars and then I end with a song of mine if there's time. Occasionally I will review an independent CD, but that sort of thing is not a regular feature of the show."

Gold's guests have included John Ford Coley, John Andrew Parks, Severin Browne, Sandy Ross, and Paul Zollo. For booking information, telephone Gold at 818-704-7621.



**The Danny Schneider Show
of Music**

SOCAL singer/songwriter Danny Schneider has been a cable access staple for over five years, and regularly books industry professionals and SoCal bands. For the latter, Schneider will play videos, allow groups to play live or lip sync, and usually does a brief interview.

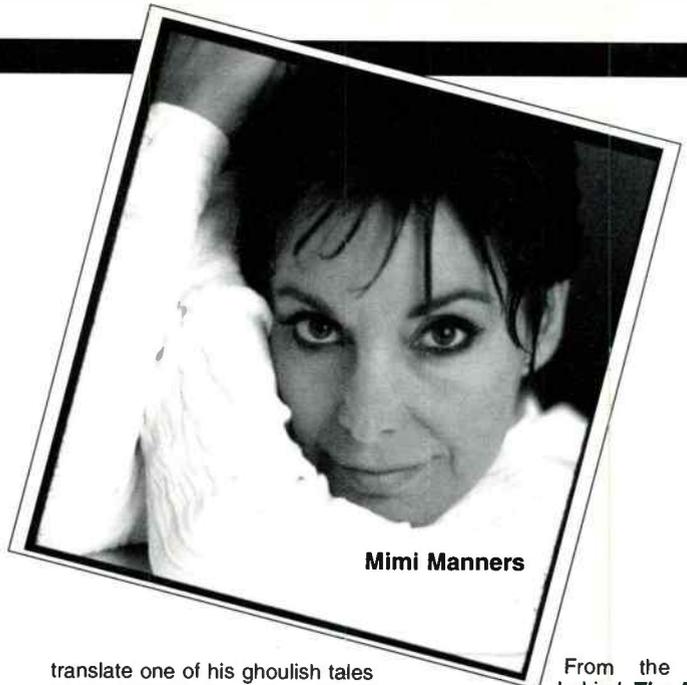
Firmly dedicated to the L.A.-area scene, Schneider has spotlighted a slew of rising SoCal talent over the years including Klear, Hutch, Debra Davis and Torie Tyson as well as industry pros such as Geza X.

Artists wishing to be featured on *The Danny Schneider Show of Music* should send packages (including video footage) to his attention at 365 Burchett St #217, Glendale, CA 91203. You can also e-mail him at Dschnei854@aol.com

MC



Joanelle Romero



Mimi Manners

A February 18 performance at **The Palace** theatre in Hollywood marks the fifth season for the **Red Nation Celebration**, a show featuring contemporary and traditional Native American music and dance. The celebration, which began as a concert series in 1995 in Santa Fe, NM, coinciding with the annual **Indian Art Market**, was founded by **Joanelle Romero** and **Gary Robinson** to present both traditional and contemporary musical styles, from rock to New Age, to a modern audience. Part of the event tradition is to honor people who have contributed to the advancement of contemporary Native American music. Confirmed performers include the alternative band **Red Hawk**, Canadian rocker **Lucie Idout**, blues rocker **Derek Miller**, flutist **Joseph Lam Medicine Robe** and traditional drumming from **Two Redskins & One Yellow Man**. The **Red Nation Celebration** is a nonprofit presentation of **Spirit World Productions** and the **Southwest Museum**. For ticket information on the event, please contact **Spirit World Productions** at 818-703-5084.

PBS has been using a music score entitled **Homeland** (for their current film of the same name) by **Keith Secola**, who's an **Anishinabe** Indian musician born and raised in Minnesota's **Iron Range**. In addition to new songs, the film score includes several tracks that have been drawn from Secola's third CD, **Fingermonkey** (released in January 2000), as well as from other releases in his **Akina Records** catalog and a special song by the **Indigo Girls**. **Homeland** is a movie by **Jilann Spitzmiller** and **Hank Rogerson** weaving together the stories of four **Lakota Indian** families from the **Pine Ridge Reservation** in South Dakota. Shot over the course of three years, it follows a spiritual

leader, a grandmother, an artist and a community activist. Secola is currently recording and writing material for his next CD, **Native Americana**, slated for release in 2001. For further info contact **Jo Rae Di Menno**, 512-235-0910.

The **Backstreet Boys** are considering several non-music business opportunities, including the possible construction of hotel in **Huntsville, AL**. "We do more than just sing and dance. We've got a brain, too," **Kevin Richardson** told city officials and developers during a recent meeting. He failed to specify other developmental projects the band may be considering nor how this brain was distributed amongst the five members.

He's a former jingle writer. She's the voice of those jingles, as well as **United Airlines**, **Dean Witter** and film scores that include **Galaxy Quest**, **Space Cowboys**, **Family Man**, **Titan AE** and **102 Dalmatians Together**, **Rich and Mimi Manners** have recorded **Speechless**, Mimi's eclectic debut with tastes of jazz, world music, New Age and classical styles. The CD features a diverse mix of renowned support personnel including percussionist **Paulinho DaCosta**, as well as veteran violinists **Charlie Bisharat** and **Jerry Goodman** and multi-instrumentalist **Howard Levy**. For further information contact **Guy McCain** over at **Luck Media PR**, 310-860-9170.

That new Broadway collaboration between **Stephen King** and **John Mellencamp** is reportedly still oozing towards completion, but very slowly. King was apparently spooked by his last attempt to

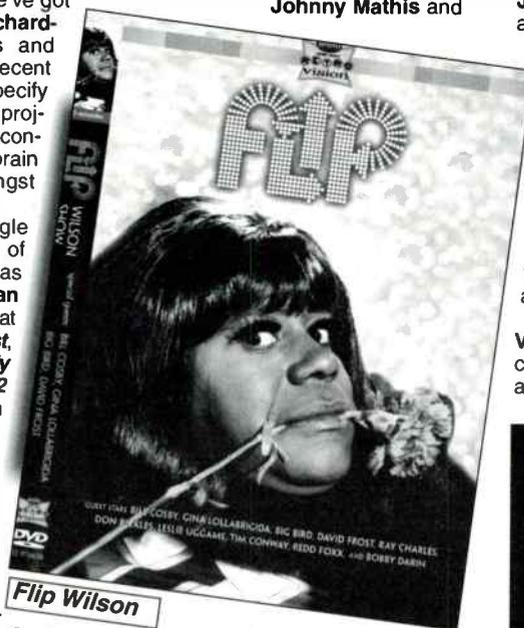
translate one of his ghoulish tales to the musical stage since **Carrie** failed to ignite much interest. The new production is set in a mountain cabin haunted by a pack of restless ghosts.

Rhino Home Video has inaugurated a new series of DVD and video releases. First out of the box is **The Flip Wilson Show**. Originally airing from 1970-1974, this musical comedy/variety program had some stellar guest stars. Volume 1 of the release has musical guests **Ray Charles** and **Bobby Darin**. Volume 2 features music from **Johnny Cash**, **Johnny Mathis** and

From the team behind **The Prince of Egypt** comes an all-new animated feature, **Joseph: King of Dreams**. The film, released directly to home video and DVD, features a score and songs by composer and multi-instrumentalist **Danny Pelfrey**. Using ancient Egyptian instruments along with a traditional orchestra, Pelfrey manages to capture the essence of one of the Bible's best-known tales as we watch the heroic **Joseph** save Egypt from disaster. Notable character voices come from **Ben Affleck**, **Jodi Benson**, **Judith Light**, **James Eckhouse** and **Mark Hamill**. For further information contact **Ray Costa** at **Costa Communications**, 323-650-3588.

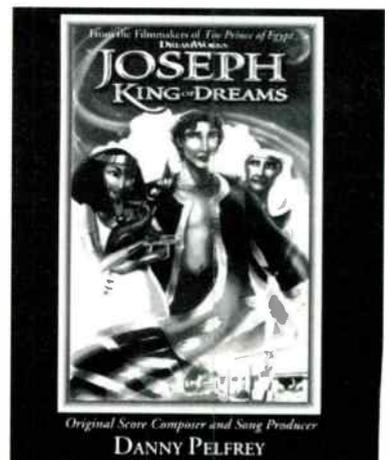
Unseen backstage and in-concert **Elvis Presley** footage has reportedly surfaced and will appear in a re-edited version of **Elvis: That's the Way It Is**, the 1970 tour documentary that **Turner Classic Movies** is readying for rebroadcast and a limited theatrical release.

The naked truth about **RCA Victor's** newly released Broadway cast recording of the hit musical adaptation of **The Full Monty** is

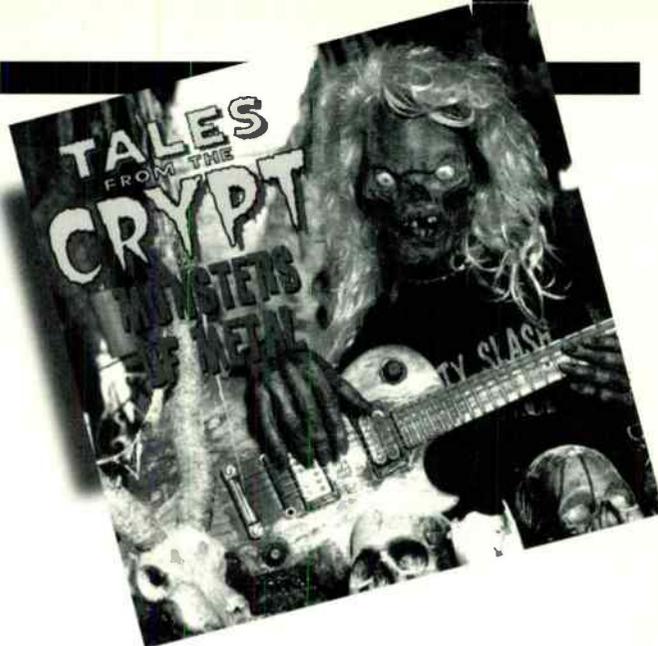
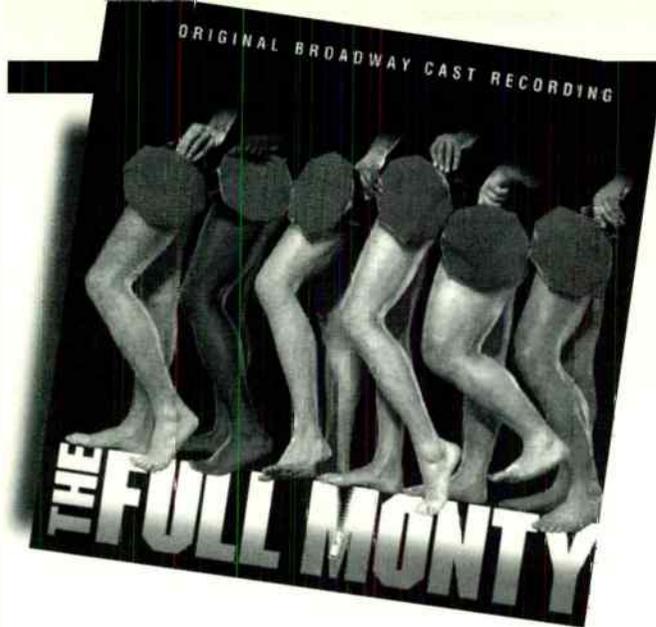


Flip Wilson

Paul McCartney and **Wings**. Other upcoming titles in **Rhino's** all-new **Retrovision** series include **The Brady Bunch Variety Hour**, **The Real McCoys** and **The Mike Douglas Show** with previously released titles by **The Monkees** and **My Favorite Martian**, rebadged to join the line. For details call **Jeff White** at **Rhino**, 310-474-4778.



Joseph: King of Dreams



that the music and lyrics by **David Yazbek** don't stray far from accepted stage lexicon. That's not a bad thing, as the songs aren't far from what you'd want if you're a fan of, say, *Grease*. For those who missed the hit film on which the play is based, this is the story of six down-on-their-luck steel workers who doff it all to help a friend in need. The only change is in the sledgehammer American bent to the music and lyrics, jarring to anyone expecting the film's subtler British treatment of the same tale. Four-time Tony Award winner **Terrence McNally** has the book. The CD is in stores. For further information contact RCA Victor Publicity, 212-930-4379.

From the Kings of the Reissues, **Rhino Records**, come a whole slew of romantic offerings just in time for *Valentine's Day*. A miniseries universally subtitled *Love Songs* features new titles from **Curtis Mayfield**, **Dusty Springfield**, **Grover Washington Jr.**, each with all the hits you'd expect. Also on tap is *New Millennium Love Songs* with offerings from **Hootie & the Blowfish**, **Paula Cole** and **Simply Red** among others. A second mini-series of CDs called *Smooth Grooves* is where you'll find R&B artists like **Chaka Khan** and dance artists such as **Patti Austin**. Check your local retailer's compilation bins for the full impact of these delicious Valentine treats. For more information contact Cathy Williams over at Rhino Media Relations, 310-474-4778 ext. 6236.

The feature-length hip-hop documentary *Straight From The Streets* has hit Amazon's #3 position for hip-hop/rap DVD sales. This independently produced film released on DVD by Hawthorne, CA-based **Upfront Productions** features a who's who in hip-hop, including **Snoop Dogg**, **Ice Cube**,

Cypress Hill, **DJ Quik**, **Kam**, **Ice T**, **Kurupt**, **Dr. Dre**, **Daddy O**, **Rage**, **Big Boy**, **Coolio**, **Nate Dogg**, **DJ Red Alert** and **KRS One**. Produced by **Keith O'Derek** and **Robert Corsini**, the film covers politics, community, gangs, hip hop culture, urban lifestyles, education and prisons. Currently producer/director/videographer **O'Derek** is preparing to launch *SFTS Part 2*. In addition, a video game based on the film is planned. For detailed information you're welcome to contact Upfront Productions Inc., 310-516-0232.

Terry McGill may have spent a lot of years working in the big cities with labels including **Motown**, **RCA** and **Scotti Bros.**, but he never forgot his roots. Now the Texas native has returned to his roots to form Dallas-based **Major Money Entertainment**. This multimedia company already has its debut, a concept album by hip-hop

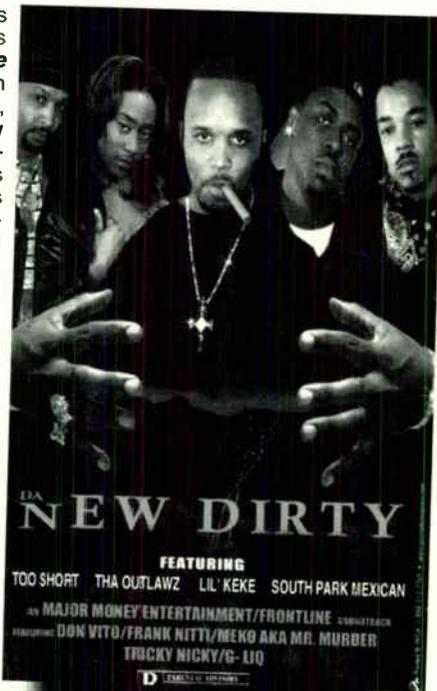
debut artists **Da New Dirty** and plans for a film and soundtrack to be called *The Good-Tha Bad-Tha Music Industry* for later in the year. Other upcoming releases include Houston-based R&B group **E'Yang**, Latino rapper **Menace** and **Hostile Entertainment**, a rap foursome from Dallas. For further information contact Major Money Entertainment, 214-282-8933.

Glendale, CA-based **NetthisTV.com** has entered into a co-production agreement with New York-based **Prohibition Entertainment** to produce an original music series called *Trae's Road House*. "The Bride of New Funk Hip-Opera" **Traedonya** will conduct interviews and play music videos of up-and-coming R&B and hip-hop artists via her dual home base in New York City and London, keeping the world abreast of two growing urban and hip-hop scenes. For further information you can contact Rob Steiner at NetThisTV, 818-662-0901.

The Right Stuff has *Tales from the Crypt, Monsters of Metal*, a compilation inspired by the popular horror series. *Tales from the Crypt* originated from a series of comic books from the Fifties which was

initially published by *Mad Magazine's* **William Gaines**. The character was adopted by **Joel Silver** (*Lethal Weapon*, *The Matrix*, *Die Hard*) and his partners who developed the concept into an award-winning series for HBO and later Fox, making the *Cryptkeeper* into a cult celebrity. Featured here are intros (courtesy the *Cryptkeeper*) surrounding previously released tracks by **Black Sabbath**, **Armored Saint**, **Megadeth** and **Dio** among others. The CD is in stores. Contact Rhonda Saenz PR at 818-769-1780.

Hey Christina Aguilera! You've just put out simultaneous Christmas and Spanish releases while continuing to rule the charts with songs from your commercial debut. What are you going to do now? "I'm going to **Disney World**." Yep, there she is, Pittsburgh's finest, in Florida with that illustrious rodent, Mickey Mouse himself. Aguilera is taking a break before preparing songs for her next English-language studio album, due in stores sometime in 2001. For much more information, please contact the RCA Publicity office at 212-930-4000. **MC**



Christina Aguilera and Mickey Mouse



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SHOWCASE FOR DOLLARS – Bands, artists, and any musician/songwriters have a chance to collaborate, showcase their talents and win \$150,000 in production services. “Artists in the Digital Age” is a juried contest co-sponsored by **Music Player Network Inc.** and **Spruce Convergence Services (SCS)**.

Contestants will combine their music with video and Web connectivity to fashion their own **DVDonCD™** title using **Spruce Up** personal DVD authoring software provided by **Spruce Technologies**. The deadline for contest entries is March 1, 2001.

The contest winner will receive professional production services valued at \$150,000, five days in a world-class recording studio, complete video production, digital video post-production, Web site development and hosting, an e-commerce storefront and more.

Judging will be provided by Grammy- and Oscar-winning producers, **Vernon Black** (Mariah Carey, Celine Dion, the Spice Girls), composer/producer, **Narada Michael Walden** (*The Bodyguard* soundtrack, Aretha Franklin, Whitney Houston) and **Peter Escovedo III**. All entries will be judged for their degree of excellence in three categories: **Audio** (composition, originality and performance); **Video** (composition,

originality and performance); and **Internet** (integration and composition).

“This contest is an unprecedented opportunity to receive professional guidance and support...” explains **Dave Tinsley**, Director, Spruce Convergence Services. Contestants can get a free version of **Paradigm Shift DVDonCD** by visiting www.iceblackproductions.com. (see also www.spruce technologies.com; www.musicplayer.com)

AIMING TO PLEASE – **Aimster**, a company offering a Napster-like file-sharing program, revealed recently that it plans to release a new version which extends its reach to similar services offered by **Microsoft Corp.**, **Yahoo** and others. **Aimster** currently allows users of AOL’s popular **Instant Messaging** service in order to search for and swap data files in much the way that Napster does, but among a restricted group of identified friends.

The free **Aimster** software had

attracted about 2.5 million AOL users as of mid-November, and the company is about to launch an upgrade that will broaden its potential audience to users of

not available for comment. **America Online Inc.**, which has over 60 million users for its instant messaging service, has said it was aware of **Aimster** and was monitoring it.

According to **Aimster**, some analysts believe that the company may be better insulated from lawsuits because users have more control over files and share only with people on designated instant messaging “buddy lists.” Well, we’ll see about that. (www.aimster.com)

PIRATES ABOUT TO SINK? – On the flip side of the coin, **BayTSP** announced the release of a breakthrough technology designed to track digital music files across the Internet. **BayTSP** claims their **Bay SpiderSM** software app will revolutionize the industry because it gives the “Big 5” record labels (or anyone else for that matter) the ability to track MP3, .wav, or any other type of music file(s), regardless of the original method or time of distribution. The patent-pending technology extracts the electronic

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Off the Beat and Ball: An Interview with...

competing messaging services, according to spokesman **Johnny Deep**. The new upgrade, will also extend to instant-messaging services on Napster, **Gnutella** and others.

“With the new version, you will be able to share with any of these other buddy lists or send messages with any of them,” explains **Deep**.

While some industry watchers believe **Aimster** could be a potential target for litigation from the music industry, its developers say the program is quickly gaining momentum among investors and potential partners as an application that fills a legitimate niche in corporate computing. Apparently, a spokesman for **Microsoft** was

DNA from a given file, and scans the Internet on a 24-hour, 7-day a week basis identifying Web sites, news groups, and peer-to-peer groups that host music files which match the originals. **Adaptive Search TechnologySM** allows the identification of a digitally encoded music file regardless of the file’s compression methods or sampling rates.

In addition, once a file has been located, the software takes a digital snapshot of the URL, date and time and stamps it, before automatically sending infringement notices to both the host and the ISP. These so-called “spiders” will repeatedly “hit” the site until the infringed material has been taken down.

Aimster

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The company says that their technology is superior because, even if a music CD was purchased in a store a year ago and the tracks subsequently redistributed illegally across the Internet, they can still locate those same digital files after extracting the DNA from the original CD. The firm originally developed the technology to track copyrighted photos and text.

To date, in only six months of operation, the company's spiders have found more than 22,000 infringements. Of those found, they claim to have recorded nearly 100

technology. This technology then identifies each piece of music played. Subsequently, it informs Soundom what the consumer is listening to.

For each song that is played, Soundom pays the listener a percentage of Soundom's advertising revenue and will hold, in trust, a percentage of ad revenue for the artist. In other words, every time a site visitor plays a song on the computer using the plug-in, both the user and the record company/artist will receive a percentage of advertising revenue.

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1 Listen to your own digital music

2 Soundom recognizes the songs

3 And pays you each time

4 What's more the artist gets paid too

Find Out More

(This could be you)

percent compliance — and all of the infringed material has been summarily removed. Scary stuff, eh?

ARTISTS GETTING WHAT THEY DESERVE — Soundom.com will pay people to listen to music and provide royalties to both the artist and the recording company. "This is an industry first," said William Yeager, President and CEO of the Los Angeles-based site. "Paying listeners for information is not unique, but seeing that the recording artists are compensated is a concept that...artists and the industry should embrace..."

In light of the recent controversies that have surrounded Napster, Soundom.com was designed, in part, to address the concern in the music industry over the problem of distributing copyrighted material over the Internet.

Yeager went on to explain, "The record industry has been up in arms over what's happening...it's easy for consumers to get the music they want at no cost...and there's really nothing that has been done...to address the issue of artist royalties."

Soundom's software can allow identification of the music the user is listening to. When the consumer downloads a Soundom plug-in, it automatically sends a highly targeted advertisement to the player in both audio and banner form, and connects to a server, which contains a listening

Yeager continues, "We will ask our users to complete a demographic survey to provide us with specific information. We are extremely protective...and never sell any information that allows an advertiser to...identify a user."

He concludes, "Our policy of compensating the artist enables each listener to feel he or she is doing the right thing." Isn't that a breath of fresh air? (www.soundom.com)

There is only so much one can actually do to fully examine all of these sites. And because of that, they can not be endorsed. Due to this fact, we are turning it back to the reader. If you have had a first-hand experience, either positive or negative, regarding a music-related site mentioned here — or anywhere else, for that matter — we invite you to e-mail dan@indiefilter.com or visit www.indiefilter.com.

Cyber Music screen shots are provided by Michael Cini.

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ALBY NIGHT PHOTOS BY DAVID KLEIN

A NOT SO "SILENT NIGHT" FOR STAR 98.7 FM: A who's who in pop music graced the stage of the Wiltern Theatre for a radio-friendly celebration. Among the stars caught by *MC* photographer David Klein were (L-R): Jon Bon Jovi, Smashmouth singer Steve Harwell and Hootie and the Blowfish frontman Darius Rucker.

MARTIN LOADS UP AT THE KEY CLUB: Sunset Boulevard went "La Vida Loca" recently when pop crossover sensation Ricky Martin performed six songs for a delirious crowd of lucky young fans. Martin is out on the prowl promoting his latest release on Columbia Records titled *Sound Loaded*.



DAVID KLEIN



DANIEL SIWEK

JUNO REACTOR AT VYNYL: Debuting a new way of delivering techno, JR's Ben Atkins (not pictured) put together an African drum troupe to present selections from the new album, *Shango*. The result was a brilliant mix of tribal beats with Dr. Who electronics.



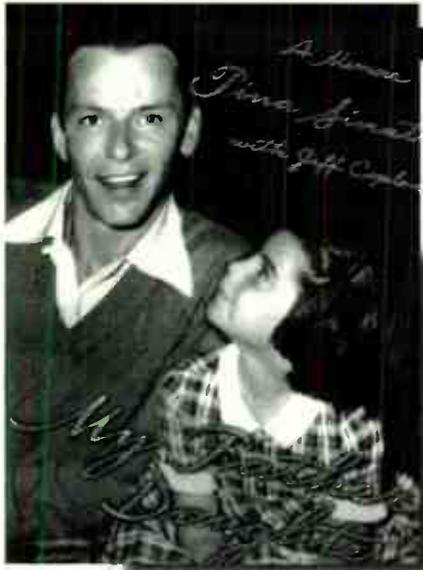
DANIEL SIWEK

HOLMES CUTS IT UP AT LOUIS XIV: British DJ and super soul man David Holmes paid a visit to the "Social," where he dusted off the ol' school 45s. The Monday "Social" at Louis XIV in Hollywood is a great place to check out globally famous DJs in a more laid-back setting. —Daniel Siwek



HEATHER HARRIS

WHO LET THE DOGS IN?: It was 20 years ago today that seminal L.A. punk rockers the Dogs, the Controllers and the Skulls shared the gob-riden stage at the legendary Hollywood-based Masque punk club. Pictured (L-R) are Loren Molinare and Mary Kay, formerly of the Dogs (the latter currently of Kanary), and onetime Masque impresario Brendan Mullen, in celebration of Dionysus Records' recent CD reissues.



TINA SINATRA'S MY FATHER'S DAUGHTER: Concentrating more on the later years when Frank Sinatra would marry Barbara Marx, this book of memoirs by Tina Sinatra certainly has its share of gossip and history. Put out by Simon & Schuster, *My Father's Daughter* is packed with telling stories of Ol' Blue Eyes the way we wish we could have seen him — playing Candyland with his children and celebrating Christmas with his loved ones.

Tina also reports on the various ways, both legal and psychological, that Barbara tried to wield greater control over the entertainer's assets, while dividing him from his family and friends. Whether or not much of this book is motivated by revenge or personal animosity, it seems a worthwhile read for any fan of Frank Sinatra's who cannot get enough insight into the legend's life. Available wherever you buy books. Contact 212-698-7533 for more information.

O-TOWN HITS HOLLYWOOD: This rising pop quintet recently came to life on the reality TV show *Making The Band* and then spent a week filming the vibrant clip for their forthcoming single, "Liquid Dreams," on a Hollywood soundstage. Pictured on the set are (L-R): Mike Cronin of Trans Continental; O-Town members Dan Miller, Trevor Penick and Ashley Angel; Lou Pearlman of Trans Continental; O-Town's Erik-Michael Estrada, Jacob Underwood, and J Records' Tom Corson, Executive VP of Worldwide Marketing and Sales.



GIMME SHELTER BENEFIT AT THE ROXY: A host of old and new rockers came out to the world-famous Roxy on Sunset Boulevard recently to support the H.E.L.P. Group, one of California's leading children's organizations dedicated to serving kids with a wide range of needs related to social, communicative and emotional development. Pictured in performance at the benefit (L-R): Cinjin Tate of Remy Zero; Suzanna Hoffs of the Bangles, and Shelby Lynne.



COMMITTING SUICIDE AT THE KNITTING FACTORY: Reachout International Records (ROIR) recently reissued Suicide's classic Seventies LP, *Ghost Riders*, on CD and have also put out the duo's newest album, *Hall Alive*. Recently, these still-controversial electro-punk pioneers banged out a soft-spoken-yet-harrowing set for a sold-out Knitting Factory crowd of alt.-rock lovers. Pictured (L-R): Alan Vega on vocals and Martin Rev on everything else.



A LENNON AT LAS PALMAS: Why not? Every other music celebrity on the planet has been to Las Palmas in Hollywood the last couple of months, so why not Sean Lennon (Pictured). The club is still the place to be spotted on Wednesday nights.

Celebrating
25
1977-2001

MUSIC CONNECTION

Tidbits From Our Tattered Past



1985—BURNING THE MIDNIGHT OIL (Issue #17): A band with strong political convictions and a track record of raising lots of money for worthy causes, Midnight Oil was fronted by Peter Garrett, who, having grown weary of many politically oriented interviews, snarled at a *Music Connection* writer, "We're also a rock band, we also play 'gui-tars' and make music!" Also in this vintage issue: Club Reviews of Phranc, Venice, and Sending Unit.



1991—HERB-AL MEDICINE (Issue #8): The phenomenally successful artist and label head Herb Alpert graced *MC's* cover and had a lot of healthy advice about how to exist as both an artist and businessman. The Grammy Award-winning co-founder of A&M Records said: "I can't imagine my world without making music and going through that whole [creative] process for the first time, every time out." Alpert also informed us that, "'Hip' and 'corny' have no place in music. If someone's doing something with real intent and desire, like the Carpenters, for instance, then it's what they have to do."

The above issues, and most back issues since '77, are available for purchase. Call 818-755-0101.



By Daniel Oliveira

Beck Hansen could be called a human encyclopedia of music. From rock, disco and country to rap, funk and bossa nova, this 30-year-old artist has experimented with a wide variety of traditional and contemporary genres.

As a singer, guitarist, keyboardist and harmonica player, he records songs so different from one another that it is impossible to lump them into a single category. This desire to break musical boundaries has brought him fame in many countries, including Japan, France, Brazil and, of course, the United States.

Beck's road to stardom is well-documented and, by now, well-known: it all began in his native Los Angeles, where he struggled fruitlessly in the competitive club jungle. In 1989, disillusioned by the kind of music that was then enjoying popularity, the 17-year-old traveled to New York City and joined its Lower East Side alternative folk scene.

Broke, busted, disgusted, Beck returned to California about a year later, playing small gigs as part of L.A.'s burgeoning coffeehouse movement and recording demos of his

avant garde songs. Independent label Bong Load liked his folk-rap demo "Loser" and released it as a single in 1993. When alternative radio stations picked up on this so-called "slacker anthem," Beck suddenly became a target of every major record label.

Looking for artistic freedom, however, he opted to sign a deal with Geffen Records that is most unusual, perhaps unprecedented: the contract permits him to continue releasing outside projects on smaller, offbeat labels.

Despite the musical broadness of his indie albums, which include 1993's *Golden Feelings* and 1994's *Stereopathic Soul Manure*, it was his first CD release for Geffen, 1994's *Mellow Gold*, which opened many doors to his worldwide success.

The next CD, 1996's *Odelay*, was his breakthrough, selling double-platinum and earning Beck a pair of Grammys. Then, challenging the alternative scene which had embraced him, this always unpredictable artist injected world music (especially Brazilian flavors) into 1998's *Mutations* and disco beats into 1999's *Midnite*

Vultures — which just received a pair of 2001 Grammy Award nominations including Album of the Year.

Recently, while preparing an album of B-sides and rarities to be released through his own Web site (www.beck.com) and getting ready to jet off to the Rock in Rio festival, the multi-talented performer called from his Los Angeles home to chat about his past, present and future. Speaking slowly and thoughtfully, Beck emphasized his love for music of all descriptions.

Music Connection: American artists can often be closed-minded. How did you come to respect musicians from other cultures?

Beck: I guess I just have a high number of things that turn me on. I'm interested in life; I'm interested in people. I look for a quality that isn't necessarily only found in one kind of music.

There's a lot of rock music that I don't really care for, but there's certain rock music that I love. There's certain Brazilian and French music that I love. I think that's just the music that strangely vibrates at the same frequencies of my own being.

I didn't grow up in an environment where my curiosity was stifled. Nobody put me down for what I was into. With Brazilian music, for instance, my ears opened up to it, because I heard it when I was growing up. It reminds me of good times. I remember going to see Tom Jobim [late Brazilian composer] when I was about 13. I think it was the last time he came to America. I just loved that music.

Then, as an adult, people would always ask me, "Whose singing style do you like?" And I would say, "I like George Jones and Jorge Ben [Brazilian singer/guitarist also known as Jorge Ben Jor]." I would always throw a Brazilian singer in there, but people didn't really notice. They would never print it in the articles. But I think a couple of years ago, it became hip and cool in Europe and America to like that music. Now, [the journalists] know how to spell the names!

MC: Speaking of Brazil, you are scheduled to play at the massive Rock In Rio festival. As some of your songs have a Brazilian flavor, are you a bit nervous in terms of performing them for a Rio audience?

Beck: I never made a career out of playing bossa nova or anything. I never pretended to be a great Brazilian musician, so I don't think anybody is expecting that from me.

I love the music. I think you can tell that from hearing my use of that style. People can tell that I genuinely love the music, but I think it comes out in my own way. I'm not pretending to be completely legitimate. I think it's the same way when I first came out rapping. I was one of the first white guys rapping. I didn't come out expecting anybody to think that I was Chuck D. People heard it and knew I was just being myself.

But I like the Brazilian flavor, and I always have. I grew up with that. From a very young age, I grew up with those early Tom Jobim and João Gilberto [another Brazilian artist] records. I remember seeing [Brazilian movie] *Black Orpheus* in third grade — they showed it at school. I love that melody [sings it] of the theme song. It's one of those kinds of music that struck a chord in me early on.

MC: When you started out, you



KELLY SWIFT

worked the Los Angeles night club scene. What was the most valuable lesson you learned from those formative days?

Beck: I think it was just immersing myself completely in the music scene, though there wasn't really a music scene that I fit into. Even though there was nothing inviting me, I just went and did it anyway. I just showed up and made a place for myself.

But I think the most formative experience for me was when I went to New York. I spent six months to a year living in Manhattan. In the Lower East Side, there was a folk music scene in the late Eighties. It was kind of anarchic and very free. It was just a bunch of people too broke to afford equipment, so we just played on our acoustic instruments. It was a reac-

tion against the music happening at the time.

As a teenager, I started playing folk music, because the music at the time was so over-produced and slick. The only thing that we related to in contemporary music was rap. That was right when Public Enemy and all these hardcore rappers were coming out. So we were trying to infuse that with hip-hop and classic punk rock — the Clash and Iggy Pop — but also merging with early Bob Dylan, Woody Guthrie and the [Greenwich] Village folk scene [of the Sixties].

MC: As an avant garde artist, did you feel like a loner growing up?

Beck: Yeah. I was mostly alone musically throughout my teenage years. It's funny for me now, because the neighborhood that I was running

around in when I was a teenager in Los Angeles was kind of a cultural wasteland. Me and my little brother were sort of these weird kids into art, Fellini movies and punk rock.

There was a little café and a little bookstore on this one street. I drove up that street the other day, and it's just teeming with shops and trend stores. There are all kinds of hipster kids running up and down. I was thinking, "Man, where were all these kids 15 years ago?"

We had nobody to relate to back then. It was hard, because we were pretty much on our own. We were making poetry fanzines, putting on performance art and doing all kinds of activities.

MC: What street are you talking about?

Beck: Vermont, in the Los Feliz neighborhood. The café we used to hang out was the Onyx. I'll tell you a funny story about the Onyx: When I was a teenager in the Eighties — this was after the punk rock explosion completely died, and there was nothing going on in L.A. — we had our little scene at this café. We used to sit there reading books of poetry by Baudelaire and Rimbaud, talking about turn-of-the-century Paris. We would just be complaining about how L.A. was this wasteland; there was nothing going on.

Eventually, about a year ago, [the Onyx] went out of business, because it couldn't afford the rent anymore. The neighborhood got so popular that the rent went up. In the space where the café was, some people came in and built this exact replica of a turn-of-the-century French café! It's expensive in this place. Dinner will cost you \$40, \$50!

When it was the Onyx, we used to go down there. We knew everybody who worked there, so we would get our coffee for free and sit all day wasting our time. I thought it was interesting that we sat there for so many years fantasizing about these French poets and turn-of-the-century Paris. Eventually, it turned into this very grandiose French café that Baudelaire would be sitting in. It's an interesting sign of the times. All the people we knew were complaining about how the yuppies were coming in, and the neighborhood was becoming bourgeois.

MC: How did you finally get your record deal?

Beck: I was making four-track tapes. I knew so many musicians, I was at a different house every day recording on somebody's four- or eight-track.

One of these cats that I recorded with one night... I did the song "Loser," and I didn't see the guy for about a year and a half. Then, [Bong Load Records] decided to put out 500 copies of this vinyl single. Within six months, the song went to number one.

I was this kid with an acoustic guitar who would play for bands that nobody really paid attention to for years. All of sudden, I had this number one song. It was a very peculiar and strange situation.

The way I got my record deal was, all the record companies came out. They were literally showing up at my house.

I thought the whole thing was ridiculous. It was such a fluke. At the



time, I was pretty mistrustful of the music business.

You have to understand that this is around the time that Nirvana came out. Before that, the only things allowed on MTV were Paula Abdul and Poison. My music was so far away from that, so I didn't really think that I had any place in the scheme of things.

MC: What attracted you to sign with Geffen?

Beck: I don't know. I think I just tossed the coin eventually [laughs]. I

called some other record companies, but I couldn't get anybody on the phone.

I didn't have a manager at the time or anything. I was like 22, 23. I made this record, which was sitting around for a year already, so I wanted to get it out. Geffen was the smallest company [compared to the other labels], which is ironic, because it folded into Interscope — which is now the biggest record company.

MC: You're releasing an album of B-sides and rarities through your Web site. Why didn't you want Interscope's involvement in that music?

Beck: Interscope is a big company, and these are little songs. I'm putting them all together to give people a chance to hear them. Now people won't have to track down the Japanese import to get the one B-side.

I don't think these songs are worth putting out as a proper record. I think that's something interesting which the Internet allows you to do. There's a lot of expectation and pressure put on a record these days. There's a lot of money invested. It's very crowded out there. To release a piece of music these days is a pretty big deal. If you can just release it on your Web site, where your fans go, it will go straight to the people interested in it.

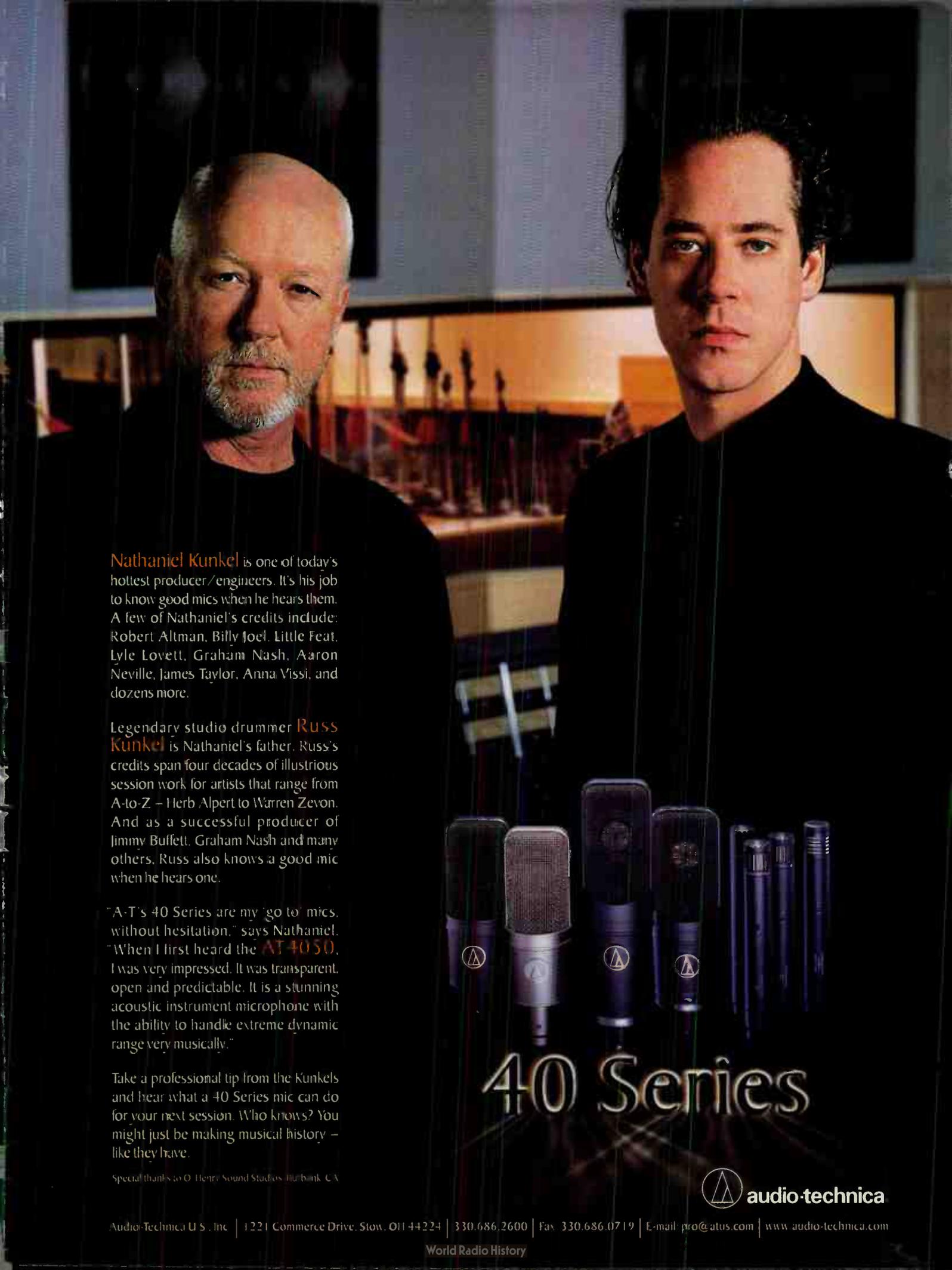
MC: As the Internet keeps growing, do you think someday artists won't need record companies anymore, and be able to sell and promote their music solely through the Internet?

Beck: It's too hard to say. The whole thing is evolving every day, but I think it's going to be a long time until everybody has a computer.

Maybe there will be a time when people can just get music on the Internet, but I don't think that's going to become all-pervasive any time soon. There are still places out there where people are buying cassettes. They haven't switched over to CDs yet.

MC: The obvious question: What do you think about Napster?

Beck: I am all for the dissemination of music. I think that music being circulated is the most important thing. I make music because I love music. It's my life. Whether it was my job or not,



Nathaniel Kunkel is one of today's hottest producer/engineers. It's his job to know good mics when he hears them. A few of Nathaniel's credits include: Robert Altman, Billy Joel, Little Feat, Lyle Lovett, Graham Nash, Aaron Neville, James Taylor, Anna Vissi, and dozens more.

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World Radio History

I would still be doing it. Any way that people can access it is good.

At the same time, it costs a lot of money to make music these days, especially if you have a name as an artist. When I made my first album, it cost maybe \$500. For me to make a record now, it costs half a million. I'm still me; I'm still making the same music. It's just that things cost more when you have a name.

There has to be a way for the musician to survive. If [Napster] impinges on the musician's livelihood, maybe musicians will have to start charging more for concerts, because that's pretty much how we make money these days. Most musicians don't make money selling records, as strange as that sounds. I think things will evolve naturally. But I'm not instantly against [Napster].

When I was a kid, I would make a tape copy of a friend's record, because I didn't have money to buy it. If they had Napster when I was a kid, I would be all over it, because I love music. I would want to hear it all.

MC: What is the status of your next

studio album? What direction are you going in?

Beck: The ball is in the air right now. I have another record's-worth of ma-

"I guess I just have a high number of things that turn me on. I'm interested in life; I'm interested in people. I look for a quality that isn't necessarily only found in one kind of music."

—Beck

terial. I'm not sure what I'm going to do with it yet. I recorded most of the music during the time I made *Midnite Vultures*. It just needs to be mixed.

It's got a lot of different sounds: rock, ghetto tech, Siouxsie & The Banshees... It's just me in the studio playing and amusing myself.

Maybe I'll do a new record and then release that [other] one later, because it's old for me now.

MC: You move a lot onstage. How do you prepare physically and psychologically before a show?

Beck: Before I go on tour, I prepare my whole being. So when I'm on tour, I'm just ready, any time. It's not like I get ready before a show. When I'm on tour, I'm in that mode and frame of mind. I have 12 people in my band, so it gets pretty crowded. Maybe in the corner, you can sort of reach down and touch your toes a little bit.

My main form of exercise is grabbing some backstage food. A lot of people think the exercises are the important thing. The food is the important thing. You need the fuel.

MC: You're acting in the upcoming movie *Southlander*. What attracted you to the film industry?

Beck: Because friends of mine were making it. I did it as a favor and also because I thought it would be fun to work with my friends. But I'm pretty satisfied just doing the music. I still have a lot to learn with the music. There's still a lot of areas to explore.

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To help our readers connect with gear sellers who have what they need at the best possible price, *Music Connection* presents this useful guide — a detailed, comprehensive listing of all the prominent musical instrument and accessory dealers in Southern California. To find out how you might be able to obtain free gear from manufacturers, turn to our feature on page 42.

Compiled by Eric Moromisato
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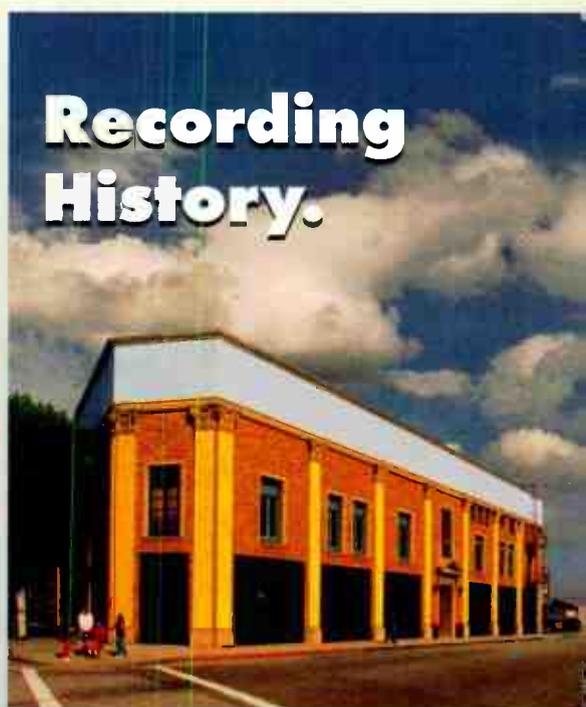
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1738 E. 7th St.
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CALICCHIO TRUMPETS
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Web site: www.calicchio.com
Store Hours: M-F 8-4, Call for weekends

ROBERT D. GILBERT MUSICAL INSTRUMENTS
943 N. La Cienega Blvd.
Los Angeles, CA 90069
310-652-4671
Store Hours: Mon.-Sat. 11:00-6:30

HORN CONNECTION
1507 N. Gardner St.
Los Angeles, CA 90046
323-876-9662 Fax 323-850-1587
Store Hours: Mon.-Sat. 10-6

SAX SHOP AND BAND INSTRUMENT CENTER
 5503 Hermitage Ave.
 Unit B
 Valley Village, CA 91607
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 Sherman Oaks, CA 91423
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 Glendale, CA 90201
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 Web site: www.astrodj.com
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AUDIO INTERVISUAL DESIGN
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 W. Hollywood, CA 90038
 323-845-1155 Fax 323-845-1170
 Web site: www.aidinc.com
 Store Hours: Mon.-Fri. 9-5:30

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 Glendale, CA 91201
 818-551-5858 Fax 818-551-0686
 Web site: www.broadcaststore.com
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 Store Hours: Mon.-Sun. 10-7

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 6223 Santa Monica Blvd.
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How YOU Can Get FREE GEAR

**PRODUCT
ENDORSEMENT**

By Bernard Baur

The biggest expenditure for any musician is equipment and gear, which can easily run into thousands of dollars. If it were discounted or possibly free, however, most artists would probably check it out. We're not talking about pawn shops or theft, here, but product endorsements from manufacturers. Not only might an artist get to use the instrument and gear of his dreams, but also enjoy the status of sponsorship by a reputable company. So that *Music Connection* readers can learn how to explore these opportunities, we talked with several manufacturers, musicians and artist managers about equipment endorsements and what it takes to get them.

THE ENDORSEMENT

ABOUT 10 YEARS AGO, a young bass player named Rana Ross went to her first NAMM show. Like so many other musicians, she was searching for a particular manufacturer in the hope that she could talk them into endorsing her. She didn't know what to expect or if she even had a chance, but she was going to give it a shot.

While walking through the convention hall she inadvertently strolled through an exhibit set up by Hohner, when one of their bass guitars caught her eye. Casually, she picked it up and started playing. Soon a small crowd gathered and a Hohner representative walked over and began talking with her. Ross never made it to her intended target that day, but she did get her maiden endorsement from Hohner and still plays their bass guitar.

Since then, Rana Ross has secured a string of follow-up endorsements for amps, rigs, cases and bass strings which gave her everything she needed as a professional musician. She went on to use those products when she recorded with Phantom Blue, toured with Vixen (the reunion tour) and played with Screamin' Jay Hawkins. Over the years, she's been repeatedly featured in music magazines and appeared in several ads for Hohner. But, it was that chance encounter at the NAMM show that was her starting point and, ultimately, led her to additional good fortune.

Admittedly, this performer's tale involved great timing and a good measure of luck. But it is possible for others to do the same, although it may not be quite so easy for every artist.

LEVELS OF ENDORSEMENT

Manufacturers are very particular about "who" they endorse and, most significantly, not all endorsements are created equal.

Free gear is rare, and something that most manufacturers don't offer nowadays. Deep discounts are much more common, although not even this type of endorsement is a slam dunk if you're an unsigned act.

Nevertheless, there are opportunities for all musicians, so long as they realize there are different levels for different artists — and different deals for each of them.



Richard Haitz of Carbon 9:
"Today, there are more and more products available for endorsement than ever before. You not only have equipment and gear, but now you also have clothing and accessories. The possibilities are endless and only limited by your imagination."

Currently, three basic levels of endorsements exist. The first level includes signed artists, national touring acts and virtuosos. This "A List" gets the use of instruments and, while on tour, equipment support. But only those acts who sell millions of records get the freebies, while the rest make do with discounts or loaners.

The use of loaners has added a new twist to the world of endorsements. Most manufacturers aren't as benevolent as they used to be with "free equipment," due to abuses by some artists. Now, they're more likely to "loan" an instrument or piece of equipment rather than give it away so that they retain ownership and can prevent gear from being sold or pawned.

On the second tier are unsigned acts who have commercial or artistic potential. This "B List" is the entry level, which most often are offered deep discounts (defined as retailer's cost or less), some tour support and, occasionally, a loaner. The third level is a specialized area involving designers and testers, artists who have either made some design contribution to the company or are such phenomenal players they get to test prototypes. These players usually get "A List" consideration which varies based on their commercial success.

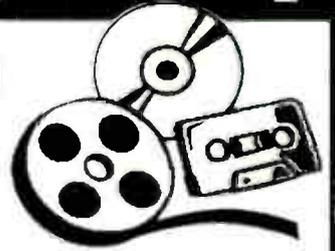
Of course there are exceptions at every level, but being familiar with them and knowing where you fit in will help when seeking out an endorsement. According to company reps, one of the chief reasons an artist is declined is because they expected more than their current level warranted.

ENDORSEMENT REQUIREMENTS

Love plays an important part in endorsements. In fact, "You should only go for what you love and will actually use," according to Warren Wyatt, a veteran manager with over 20 years experience. Wyatt has worked out endorsement deals for many

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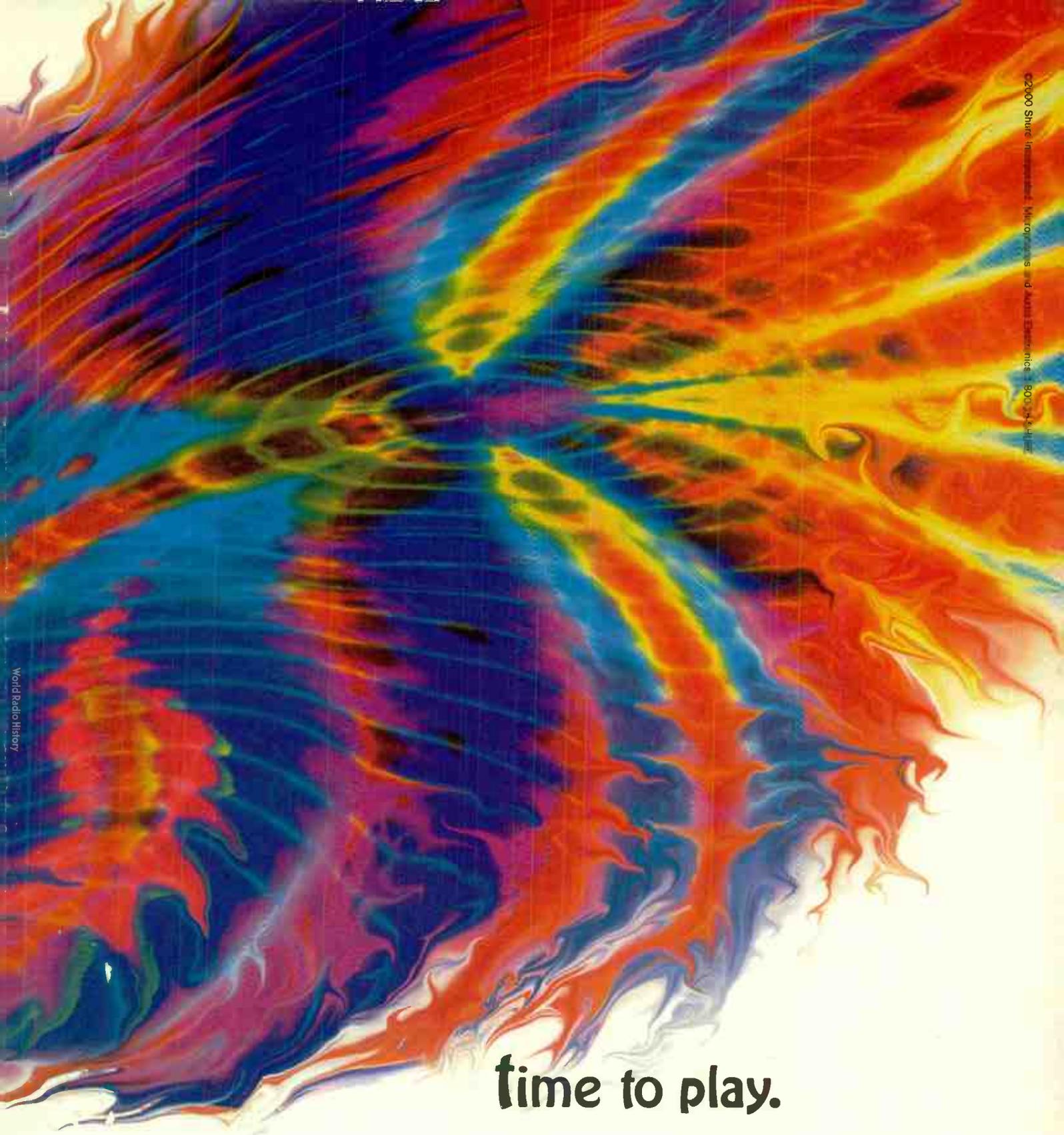


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of his artists, including Carmine Appice, Gypsy Soul, Mike Tramp, and the L.A. band Carbon 9.

"No matter who gives you an endorsement, it's going to take the same amount of effort," Wyatt maintains. "So it helps if you're a fan of the company already." Indeed, endorsers disdain artists who are just looking for a free ride and don't appreciate their equipment.

As for the endorsers, their artist relations reps handle all endorsement requests and examine certain criteria before they offer an endorsement. They're only interested in artists who want to use their *product*, not in those who want to use *them*. In fact, Richard Haitz, guitarist for Carbon 9, informs, "I got my endorsement from Ernie Ball after they went to our Web site and noticed that I was playing one of their guitars in every picture." That sort of



STEVE STREIB

Marc Minarik of Lily's Siren:
"Every time our band gets press I send a copy to [my endorser], and even enclose our ads that show the endorser's logos. It's important to let them know what you're doing."

product loyalty went a long way in securing Haitz his guitar and string endorsements.

Greg Timmons, artist relations for Ernie Ball, relates that endorsers not only look for genuine interest, but also potential success. "We review every request on a per-artist basis, because our relationship is really a two-way street. We want artists who will help us as much as we help them. We offer support and they give us exposure."

Timmons explains that endorsers have to believe that an act is going somewhere. "We have to see some potential in them —

either commercially or artistically," he remarks. "One of the things we look at closely is whether they're playing out. We like to see a consistent level of live shows, a good local following and press coverage in reputable publications like *Music Connection*."

ENDORSEMENT DON'TS

The one thing that will turn off an endorser faster than a lightbulb is greed. Todd Quincy, who handles artist relations for B.C. Rich, indicates, "Any artist who immediately asks for free equipment will get an immediate 'No!' We like to think that we're establishing a long-term relationship and don't particularly like it when artists jump from company to company looking for the freebies. In fact, we'll revoke our endorsement from acts who do that."

Rana Ross, who has had her Hohner endorsement for over 10 years, concurs, "Artists who do that are called 'gear whores' and they will be put on a black list that endorsers share. After awhile, they won't be able to get an endorsement from anyone."

ENDORSEMENT ETIQUETTE

Naturally, when an artist approaches a possible endorser they should do so in a professional manner. Gene Provencio, artist relations at Tama Drums, advises, "Artists really need to have it together. They should have a professional package and a brief, but thorough, pitch that they're ready to give. Too many acts think they can just wing it and they come across very poorly."

Provencio adds that it's also crucial for an artist to know how they're going to benefit the company. "What are they bringing to the table?" he asks. "Acts that just want something for nothing are unlikely to get it."

"When" an artist approaches an endorser is just as critical as "how." Many acts believe that NAMM offers the opportunity to obtain endorsements, but some endorsers beg to differ. "We call it the 'NAMM Attack!' Timmons groans. "Too many artists come to NAMM and think they're going to get an endorsement on the spot. Well, that's not usually going to happen. In fact," he states, "we're there to talk with retailers, not artists."

However, if an artist approaches a rep at NAMM, the artist should introduce himself, hand the rep a package and arrange to call at another time. "We don't mind meeting artists and getting packages," Timmons clarifies. "We just don't have the time to talk at NAMM. But it is nice to put a face with the music so that when they call later we know who they are."

Indeed, following up is one of the most important things an artist can do before and after an endorsement. Paul Rivera Jr., of Rivera Amplifiers, relates, "It's amazing, but almost 80 percent of the unsigned acts who ask for endorsements and give us packages don't make a follow-up call. And

if they're not interested, neither are we."

Just as critical is following up after your endorsement. Marc Minarik, guitarist for the L.A. band, Lily's Siren, has several endorsements, including ones with B.C. Rich and Rivera Amps. "Every time our band gets press I send a copy to them, and even enclose our ads that show the endorser's logos. It's important to let them know what you're doing." Paul Rivera Jr. agrees, "We like to know how our artists are progressing."

"One of the things we look at closely is whether they're playing out. We like to see a consistent level of live shows, a good local following and press coverage in reputable publications like Music Connection."

—Greg Timmons,
 Artist Relations, Ernie Ball Inc.

Minarik even took it a step further with his B.C. Rich endorsement. He had a design idea that he brought to the company and they were so impressed, they built a guitar based on it. "That elevated me to the next level," he reports, "and gave me added prestige and more benefits."

Quincy, of B.C. Rich, adds, "Developing a rapport and relationship with an endorser is what it's all about. We want to work with artists who are not only loyal but are thinking about our product. If they have an idea for us, we'd like to hear about it. And, we're always proud when they come up with something we can use." Of course, under those circumstances the artist can also negotiate a royalty deal with the company if their design is significant.

Most important, however, is abiding by the rules of the endorsement. Every endorsement agreement includes provisions that the artist will actually use the product whenever they are playing live, or recording or are featured in ads. There might be some leeway when it comes to recording, but most manufacturers would like the artist to use their equipment as often as possible.

Rana Ross recalls, "At a couple of recording sessions I had to use a different bass for a special sound, but I told Hohner about it and they came up with a bass that fit my needs."

That sort of mutual respect is what makes endorsement deals click. When the situation is ideal, it's a relationship that can last an artist's entire career. Artists should always approach any endorsement with that in mind.

THE ENDORSEMENT SNOWBALL

Everyone interviewed for this article agrees that the first endorsement is the hardest to get. But, they also agree that once you get the first one, others are likely to follow.

After Rana Ross was featured in a music magazine and an ad for Hohner, she was contacted by manufacturers. "I didn't even have to go out and pursue them," she says.

Marc Minarik concurs, "Getting the first one seems to legitimize you as an artist and other endorsers become more open to your inquiries."

Nowadays, this snowball effect can get an artist almost everything he needs. Carbon 9's Haitz explains, "Today, there are more and more products available for endorsement than ever before. You not only have equipment and gear, but you also have clothing and accessories. The possibilities are endless and only limited by your imagination."

THE HEART OF ENDORSEMENTS

"Endorsement deals can really help an act out, especially when they're touring or need equipment right away," manager Warren Wyatt affirms. "It's cost effective for the artist and awfully good advertisement for the company."

According to the artists we interviewed, however, it may take more than six months before a deal is struck. But Marc Minarik, of Lily's Siren, points out, "The key to any endorsement deal is developing and nurturing relationships with the endorsers. After all, you never know where it may lead in the future."

"Artists really need to have it together. They should have a professional package and a brief, but thorough, pitch that they're ready to give. Too many acts think they can just wing it and they come across very poorly... What are they bringing to the table? Acts that just want something for nothing are unlikely to get it."

—Gene Provencio, Artist Relations, Tama Drums

In the meantime, you should be smart: develop your art, work at your craft and market yourself. "In fact," Rana Ross advises, "if you get used to marketing yourself like a professional, it will help when you approach those artist relations reps. You'll have it together and be able to make a good impression."

That impression has everything to do with the right attitude. Carbon 9's Richard Haitz feels that some artists fail in their approach because they don't believe they have anything to offer. "I know — at one time I thought that way," he confesses. "But if that's the case, maybe you need to reassess your career. You should at least believe in yourself, before you expect anyone else to."

Yes, endorsement deals may seem elusive and hard to come by, but they are available. They will certainly not be hand-



Rana Ross: "Artists who [scam all kinds of gear] are called 'gear whores' and they will be put a on a black list that endorsers share. After awhile, they won't be able to get an endorsement from anyone."

ed to artists on a silver platter, but if you know what you want, have your act together and make the right contact, you will take your career to a new level. At the very least, it'll be a valuable learning experience and you will make a new business connection.

And at best, well, you will become part of an elite group of musicians who can call themselves "endorsed artists."

CONTACTS FOR THIS ARTICLE:

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Tama Drums	800-669-4226
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Nailing Auditions Every Time!

50 Fool Proof Tips

By Tom Kidd

Whether you are auditioning for an act or holding auditions to find some special players, most musicians agree that auditions are hell. As Eileen Dorn from Dog Party points out. "It is awful to have to wade through people just praying someone walks in that knows their instrument, has some feel, some chops and is reasonably nice, smart and funny."

But if you're going to be in a band, it's a necessary evil. "I once heard it said that if you want to increase your success rate then double your failure rate," muses first-call bass player Tony Franklin in a comment to which many a musician will relate.

Dorn and Franklin represent the two extremes of our sources for this story. Though they are on very different circuits, their similar experiences point out the importance of a proper approach to the audition process — no matter how big you get.

GETTING THE AUDITION

1. Have a Vision

Remember that any band situation is potentially a business situation. Make sure you know where you see yourself in five or 10 years and look for acts that can help you reach your career goals. If you can't tell yourself where you're going, how can you tell anyone else?

2. Build Your Reputation

"The best way to get a gig is to become well known on your instrument," says Mike Bradford, engineer, producer, musician and writer currently on tour with Kid Rock. "Become part of your local scene, be it clubbing or studio work. People like to hire players they already know, or at least know of. Make the scene, get photos, generate some local press. A little notoriety goes a long way. Then people may start calling you — rather than the other way around."

3. Put Your Best Foot Forward

Over at Georgia-based Leviathan Records, they have a section on their site (www.leviathanrecords.com/serious.htm) which lists certain types of musicians they need from time to time. This means they get lots of tapes and, thus, have plenty of experi-

ence with good and bad submissions. Label President David T. Chastain advises bands to always put their best material as the first song on the tape or CD. "No need to send

"It's more than chops; they have to be a team player." —Carlos Santana

too much material," he says, pointing out that they need no more than three or four songs. "Also, don't send material to a label that does not [handle] your type of music."

4. Audition for Appropriate Bands

Bands usually have a specific need. So, if you are a fairly versatile singer, but you're auditioning for a thrash metal band, don't take it personally when they reject you.

"Even the most versatile singers are only great at a couple of styles; then they can fake a few more styles and they suck at the rest," observes vocalist and performer Doug Wood, who also teaches the next generation of up-and-coming players at the Musician's Institute in Hollywood. "Learn as much as you can about lots of styles and audition for bands that primarily play the stuff you're great at."

5. Get the Essential Information

If you're auditioning for a band, it is vitally important to ask them to provide essential information. "I went to this audition once in response to an ad for an original female singer/songwriter," relates local girl Mara, who has subsequently played festivals in Scotland and appeared on *The Extreme Gong Show*. "When I showed up, they explained that they were looking to start an all-girl teen Christian pop group. I'm a 23-year-old Jew! I would never have made an appointment if I had known I wasn't what they were looking for!"

6. Be Yourself

The most valuable aspect a potential new bandmate can bring to an audition is a personality which fits the act. Being yourself, however, is key.

"It's always apparent when someone is

trying to fake something or trying extra hard to be cool," notes Vickie Bottelson, lead singer of local act Betty Dylan, a band which recently opened for both Leon Russell and Merle Saunders at the Roxy. "On the phone conversation prior to going to an audition, don't lie about who you are, what you've done, or your influences. Self-promote, yes, but lie, no."

7. Practice Presenting Yourself

"There are two auditions that come to mind in my life: one that I blew quite spectacularly and the other that was the launching pad for my career," offers noted bassist Tony Franklin. "The successful audition was for the Firm (with Jimmy Page and Paul Rodgers) and the 'non-successful' one was for Mick Jagger for his *She's the Boss* tour in 1987. There are so many valuable lessons I learned from both experiences."

Franklin says to sell not only your musical ability, but your track record. "Take your press kit with you, just in case," he says. "Also, practice saying a few lines about yourself. 'Hi, my name is...I'm from...I play the...I've done this...etcetera.' Have a clear idea in your head about your career highlights and recent activities."

8. Don't Be Too Honest

Musicians should expect to get asked what they have in their CD player right now, what their last band situation was like, and what they're looking for in a band.

The trick for the auditioning musician is to refrain from embellishing. When Dog Party (a band which has placed songs on John Wells' NBC nighttime drama, *Trinity*) was looking for a drummer, that final question elicited a scene-stopping response. "One guy said, 'Well, I have been in and out of rehab, and I am looking for something to turn my life around.' He did not make the audition cut."

GETTING READY FOR THE AUDITION

9. Use the Internet

The Internet allows musicians to know the acts without meeting face-to-face. "I direct everybody to my MP3 page and other sites that feature my music/reviews/airplay and info on me," says John Telaak from the Perfect Tragedy, a moody alternative pop band from Buffalo, NY. "This way, if it ain't their cup of tea, I don't waste any time."

10. Meet in-Person

If you like what you hear of a band's demo, then it's best to set up a time to have coffee or a beer with the band leader so you can break the ice. "This meeting is when I size them up," says the Perfect Tragedy's Telaak. "I take note of appearance, transportation (or lack of), personality/attitude and time available (due to work/family). If things go well, I give them a tape to learn (a few songs) and set up a time to jam. That

practice is usually awkward, so I pay attention to punctuality and willingness to learn the songs."

11. Read the Entire Ad

If you found the band from a classified ad (say, in *Music Connection* magazine or at MC's all-new Web site) make sure you understand what they really want. As Phil Johnson, from Milpitas, CA-based roots band Roadside Attraction, points out, "If they say 'ages 21-30 only,' they mean it. If they say, 'no drugs,' they mean it. If they say 'have transportation,' it doesn't mean the bus. A 45-year-old divorced drug addict with no car who 'is ready to get serious about music now' is not what we're looking for."

12. Learn to Spot Flakiness

"I showed up for an 'audition' a couple years ago," notes singer/songwriter Holly Long. "They gave me their demo, could only compare themselves to the likes of Steely Dan and Aerosmith, and described their goals as either 'getting signed by a major label or getting a regular gig at the local bowling alley,' for which there was no monetary compensation."

Acts like that are numerous. "Don't get discouraged the first 50 times out," urges Long.

"When I showed up they explained that they were looking to start an all-girl teen Christian pop group. I'm a 23-year-old Jew!"
—Mara, solo artist

AT THE AUDITION

13. Make Auditions Efficient

If you are auditioning players, make the process as efficient as possible. It only takes 15 minutes to know if you like someone or not. Set appointments for every half-hour, give each player 15 minutes to jam with you, allowing yourself 15 minutes to laugh (or rave) about them after they leave.

14. Plan Ahead

If you're holding an audition, "Decide what tune you'll use to audition people, or if you're just going to jam," points out Betty Dylan's Bottelson. Pick the songs that are easiest to learn. You might pick songs that showcase whatever instrument you're auditioning. "Don't waste time on, 'duh, what song should we do?'" she advises.

15. Rent a Decent Drum Kit

If you're auditioning drummers, rent a

drum kit and have it set up so the auditioning drummers can get in and get out before you audition your next victim.

16. Have Your Own Set-Up

"Do not even go on auditions if you're a bass player who doesn't own a bass or bass amp," advises Betty Dylan's Bottelson. "If you're a drummer and don't own drums — sorry, you ain't a drummer. Also, DO NOT make excuses for your rig. No one wants to hear how your dog ate your kit."

17. Be Flexible

If you call to set up an audition, but never come up with a free day and time, you're probably not going to get auditioned at all.

18. Call If There's a Problem

If you have to miss the audition or even just change your mind about auditioning for the band, call and let them know so they can schedule someone else for your slot. You'll look more professional.

Never cancel an audition/rehearsal at the last minute. This shows a musician to be extremely unprofessional and unorganized. "I definitely wouldn't consider the player for anything else, ever," warns Keri Rose.

19. Be Realistic

Singer/songwriter Mara says: "I hate it when I talk to a guitarist on the phone who claims to have the chops to play a certain style, but later can barely manage to struggle through some simple rhythms. It's a waste of everybody's time."

20. Don't Name Drop

Nothing turns off potential bandmates quicker than trying to impress them with who you know. The audition is *always* about who *you* are.

21. Dress to Impress

If you've done your homework, you've already seen pictures of the act. Don't wear jeans to an opera audition and don't wear a suit to a garage band try-out.

22. Dress Up Your Equipment

Even if you have crummy equipment, make it look as nice as possible. No one wants to suspect there will be a breakdown in the middle of the first gig.

23. Be Interested

"If a player isn't interested in what they are playing, I don't want them," says singer/songwriter Keri Rose. This interpretation of interest can come from your clothing, but it's more likely to be seen on your face.

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24. Double-check Your Equipment

There's nothing more embarrassing than an equipment failure at an audition. Exceptions are guitar strings, drum sticks and drumheads, but the musician should expect this and come prepared with extra stock.

25. Be Prompt

"Arriving late with excuses says a lot about how the person conducts his life and how he/she could be a potential liability," says Carol Tatum, leader of Windham Hill's neo-Goth group Angels of Venice. "I look to see if the person is well-prepared for the audition — again, with no excuses."

26. Arrive Warmed Up

"When you go into the audition, you've got to be 'on' from the start, no taking five minutes to get into it. Some auditions don't even last that long!" says Tony Franklin. So warm up before you leave home, or in the car, or both.

27. View Auditioning as Networking

When Michelle Crispin (former lead singer of Fem2Fem and now a solo artist) started out, she would audition frequently. Networking was the key to her breaking into the business. "I was seen by someone who ended up not hiring me for the relatively minor gig I was originally auditioning for, but instead, referred me to a signed band that looking for someone like me," she says. "Within a month I was in the studio singing lead vocals for this group and within three months we were touring."

28. Be Enthusiastic When You Arrive

"A good attitude and mediocre talent will get the gig before great talent and a bad attitude," indicates Tony Franklin, who (besides the Firm) has played with acts including Whitesnake, Mick Jagger, and Jeff and Omar Hakim. Be stoked about the project and everyone will be impressed.

29. Learn the Material Thoroughly

If the band has asked you to learn a couple songs, don't just learn them half-way. "What I expect from someone who is auditioning for my band is to know the material," says Christina Fasano, a.k.a. Funky White Girl. "I always provide potential players with charts and tapes (instrumental as well) of my material and, nine times out of 10, the musician comes in unprepared and has to hear the tape again or has to be coached. Needless to say, they do not remain a candidate!"

30. Relax

"Know the songs inside and out, especially if you have stage fright," says Doug Wood, a man who has coached many beginning vocalists. The better you know the material, the more you can relax and be

certain how the song is going to come out. "If you practiced the song 25 times at home and your voice didn't crack, then chances are it won't crack at an audition."

31. Be Extremely Prepared

If at all possible, learn more of the material than you've been asked to. The band may decide to play more songs than originally required.

*"Take your press kit with you, just in case."
— Tony Franklin*

32. Take Notes

If you're learning the songs at the audition, see if you can write on the music or lyric sheet (in pencil). Write a reminder about how many bars of music it is before the song turns around into the second verse, or circle the tricky part so you'll remember it better. Later, make notes about the band and their material so you'll remember details if they call you back.

33. Plan for the Unexpected

Because rehearsal time is both rare and expensive, auditioners need someone who

can handle sudden changes. At the audition, it might be a good idea to throw out a new song and see how the musician reacts.

34. Learn Quickly

"Nothing is worse than trying to teach songs," says Gabriel Mann, of the Gabriel Mann Situation. "Musicians just want to fall into a groove with a new player, and the quicker that happens, the better."

35. Be Into It

"Don't tell the band their music is 'okay' or 'pretty good,'" advises Phil Johnson of Roadside Attraction, a band whose song "Flat World" has been featured in *Gavin Magazine's* Up and Coming chart. "If you're not really into what they're doing, you shouldn't be auditioning."

36. Listen

Listening to what the artist actually wants, versus what you feel like playing, is extremely important. It may be your audition, but it's somebody else's band. "I've had so many musicians start jamming away on their instruments without a clue of how the song really goes," complains Keri Rose.

37. Be Open and Good Tempered

"I would rather play with a [merely] decent drummer who may not have the

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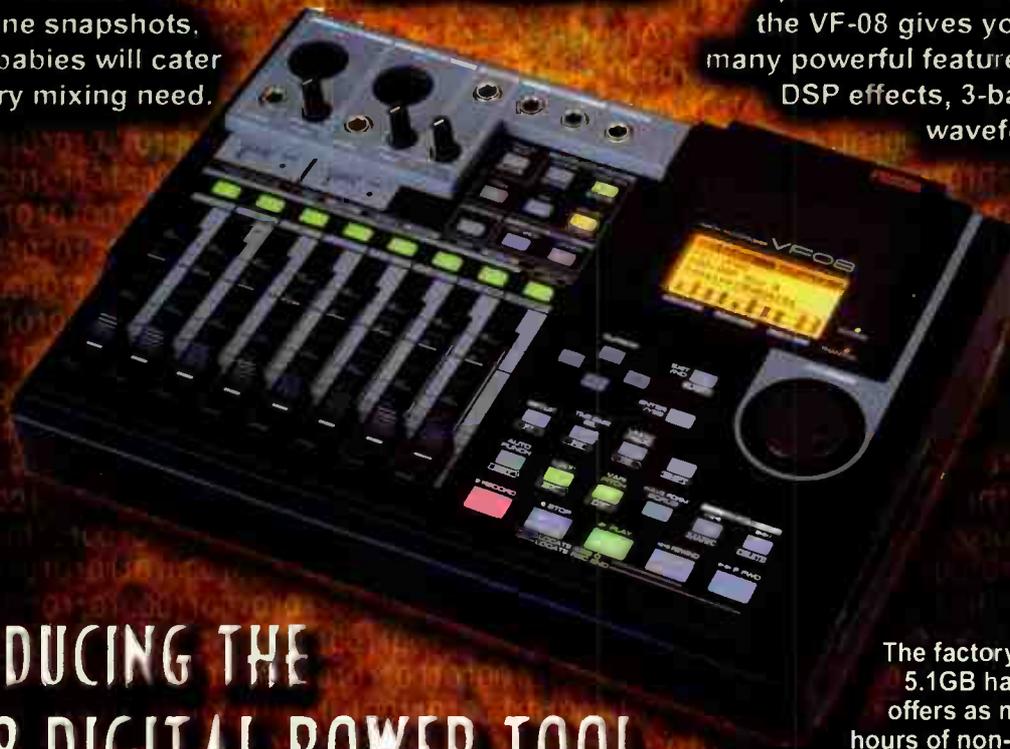
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Stewart Copeland intuition and ability," reasons Holly Long, "but who I can count on to just do it right. He'll get my call for gigs over and over again – and thus, my money."

38. Don't Criticize

Do not offer any critical appraisals of the band's music or arrangements until you are a part of the group. The act is looking for a musician, not a producer.

39. Don't Slag Your Former Situation

Never put down someone with whom you've previously worked, no matter how good the stories. People who hear you complain about someone else naturally tend to think you'll complain about them as well. "The last thing I [want] from [a new musician] is negative energy," notes Holly Long. "To me, it screams 'amateur' and someone I'm not going to want to be around all that much."

40. Give 100%

Be energetic and demonstrate showmanship, despite the tiniest and most uncomfortable of rehearsal rooms. "Do the audition like you're playing the greatest gig of your life," says Kelly from Kelly's Lot, a musician who auditions bands and musicians for her *Music Video Party* broadcast.

41. Don't Try Too Hard

"Basically, if you consciously try to impress, that's a negative," says Gabriel Mann. "If you are naturally gifted, or even just confident, that's much more appealing than someone who walks in claiming they used to play bass for Warrant."

42. Don't Get Too Fancy

Sure, the band wants to see showmanship, but don't let things get out of hand. Dog Party held a cattle call for drummers that went horribly awry: "We used a studio with a pre-set kit, and heard drummers on the half-hour. Merciless. But my 'favorite' drummer came in, insisted he use his own kit, and, after taking about 20 minutes to set up, he rolled in with his last load: mood lighting and something fancy to hang behind his head. He did NOT get the job."

43. Don't Waste Time

"Many times, too much attention is focused on chit-chat instead of the real playing session," observes Keri Rose. "Remember who is actually paying for your studio time. Ask questions later."

44. Keep Business Out of It

Do not discuss business issues at the initial audition/meeting. Your first time playing together should be based on the music only. If someone is talking about his or her share of royalties before the music has even begun, that's a sure sign of an amateur.

45. Be Honest with Yourself

If the music is beyond your abilities and you know it, let the band know so they don't have to waste time listening to you mangle their material.

"DO NOT make excuses for your rig. No one wants to hear how your dog ate your kit."

–Vickie Bottelson, of
Betty Dylan

GOING ABOVE AND BEYOND

46. Offer More than Your Chops

Offer help in advertising or in making new connections for the band. "There have been times that I've selected a good player with connections who wants to promote the band, versus someone who was a great musician but had less to offer," reveals Keri Rose. "Be into the whole music scene. That includes the business."

47. Go the Extra Mile

In a competitive field, the player who gets the position is he or she who is willing to go that extra mile. There are always

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48. It's More than Your Chops

Lots of times, talent has less to do with getting the gig than whether the person is right for the group, or has the right energy on- and offstage.

As Carlos Santana told MC Senior Editor Mark Nardone in a 1999 cover feature, "It's more than chops; they have to be a team player... The main thing is to be sensitive. Also, if you play the song exactly the same way from beginning to end, it's boring! [!] might as well get a rhythm machine!"

49. Don't Take it Too Seriously

Above all, remember to have fun and do your best. This may be your first audition, but it probably won't be your last. "If you get it, great!" reasons Tony Franklin. "If you don't, it's a valuable experience which will serve you well in the future."

50. Forget the Whole Thing

If all this gets too much for the auditioning act, remember they can always hire a professional and forget the whole audition process. That alternative should be in the back of anyone's mind who has ever been accused of being hard to work with.

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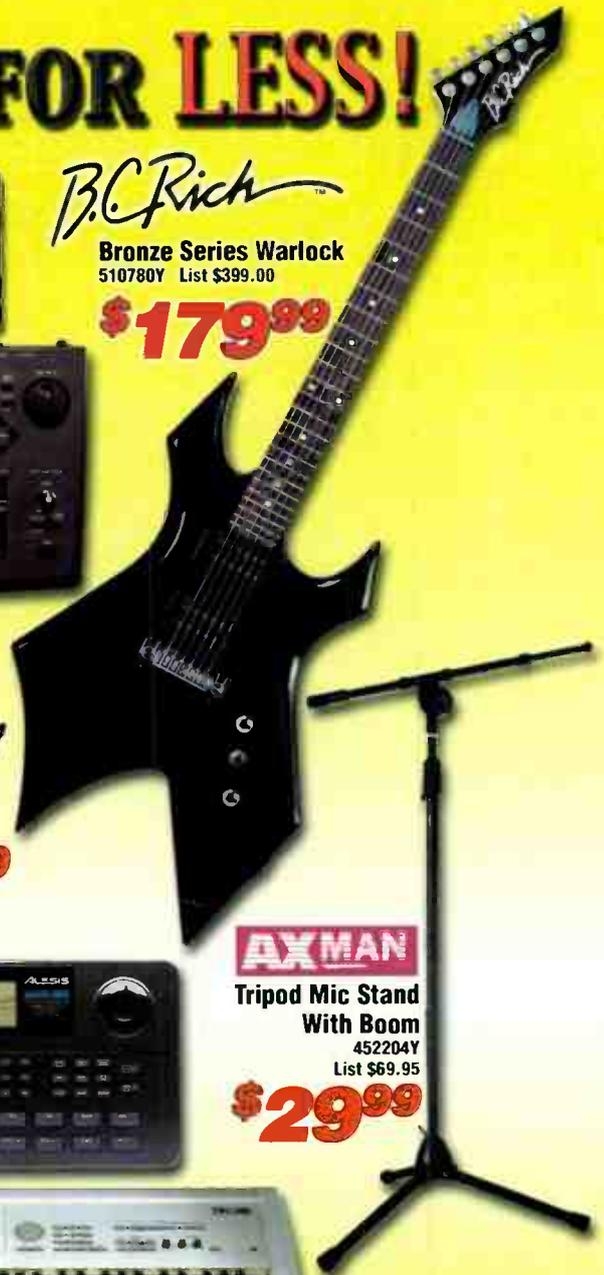


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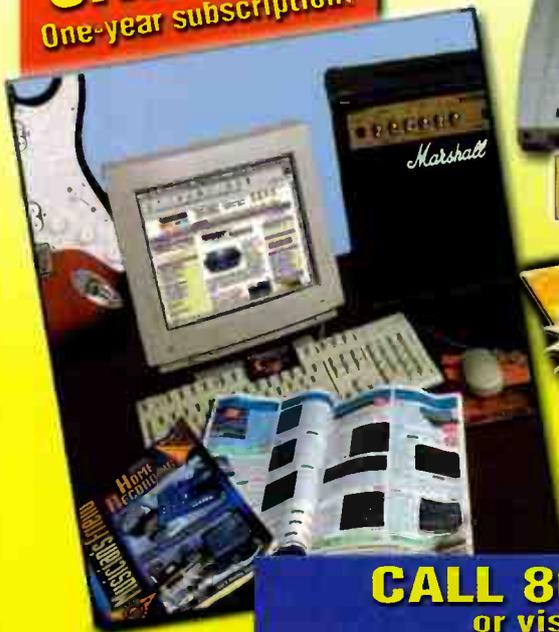
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HIGH PROFILE

Gary Chang



By Jonathan Widran

Veteran film composer Gary Chang is often hired to do features, cable and TV movies because of his unique approach to orchestration and his use of samples of off the wall instruments from all over the world to create unique sonic environments. His unusual, electronic-based style was never part of some master contrivance to jump off the beaten path, however. He says it's a natural outgrowth of a worldview which any son of Chinese immigrants might have growing up in a non-Asian city like Pittsburgh. He'd visit Hong Kong as a child and his relatives would say he's American; but back home, people would say, "Yeah, I know you're American, but where are you really from?"

"I've spent my life coming to terms with the reality that I am an anomaly, and that the way I looked at life was different," says Chang, who has scored, among other films, *The Breakfast Club*, *Cocoon*, *Under Siege* and the upcoming ABC Stephen King miniseries *Rose Red*. "I can't help but bring that uniqueness into my music. When I first started composing for film, people would wonder if I was capable of doing anything normal. But soon, that became hip and I started getting paid to have these unique twists."

Chang has been on the forefront of creating diverse, fluid electronic music — going so far as to build his own synthesizers over 15 years ago — beginning with a nine-panel Serge, long before it was hip and chic to be called an "electronica" artist. He works at his state of the art home studio in Calabasas, which features his vintage self-made synthesizers, an assortment of Synclaviers, Pro Tools, as well as contemporary G3 digital technology that is only rivaled by George Lucas' Lucas Film Studios. His cross-cultural melding of subtle Asian, African and South African rhythms make him a true chameleon, equally comfortable with merging electronic beats with string quartets. Some of the more bizarre instruments he owns

and samples into his scores are a glass harmonica (a device invented by Benjamin Franklin which rings like crystal glass when played), a huge Indian Pow Wow drum and a variety of Southeast Asian wood instruments.

His love for all things electronic originated when Chang was attending Cal Arts and earning his MFA under the tutelage of Morton Subotnik, a teacher, analog computer technician, synth pioneer and composer who is often credited with creating electronic music. "I always considered him a downtown New York artist, creating situations that he could realize all by himself in his own studio," Chang says. "His greatest influence on me was showing me that a composer could do everything himself, and I found this to be an exciting and efficient way to compose music."

Chang launched his career in film from a long tenure as a first-call studio musician with artists like Robbie Robertson, Al Jarreau, Chick Corea, Weather Report and Herbie Hancock. He parlayed the opportunity to work with film composer greats like Patrick Williams and Giorgio Moroder into something of an internship, and he says that no amount of schooling can substitute for hands-on learning from the masters and paying one's dues in the studio. Chang is also finding that more and more composers are coming in from the manufacturing ranks; he himself learned a great deal about synthesizers as a product specialist on the CMI (Computer Music Instrument) for the Fairlight Company. In that capacity he became an expert in the creation of sampling libraries — an expertise which comes in handy in his current composing tasks.

"Becoming a film composer is not a linear kind of career choice," Chang says. "It's not like you can plan to start with industrial films, then work your way up to sitcoms, TV movies and films. But what you can do as you develop your chops and seek opportunities is try to learn everything you can from people who do it for a living. Observing Giorgio was a good thing in that I got to see what it was like to work with a bottomless budget. There can be no excuses then."

Chang prefers to get a screenplay first and discuss the temporal aspects of a film before he begins, but in the end is more comfortable writing music to the physical images found in the unedited dailies. "I see film music as an extra character in the movie, which can exist in any scene. I try to create it as a focal point, an emotional enhancement that has real meaning rather than just a functional role. My job is to lead the audience to react and to point towards what the filmmaker wants them to watch. Without the score, an audience will watch the film objectively. Film scoring helps create the subjectivity which helps drive the emotional points home."

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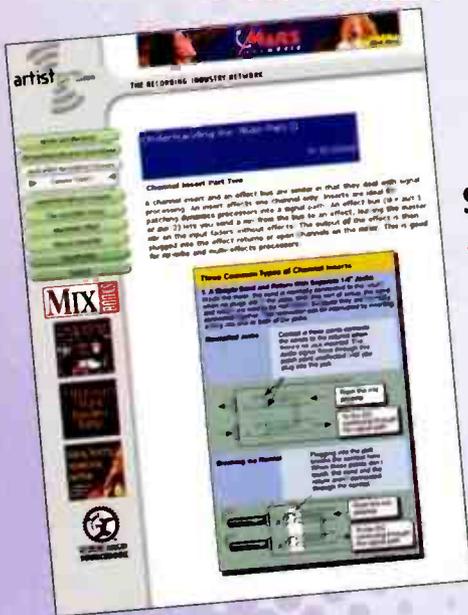
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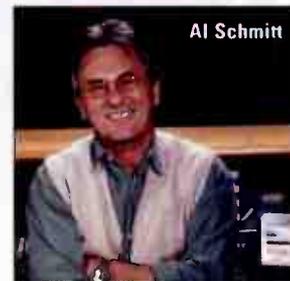


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The Killingtons

After Five Years, A Do-It-Yourself Orange County Debut

By José Martinez



Great music to drive to. That's an ample definition of Orange County's the Killingtons. Together for five years, the band released their self-titled debut on their own label, Meg, in late 2000. "I think it was just time to release the record," guitarist and latest addition to the band Mitchell Townsend says. "We had about 20 songs, most of

which they had been playing live. The local buzz had started and was in full swing. It was just a good time. They had done a three-song EP on Vegas Records called *American Made*. That was already on sale so it was just time to make an album and make that first step towards really getting the band into full swing."

As for starting their own record company, the band took the do-it-yourself approach to heart. "We just decided to put Meg together to get this album out and start working the album ourselves instead of doing the typical thing," Townsend explains. "Okay, we made a record, let's send a copy of it to every label in the world and see who thinks we're the greatest!" None of us were really in the mood to sit around and wait. Just completing the album itself was a huge accomplishment. It's definitely something that we're all proud of."

Named after singer JK Thompson's middle name, the Killingtons have earned their stripes touring with the likes of Reel Big Fish, Sunny Day Real Estate and Sonic Youth. Avid fans of cutting edge rock like Jane's Addiction and Dinosaur Jr., the Killingtons managed to create a healthy following in the middle of the Orange County ska movement. Sticking true to their initial goals and working hard is what Townsend offers as advice for young bands.

"Work hard because nothing will top being really good. Even though there are plenty of incredible bands that never get a second look, which sucks. But whether you end up being successful or you don't, I believe there's nothing you can be more proud of than being good. Work your ass off on it. Take it very seriously, but have as much fun as you can. And watch your back."

The Killingtons will be playing some local dates soon. On January 19, the band is scheduled to play the Epicenter in San Diego. On January 28, they are slated to perform at the Chain Reaction club in Anaheim, which will be a special benefit for Petra Haden (of Mad Dog fame) called the "Friends of P." In late January and early February look for the Killingtons to play a series of industry showcases in and around the L.A. area that will be open to the public as well.

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Music Connection's executive committee rates demos on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 5 denotes an average, competent artist demo. For more information, see Demo Submission Guidelines below.

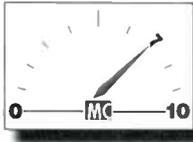


Miss Fortune

Contact: 617-834-8558
www.MissF.com
Seeking: Label Deal/Dist.
Style: Pop-Rock

Considering how melodic pop-rock remains a label mainstay, it's astonishing that this talented Boston band have not been snatched up yet. Spearheaded by Jay Barclay's radio-friendly voice, they execute perfectly a line-up of hooky, deftly crafted songs (hell, there's even a refrain in the winning opener, "Disappear") that are performed in a tight and very polished fashion. Back-up vocals are seamless on "Peek." "Day Gets Brighter" is a tricky tune, with Beatlesque minor key changes, that shows just how skilled Barclay and co. really are.

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

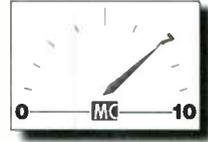


Scooter Scudieri

Contact: scudieri.com
Seeking: Label Deal
Style: Pop

Scudieri & back-up players have put together a truly impressive 8-song demo that shows a command of the acoustic-electric arena and approaches the softer side of acts like Goo Goo Dolls. Scudieri's voice (reminiscent of early Elton John/Grant Lee Buffalo) really projects and is well-matched by album-cut material that is skillfully crafted and chorus-heavy, especially "Ancient Rituals." Clean arrangements make good use of Hammond B3 to color "Won't You Come Down." Music Supervisors and pop-rock labels will want to contact this artist.

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

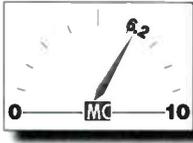


Clyde

Contact: Stephanie Shepherd, 212-358-7132;
www.clydeonline.com
Seeking: Label Deal/Dist.
Style: Rock/Rap-Rock

After a prolonged, pop-like instrumental prelude, NYC's Clyde detonate their opener, "Leaving," which is a very accessible example of melodic hard rock fused with rap-rock — the kind of mixture which radio likes these days. Next, the band play it safe with a slab of Creed-rock entitled "Everything," before returning to the catchy, aggressive, melodic, hip-hop-inflected "Push The Bully," proving that they (and particularly singer Scott Moses) have a good grip on the style. As rap-rock continues to thrive, these guys are certainly worth a call.

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



Pro

Contact: 818-487-0420;
www.gonepro.com
Seeking: Label Deal
Style: Pop-rock

A pristine and polished four-song disc comes to us from this quartet, who obviously know how to devise a tune, craft expressive lyrics, and lay it all down for posterity. Pretty flawless execution all around. Unfortunately, the overall result is quite a bit dated — sounding to us not unlike the sort of smooth pop-rock that came up in the late Sixties and early Seventies. Perhaps with a bit of rethinking, retooling, and an infusion of new millennium testosterone, these skillful artists could put together a commercially viable piece of work.

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

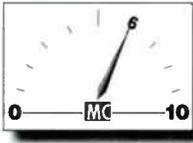


Dina Regine

Contact: divamusic@aol.com;
Mp3com/DinaRegine
Seeking: Label Deal
Style: Pop

Moody, soulful and introspective, this mature artist's work is a well-executed, full-length collection of acoustic/electric pop music. Backed up by a tight group of musicians, Regine shines on her brooding, compelling opener ("Leave It All Behind"), which shows she can approach Alanis Morissette without aping her style. The pace quickens and the sun breaks through on "Where You Go" which generates a breezy momentum thanks to Regine's brisk mandolin strumming. This performer clearly shows ability and should also be of interest to publishers.

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



Brother

Contact: Leslie Clarke, 415-492-1696
Seeking: Label Deal/Dist.
Style: Alt. Rock

Recorded live (remarkably well), this full-lengther by Australia's self-described "bag pipes & rock 'n' roll" band offers a musical mix of traditional Celtic/Scottish music with contemporary rock and pop elements. Yeah, it's a little gimmicky, but everything sounded okay to us until the group's Styx-like vocals kicked in. Other songs injected some Australian flavor (didgeridoo) into the proceedings, and the live audience on the record seems very well-fueled. This is the band's 7th CD since '92 and suggests they can certainly rock the house.

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



Murder of Crows

Contact: 206-768-9761;
murderofcrows.net
Seeking: Label Deal
Style: Alt.Rock/Goth

A respectable grade goes out to this shadowy, Seattle-ensconced foursome fronted by singer J. Kovach, whose voice echoes Grace Slick and Brit banshee Toyah Wilcox. The material is garage-y, modern psychedelic with neo-Goth undertones. "Strange Rain" is a hooky, melodic rocker. Less engaging to us is "Confession," which evokes the Doors' "The End." By "Hypocrite" we're in agreement: this outfit, perhaps impressive as a live entity, are handicapped on CD by material that could be stronger.

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



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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. If you are submitting an indie CD for review and do not have distribution with an established distributor, your product will be reviewed in Demo Critiques. If your indie CD does have distribution with an established distributor, it will be reviewed in Disc Reviews.

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DISC REVIEWS

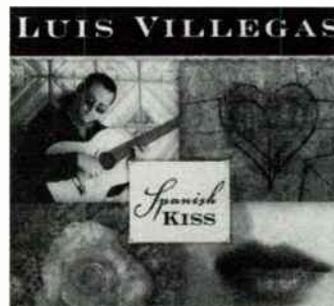
In order to be considered for reviews in the Disc Reviews Section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our Demo Critiques Section. Send packages to: Disc Reviews c/o Music Connection, 4731 Laurel Canyon Blvd.,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



Collective Soul
blender
Atlantic

1 2 3 4 5 ★ 7 8 9 10

Producer: Roland & Anthony J. Resta
Top Cuts: "Why Pt. 2," "10 Years Later," "Perfect Day"
Summary: These Atlanta-based hit-makers have some surprises in store for their followers – not to say that they steer away from their Christian-influenced lyrical content. The guitar-driven "Skin" has Roland's vocals mixed too low beneath Childress's guitar riffs. "Why" however, has the choral hook to garner airplay for sure. The CD also includes some great acoustic numbers and a sleepy duet that features Elton John on the listless "Perfect Day."
—Michael Mollura



Luis Villegas
Spanish Kiss
Baja Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Guillermo Guzman
Top Cuts: "Nueva Vida," "Salsa Con Guitarras," "Last Tango"
Summary: While Latin influences are all the rage in pop music nowadays, it's good to expand beyond those boundaries and check out guys like Villegas, a lightning quick flamenco guitarist who is the real deal. With energetic whimsy, powerful melodies, and intense seductive skills, Villegas should soon join Ottmar Liebert, Lara & Reyes, and Oscar Lopez as keepers of a traditional, irresistible flame. None of this energy would be possible without the dynamic interaction between Villegas and his great percussionists.
—Jonathan Widran



Enya
A Day Without Rain
Reprise

1 2 3 4 5 ★ 7 8 9 10

Producer: Nicky Ryan
Top Cuts: "A Day Without Rain," "Flora's Secret"
Summary: The current album from the Grammy-winning, multi-platinum Irish songstress is chock full of the beautiful angelic tones and verdant sound layering that Enya has made her sonic trademark. Unfortunately, *A Day Without Rain* is an album without the strong songwriting of her previous albums, like *Watermark* and *Shepherd's Moon*. She could do with another "Orinoco Flow" or "Caribbean Blue." Enya's got one of the most memorable sounds in her genre, but she needs a slightly better vehicle.
—Tom Farrell



Christopher Lawrence
United States of Trance
Moonshine Music

1 2 3 4 5 6 ★ 8 9 10

Producer: Steve Levy
Top Cuts: "Prizm & Eclipse," "Silk," "Hear-O"
Summary: This offering, from one of the rare breeds of American-made trance music, provides Lawrence's core followers with a smooth, highly energetic collection of stylized compositions that do groove. The release is Lawrence's follow-up to the critically acclaimed *Empire*, but this time around he makes some pretty conservative choices sonically. The end result, however, is solid trance material that could use more innovation blended into the fabric of its otherwise spacey contemplations.
—Michael Mollura

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TOM FARRELL

Sex With Lurch: Pop goth surf that's good enough to strip to.

Sex With Lurch

The Gig Hollywood

Contact: Vicky Hamilton; tototunes 2@aol.com

The Players: Robbie "Tom Kat" Quine, lead vocals, guitars; Cindy Albon, bass; Bernard "Donna Ho" Yin, lead guitars; Danny Fetish, drums; Lurch, Lurch; Lady Dante, Go Go Diva, back-up vocals.

Material: Sex With Lurch bump-and-grind out likeable pop ditties tinted in surf music and powered by a beat you could strip to. But this troupe has taken the surf formula beyond hot rod, and beyond last year's vogue of retrofitting the Fifties horror rock surf guitar twang of The Munsters, for example. Instead, guitarist Bernard Yin has produced a sensual, Middle Eastern reverb-soaked guitar tone that floats out and seduces you like the scent of a Nina Ricci perfume on a warm, still night.

The rhythm section provides an almost wanton backbeat that would be equally suited to the burlesque antics of Bettie Page. The songwriting is above average, with tunes like "Pretty on the Inside" and "Praying Mantis" earning points for originality and staying power.

Musicianship: Although no members of Sex With Lurch's rhythm section will be earning fans over at M.I. or at Rush concerts, they provide a good, memorable beat and get the job done. No flash, no virtuosic moments, it's not what this band is about. Once again, guitarist Yin stands out. Yin has been a regular on the surf rock scene for nearly a decade, and it shows in his playing skills.

Performance: Sex With Lurch simply must be seen to be believed

and appreciated. Their onstage appeal could earn them "house band" status for the next Rocky Horror Picture Show Transylvanians Ball. With a she-male back-up singer, a frontman who's a dead ringer for Ziggy Stardust-era Mick Ronson and a Lurch lookalike, this band is not your ordinary night at the clubs.

Frontman Robbie Quine looks like Mick Ronson right down to the makeup, and his onstage demeanor is part Tallulah Bankhead, part Siamese cat. But the real eye catcher is Lurch, who stands behind Yin and Albon in a stiff, upright pose, carrying a silver tray and duster. But once those intoxicating beats kick in, he slowly starts doing a deadpan bump-and-grind against the wave of reserved dignity you'd expect from an English butler, albeit an undead one. Whoever plays Lurch is doing a great job, and always stays in character, right down to the raised eyebrows.

Summary: Sex With Lurch is a guaranteed fun night out, a refreshing change from the Creed soundalikes and singer/songwriter types who, for the most part, have become a bit too introspective and dry. Sex With Lurch is an absolute "must see," and judging by the packed house at the Gig, a lot of people already got the message.

—Tom Farrell

Monc

14 Below Santa Monica

Contact: Andranigian Media, 818-507-0221

The Players: Monc, vocals, guitars; Donna Taylor, vocals; Ron Blake, trumpet; Dan Pinder, bass; Dan Morris, drums.

Material: Monc plays contemporary eclectic groove music with R&B flavors, somewhere between Beck and Jamiroquai, with roots in Brit-pop a la David Bowie. The songs are similarly structured, with bass and drums laying down a loose groove while the guitar, trumpet and vocals add texture and atmosphere.

The lyrics were frequently lost in the mix but it worked because the vocals blended into the groove with the other instruments.

Musicianship: Taylor's vocals definitely shine, especially when singing lead and fronting the band. Monc sings with a spoken-word edge for most of the lyrics, and projects half the show through a bullhorn. It's a stylistic choice that works, although a stronger lead vocal presence throughout the set might make the music more accessible.

Monc sends his guitar through multiple effects and plays rhythm and lead equally well. Blake's trumpet playing adds a refreshing dynamic that blends well with the Pinder and Morris rock solid rhythm section.

Performance: Monc looks and sounds like David Bowie, but with dreadlocks. The band's stage presence is as relaxed as the grooves they create, though the beat quickly infects the audience when Monc and Taylor start swaying.

The good news about Monc is also the bad news about Monc: the grooves get the audience's attention, but seem to wander after a while and never really pay off. It's also difficult to tell if there is a lead instrument in this band. Everything onstage submits to the groove.

Summary: Monc's eclectic sound is well-played. The compositions are unique, but maybe not enough. Their approach does create a very specific mood and might work better for film and TV formats.

—Robert Norman



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Sickwater: Plays pop-rock with infectious enthusiasm.

Sickwater

The Whisky a Go Go
West Hollywood

Contact: Kate Romero, 818-762-4237

The Players: Nate Giles, lead vocals, lead/rhythm guitar; Kaylan Romero, lead vocals, lead/rhythm guitar; Doug Baker, bass; Andrew Jones, drums.

Material: Sickwater's bright, uplifting sound borders on a silly, nifty tone that is somewhat refreshing and slightly familiar. Styling a clean-cut look, which included half of their players in suits, these guys come off like a re-modeled, contemporary version of the Cars.

Unfortunately, uneven guitar-driven bridges kept breaking up the style the band seem to be going after. Many tunes would start off using short melodic phrases to set off a radio-friendly tenacity, only to be interrupted by an abrasive, inappropriate, hardcore transition. On top of that, the two lead singers have impressive pop voices that got buried under the distorted, heavy-riffing guitars.

As a result, it was difficult to hear the vocals clear enough to understand the lyrics and the melodies got lost. Sickwater might benefit from leaving the distortion behind and aiming for a lighter sound that might make their music more coherent.

Musicianship: There is nothing extraordinary about Sickwater's level of play, with one exception: looking no older than 17, Andrew Jones on drums showed a great handle on the skins and kept solid time throughout the band's set.

Giles and Romero share singing duties and perform in a bit of a monotone style reminiscent of Ric Ocasek. The unique appeal of this band really comes from the unusually upbeat sound which matched

the jilted moves of the teens on the dance floor.

Performance: This band showed enthusiasm galore and the result was infectious, with each player demonstrating impressive poise and professionalism. Even when a guitar amp blew out in the middle of the set, each member took the inconvenience in stride and did what they had to do in order to keep the show's momentum from dropping out.

Summary: Sickwater is a band on the quirky side. Hopefully, they will realize how much their audience loves the upbeat aspect of their show and edit all the heaviness. By working to consolidate their obvious strengths, this young band could eventually become a force to be reckoned with.

—Stephanie Andolino

Renee Stahl

The Mint
Los Angeles

Contact: Renee Stahl, 213-715-0215

The Players: Renee Stahl, vocals, guitars; Marc Doten; bass; Kyan Wnuck, drums; Christian Klukovitz, keyboards; Kenny Lyon, guitar; Leslie King, vocals.

Material: Renee Stahl and company are a rousing showcase of artsy intellect and breathtaking sophistication similar to the work of vocalists Natalie Merchant and Suzanne Vega. The songs by this group are a mature blend of soulful, jazzy interludes that center on Stahl's spare and haunting vocals.

In the same way that jazz music flows without end, each song seems to bleed into the next, leaving behind a trail of subtle emotion. Renee Stahl's band are talented players who perform seamlessly and with ease. While it is clear that

Stahl is the focus, the subdued yet powerful instrumentals and backup vocals help synthesize the entire package.

Musicianship: With subtle variations in her voice that range from jazzy to spirited, it's clear that Stahl is singing what she knows best. Her essence seems to be derived from all things sophisticated and cosmopolitan, and her personal rhythm is echoed in song. Her pitch is remarkable and flawless. But even though her passion is evident, her emotions are safely masked behind her demure presence and are unrecognizable.

The rest of the band are just as capable, but they seem to be caged into Stahl's sophisticated ideals and etched-out emotions.

Performance: Stahl is definitely the centerpiece of this group. Cool and astute, she easily owns the stage. At first, obvious choreography choices seemed nonexistent. During the rest of the show, however, it was clear that Stahl would steal the limelight. Her stillness seemed to dictate the mood of the band, and she performed with eyes closed to create a dreamy, far-off mood. Unfortunately, the rest of Stahl's body was stiff. Because of this, her rich, inner world appeared difficult to penetrate.

King's movements seemed awkward and unsure even though her voice was beautiful. Later on, when she performed a solo, her movements seemed free and easy. The rest of the band moved gingerly during the set, except for Wnuck who experimented with a violin bow on his drum set.

Summary: Renee Stahl is a talented band armed with flawless musicianship and a clear devotion to their craft. The material is strong enough to appeal to even the most devout jazz lovers, but the band's performance style is inaccessible. With the proper stage presence, this band will be right on target.

—Michelle Snyder



Renee Stahl: Haunting vocals delivered with sophistication.

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BERNARD BAUR

Cynthia Catania: Plays impressive mid-tempo rock with an inviting style.

Cynthia Catania

The Mint
Los Angeles

Contact: Artist Hot Line, 323-857-0899

The Players: Cynthia Catania, vocals, guitar; Tad Wadhams, guitar; Adrian Foltz, harmonica.

Material: Cynthia Catania is an impressive singer-songwriter who combines the vocal chops of Sheryl Crow with mid-tempo material that is akin to Paula Cole. Catania handles this style well and is warm and inviting in her approach. But nearly every song had an identical tempo, causing her set to lack dynamics. This flaw, unfortunately, is typical of many songwriters, but Catania's show revealed more than enough talent to stretch those musical boundaries. In fact, her last number — an upbeat tune that rocked hard and had her sounding like Joan Jett — showed what she could do if she wanted. A few more moments like that would have helped her significantly, and it would have been nice to see what happens when she pushes the tempo envelope. On this evening, however, she seemed content to play it safe.

Musicianship: Catania's current band is made up of average, competent players. Guitarist Wadhams is a multi-talent who harmonizes beautifully with Catania's rock-driven voice. On harmonica, Foltz adds tenderness to the songs, but is underused for much of the set.

Catania has a definite Lilith Fair flare that obviously appeals to her corps of fans. With skillful phrasing and a fine voice, she projects intimacy, but her proclivity to play every song the same is disappointing.

Performance: Even though the venue was packed with friends and fans, there was very little interaction between the players and their audience. Indeed, there wasn't much going on between the players onstage either. In fact, the only time anyone showed any spark of

life was on one of the last tunes when the band picked up the beat and started rocking.

Summary: Cynthia Catania is a promising singer-songwriter who needs to stretch her wings — she is much too good to be a Lilith Fair clone. She should be challenging herself rather than taking the easy road to a song. But, she seems to have fallen into a rut that perhaps a producer or co-writer could help her out of, so that she could finally rise above the hordes of wannabes and become the star she should be.

—Bernard Baur

Exit 4

The Viper Room
West Hollywood

Contact: Alexandra Greenberg, 323-658-8700

The Players: David Merriman, lead vocals, guitar; Judah Merriman, lead guitar, vocals; Hugh LeHane, bass, vocals; Jonathan Merriman, drums.

Material: Extremely versatile, irreverent and highly spirited, Exit 4 is an amalgamation of R.E.M., Creed and the Sex Pistols. A modern rock act with punk sensibilities, this band from Dublin also presents power pop persuasions with eloquent multi-part harmonies. But, with titles such as "I Hate You," "Trailer Trash," and "Britney" (a slam on you know who), their songwriting approach is straight out of punkdom. In fact, one of the best songs of the evening was a punked-out version of the *Titanic* theme song, "My Heart Will Go On."

This musical versatility had its strengths as well as weaknesses, but with their polished musicianship and promising potential, this group could very well achieve mainstream appeal if they're developed properly.

Musicianship: Tight, energetic and professional, this band has

very talented players. Their vocal harmonies are stunning and by far the most compelling part of their performance. But even when not harmonizing, Merriman has a passionate way of vocalizing that sounds a lot like Scott Stapp of Creed.

LeHane is the standout player, with both innovative bass riffs and a voice that is astounding. The remaining bandmates are all solid and, though there is nothing noteworthy about their performance approach, they do power through each song competently.

Performance: This band came out raging, but then faltered mid-set. Their lag in energy seriously affected the momentum and flow of their show, causing the crowd to lose interest halfway through. Luckily, they closed with a phenomenal punk version of the *Titanic* theme and brought the audience out of its doldrums.

Summary: Exit 4 is a very good band that may be trying to do too many things at once. Playing power pop, punk, modern rock and power ballads is impressive, but leaves the listener wondering who this band really is. Their mid-tempo romps and straight punk tunes were the strongest of their set and just may be the way this group should go. With a little help guidance, they could become an act that has what it takes.

—Bernard Baur



STACEY STICH

Exit 4: Versatile modern rock with punk sensibilities.



BERNARD BAUR

Maria Butterly: Breathtaking vocals that transcend obstacles.

Maria Butterly
The West End
Santa Monica

Contact: Maria Laing, 310-614-6189

The Players: Maria Butterly, vocals, acoustic guitar; David Williams, guitar, mandolin; Domen Vajevic, bass; Leif Magnuson, guest guitar; N'gala Mfalme, drums.

Material: With a little country and a bit of folk wrapped in a rock format, Maria Butterly travels a familiar musical road. However, her vocals are so extraordinary that she can take you places you never expected to go.

This is a singer-songwriter who can project her innermost feelings with a passion that is palatable. Although her songs are average at best, covering the gamut of life, love and spirituality we have heard many times before, her Irish heritage gives a lilt to her voice that makes her vocals magical and her melodies memorable.

Musicianship: Williams and Butterly make a great team in that both are excellent at what they do. The pair's feel for the music is sensitive without being melodramatic, though each takes a contrasting approach to achieve the same result.

Williams' style on guitar and mandolin is light-handed, while Butterly pulls out all the stops with a voice that knows no bounds. Her range is several octaves wide with phrasing that is warm and endearing. Their bandmates back these two players competently, letting the real stars shine.

Performance: This is the one area that could use some work. For a band that plays emotional music, they are listless. Watching them, you could get the impression there's no life behind the songs. Butterly, as the focal point, hardly moved from the microphone, using it at times almost as a shield. Only at the end of the set did any movement take place, and by then it was "too little too late."

Summary: Maria Butterly is such a phenomenal singer, she raises average material to a higher plane. One could only imagine what she could do with really good songs. But, that's not the biggest obstacle this group has to overcome. Their lackadaisical stage presence weakens the impact that Butterly strives so hard to project; and that's a shame, because a voice such as hers deserves better than that.

—Bernard Baur

Michael Campagna and the Average Johnsons

The West End
Santa Monica

Contact: Doug Deutsch, 323-463-1091

The Players: Michael Campagna, vocals, guitar; Chet West, vocals, bass; Meaux Luv, keyboards, vocals; Bryan Head, drums.

Material: Michael Campagna and the Average Johnsons have enormous appeal. The players enthusiastically traverse the musical spectrum, touching on blues, funk, honky tonk and rock & roll. The band seamlessly jumps from earthshakers like their blues number, "Oh, Didn't They Tell You" to the frenzied chorus of their funk masterpiece, "Money." Overall, their selections are far richer than the average "love lost, love gained" standards, while still potent enough to convey strong emotions. Their songs reflect an aching that digs deep — long after its delivery.

Musicianship: There's no doubt that this is a talented bunch of musicians. One of the reasons they are successful is because the players convey a combination of innovation and experience. Campagna's vocals and guitar-work convey a time-tested devotion to

his craft. He is satisfying to watch because he seems to have lost all inhibitions in the rehearsal room years ago. During "Stand By You" he delivered a performance both original and satisfying. Head kept a steady, effervescent beat while offering new twists on standard drum licks. The extremely catchy "Jump Up" is a perfect example. Luv's voice is impossible to ignore, and his keyboard playing is strongly suited to Campagna's vocals. West's rhythm section is tight, and he captured the essence of funk vocalists from yesteryear.

Performance: There was a lot of enthusiasm onstage at the top of the set, and it never seemed to dissipate. The overall sound level of the show was excellent. Music filled the club, at just the right octaves, and every musician could be heard. While Campagna's vocals are heartrending, Luv's voice is able to leave a softer, more bittersweet impression. Luv is so impressive that he should perform solos more often. Nevertheless the band generates a great deal of spirit and they play off one another well.

Summary: Campagna composes songs that are touching and consistent. His band is talented and creative, and it is interesting to see a motley of different performers of various backgrounds and ages. Their onstage presence is exciting and adventurous, and they don't miss a beat.

—Michelle Snyder



MICHELLE SNYDER

Michael Campagna and the Average Johnsons: Deliver solid, spirited blues with style.

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*Wntd: yng, attractv fem bckup singers for pro sit w/mgmt & pro sched. Must be dedicatd, hrd working, into rock & yng, 20-25. Shooter 323-855-6310.

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*2nd guit ndd to complt christn rooted band. Demo & deal pendng. Style: Goos, Creed, SCChapman, Jars, U2, MB20. Terry 522-461-2712.
*A guit wntd. Xpermt wifs & noise. NIN, Orgy, FFractory, Stones, Beatles, Tool, Verve. 213-787-8653 x1260, djshao2000@aol.com.
*A1 fem guit wntd for estab alt hi enery proj ala Pumpkins, MDanish, X. 818-781-5904.
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*Doile, Pistola type band nds 2nd guit, some lead. Have productn deal. 310-284-3593.
*Eccentric, bizarre, sullen & aggressv metal band, WILLOW WISP sks guit. Signd to indie label. Infl Cradle/Fiwh, old ACcooper, Bauhaus, Immortl, Nite, MIManson. 818-377-4571, toekneefcorpse@aol.com
*Edgy, song orientd band lng for innovatv guits w/modern vibe. Snd betwn VerticalH & DaDa. no drugs. Srs inq only. Tom 323-851-5460.
*Fem guit wntd. Infl Tool, Perf Cir, Rage, Deftones. Must be gd plyr. 818-704-7313.
*Fem lead guit ndd by same. 31, 20 yrs exp. Very orig snd. Lking to play jazz & blues in 2001. You sk partnr to work out solons. Me, avail 24/7. 800-246-8778, dbs-parecords.com.
*Fledgng band sks guit. Srs inq only. Dwayne 323-755-2788.
*Guit ndd by white trash debutantes. Must have pro equip & pro att. Old schl punk. Transpo. Fem encouragd. 323-512-7765.
*Guit ndd for commercl rock band on verge of success. Must sing bckup. Send promo pkg. Crossroads Ent. 14431 Ventura Bl #119, Sherman Oaks, CA 91423.
*Guit ndd for rock, pop band. CD to be releasd 1/31/01. Style: Stones, Crow, Jett, Runaways. Produced by Cherie Currie. Katt 323-876-1926, katiowe@yahoo.com.
*Guit plyr wntd for hrd music band that incorps samples. Into StaticX, Disturbd, Prodigy. Lv msg 562-402-2261.
*Guit plyr wntd. Nd transpo, kltlr equip, gd att, willing to travel. No hold barred. Infl Ministry, Korn, Prodigy, Merlin. Rox 818-886-8593.
*Guit to complt orig 3pc proj. Sngtr/sngwrtr, plays keys/pedal bass. Strait FrnF w/classic rock infl. Cream, Tull, Floyd. Shannon 323-465-4676.
*Guit wntd by Stones type LA band w/great blk fem sngtr w/CD, video & recrd label int, for mlk stardom only. 805-989-1243.
*Guit wntd to start punk rock band. Snd: Happy meets

MUSICIANS WANTED

angry, old schl meets hrdcore. Ramones to Bad Relis. Pla be 20+. Ash 818-233-0386.
*Guit wntd who can sing. Missing this chance is srs thing. We're infl by John & Paul. It's gd, make the call. Jeremy 323-258-4211.
*Guit wntd/keyboard ndd for rock band w/bright future. Nd stage presnc, drive for success. Infl Fools, Pumpkins, U2. 213-873-7367.
*Guit wntd wntd by fem singers for collab & live gigs. Exp wrtrs, pro. Sundays, Merchnt, Imbruglia, Alanis. Lng Bch, Sngng a+. 562-985-0138.
*Nd intellngt, versatl guit who can play variety of styles in addtn to folk & blues. Play acous/elec, w/band or solo, willing to travel. 614-237-8143.
*Lead guit wntd to form bluesy, dirty hrd rockn band. ACDC, Gnr, Aers, Bcherry, LPaul, Marshl snd. No punks, no alt rockers. Terry 323-466-7497.
*Monstr guit plyr wntd. Gear, transpo, strong stage presnc a must. Infl ZombiE, FFractory, NIN etc. Progs only. www.litesizes.com. 714-666-8245.
*Nat'l recding artist slng HR guit. Info to: Guitar Search C/O Anderson, 10153 1/2 Riverside Dr, Box 341, Toluca Lake, CA 91602, gtrsearch@aol.com
*OC Acapp lyrct w/songs in maj films, sks collab on melody & style. 50/50. Pop, jazz, cntry. Maurice 714-632-5240.
*PARTICLE lng for exp guit. Funk, groove meets Organc Spc. Fx layerd sonic xploratn in egoleess envrn. Srs inq only. Eric 310-451-1990.
*Plyng gigs. Pro plyrs, no egos! We nd tight rhythm guit who sings bckup to complt funky alt rock band. Hear music at www.alihband.com. All 213-538-5395.
*Rage, Blzkltz style band lng for guit. HipHop, funk. Zoo 213-487-4924.
*REACTOR sngng guit. Infl STP, Wht ZombiE, Crue, Mlca, P.Roach, Zep, AC, Dedicatn, equip, talent, responsibility, rock image req, no xceptns. 213-709-4814.
*Rhythm guit lng for lead for future gigs & recrdngs. HipHop, alt, funk. Novice to pro plyrs welcome. Da'vid 310-231-3511.
*Rock, blues, rockbly lead voc/rhythm guit w/maj label int, sngng lead guit to form cover/orig band. Infl Stones, Crow, Enis blues. 310-277-3213.
*Sngtr sks brothr musicians who's heart beats in unison creatvly w/cutinng industy alluring gothic vibrant world tribul, pure honey classic rock. 323-957-2149.
*Sngtr/sngwrtr sks musicians who want to change world. Infl incl Goos, CCrows etc. Great songs, great demo. Darren 310-208-0136.
*Souflr guit wntd by sngtr/poet into writing & open mic. 323-469-9384.

MUSICIANS WANTED

*Tribute to The Who sks guit, Townshend stage presnc, music 2wkw. Gd \$\$\$ ahead. Franco 310-788-9294.
*Blasny, proggy punk rock band w/ooz stuff, lng for lead guit to complt. Call anywya, anytime. 323-969-0883.
*WIND OF CHANGE sks gult/sngwrtr. Vocs a+. Open mindd, creatv, dedicatd, no hangups. Have studio & songs. Sabbath meets Journey. Norm 818-767-8227.
*Wntd, guit who also plays keyboards, for new hippop, pop band. Ars you the 17 Have CD, label int. Aris 323-874-0382.

24. BASSIST WANTED

*A bass ndd. FFractory, NIN, ELO, Stones, Beatles, Verve, Tool, Chem Bros. 213-787-8653 x1260, djshao2000@onebox.com.
*A1 fem bass wntd for estab alt hi enery proj ala Pumpkins, MDanish, X. 818-781-5904.
*Aggrea, hrd, hvy & melodic bass w/groove & image. Pwrman, StaticX, ZombiE, Sabbath, Ultraspk, Prong, Tool, Filter, Deftones, Drop C tuning. 323-878-0900.
*Badfngtr tribute sks TEVANS lK/sndalike. Full blown tribute proj. soundmag@ix.netcom.com
*Bass for alt cntry band w/album, distrib, mgmt. Curr recrdng 2nd album. Your infl: McCartney, Danko, J.P.J. 818-386-4134.
*Bass ndd for commercl rock band on verge of success. Must sing bckup. Send promo pkg: Crossroads Ent. 14431 Ventura Bl #119, Sherman Oaks, CA 91423.
*Bass ndd for rock, pop band, CD to be releasd 1/31/01. Style: Stones, Crow, Jett, Runaways. Produced by Cherie Currie. Katt 323-876-1926, katiowe@yahoo.com.
*Bass ndd. Monterey Pk, Alhambra, Montebello area. Must have transpo, srs about music. CJerks, Pennynvs, Explord, ASamoans, Ramones, Clash, 99er Btz. 310-428-3910.
*Bass plyr wntd by sngtr/sngwrtr. Beck, BMarley etc. Unique vocs, writing & vibe. Souflr. Contemp snd, cool grooves. 323-860-6609.
*Bass plyr ndd to form band. Infl Mojaev3, Red House, Low. 310-428-3838.
*Bass plyr wntd for Glendale band. Alt rock. 18-30. Rudy 818-548-3505.
*Bass plyr wntd for hrd music band that incorps samples. Info StaticX, Disturbd, Prodigy, Lv msg 562-402-2261.
*Bass wntd by ultra melodic alt band, SCARED OF GIRLS. We have CD, producer, label int, hit songs, yng 2000 style glam image. 818-386-5869.
*Bass wntd for band. Style: Infl Deftones, Incubus, electrnca, Matthews, System. No egos, atts. Srs peopie only. Harry 818-489-4848.
*Bass wntd for cover band. HR, blues rock, modern rock, alt rock. Must sing, pro gear, fun att, pros only. 562-806-2045.
*Bass wntd for fem frontd sng, melodic, acid rock proj. Very srs, very dedicatd, tastef band members wntd. Jason 626-359-4764.
*Bass wntd for HR/blues based band, SONIC JUNGLE. Hear CD at mp3.com/sonicjungle. 323-969-2429.
*Bass wntd for orig proj. Vly area. Infl XTC, Night/Giants, MPenn. 661-260-2350.
*Bass wntd for rock, funk, Afro, latino crsrover band w/EP, partially complt CD, Infl Santana, Kravitz, W/Hendrix. Mike 323-851-7579, onetone@hotmail.com

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*Bass wntd to start punk rock band. Snd: Happy mees angry, old schi meets hrcore. Ramones to Bad Reels. Pts be 20+. Ash 818-233-0366.
*Bass wntd. Band w/new metal snd nds team plyr. Practc 4-Swkw. Infl Perf Cir, Slipknot, Tool. 310-281-7603.
*Chrstin bass who can sing bckup, wntd for orig rock band w/outreach to secular crowd. Infl MB20, Creed. Rob 626-795-1215.
*Eccentric, bizarre, sullean & aggresv metal band, WIL-LOW WISP, sks bass. Sngd to indie label. Infl Cradle/Fiith, old ACoooper, Bauhaus, Immortal, Nite, MManston. 818-377-4571, loekneeteeorpe@aol.com
*Eventl wntng blues band sks bass. Must have blues exp. Team plyrs only, no mercs. Infl DDunne, Oakley. Nathan 818-243-2696.
*Fiedling band sks bass for band. Srs inq only. Dwayne 323-755-2788.
*Free jazz ensemble sks acous standup bass for improv proj. Jonathan 213-994-2387, waterclock@hotmail.com
*GnR, Stones type plyr ndd. Have financing. 323-960-5061.
*Gult, drmr & Hammd organst skng bass to join & create orig music, matrl & live show. Seasond & srs plyrs only. menezg@ix.netcom.com
*Gult/sngtr/sngwtr, 33, great riffs, instrumty lyrcky strong. Sks soplist bass, pro at/latent, improv friendly. Gigs soon. Matthews meets SRV. Rob 818-249-0736.
*Head bang w/hwng/hrcore hillbly grp sks bass plyr w/chops, sense of humor, voc capacity. HONKY STOMP. 310-915-9001.
*Hi energy all prwp band missng bass plyr. Fools, Goos, SAsylum type vibe, Voces essentl. Have EP, gigs, just nd you. Dave 818-981-5277.
*Hot seml-old rockng blues based HR band sks hot bass plyr. Tim 661-298-8754.
*Lking for bass & drum/perc. Harry 818 786-6076.
*New RnR band nds dedcated, fun, smart bass for bluesy eclectc rock w/widge, Fem vocs. Infl Zep, Stones, Devon 323-664-1533.
*Sngtr/gult sks bass who can jam. Can you morph line w/ losng groove? Matrl crosses many borders. John 323-664-6874.
*Stones type LA band w/CD, video & recrd label int, wants perm bass plyr for stardom only. 805-969-1243.
*Tribute to The Who sks bass, Entwistle stage presn/nc/d. Practc 2rwlk. Gd \$\$ ahead. France 310-798-8294.
*Uprite jazz bass wntd for jazz trio. Pre-album gigng - CA Vegas w/jazz singr. Obscure, standrd classc perid songs. Must read/transpouse. Have bking agent, aty, label. 323-656-2025.
*Wntd: bass for pop RnR band w/mgmt & pro sched. Must be dedicatd, hrd working, into rock & yng, 20-25. Infl Pistols, Stones, Skynryd, GnR. Shooter 323-855-6310.

MUSICIANS WANTED

26. KEYBOARDIST WANTED
*1 drmr wntd. Orig alt pop/rock band. Audits start 1/10/01. Rehse in Hilywd. Call for demo. 323-874-1703, perfectband@aol.com
*Are you into The Cars? Are you keybrd plyr? Are you lking for band? Call anyway, anytime. 323-969-0883.
*Chrstin keybrdt who can sing bckup, wntd for orig rock band w/outreach to secular crowd. Infl MB20, Jars/Clay, Creed. Rob 626-795-1215.
*Duran Duran tribute band skng keybrd plyr. Male/fem. No egos, no flakes. Must know matrl, songs. 310-390-6037.
*Estab rock, blues band w/rits in Euro, skng pro plyr to join band. Have bcking, deal on table, new album. Call for audits. Jerry 323-656-2771.
*Gult, bass, drums & great frtman nds hot keybrds who's xtremly in touch w/their musical roots. Lv msg 800-849-9800 x6459.
*Jazz keybrdt wntd by intermed level strat ahead jazz band. Must know real book tunes. Have shows. 323-651-5098.
*Jazz pianist wntd for jazz trio. Pre-album gigng in CA/Vegas w/jazz singr. Obscure, standrd classc perid songs. Must read/transpouse. Have bking agent, aty, label. 323-656-2025.
*Keybrd plyr wntd for 70s/80s cover band. 8 gigs waitng. Pro only. Rayne 818-991-2439.
*Keybrd plyr wntd to form R&B, dance, funk band. Simlir to Macy, Sly, Write songs, shoot videos. 323-290-5374, mp3.com/chaucaucy
*Keybrdt/piano plyr ndd to form band. Infl 4AD, Eno, MBrook. 310-428-3838.
*Keybrdt ndd to complt christn rooted band. Demo & deal pending. Style: Goos, Creed, SCChapman, Jars, U2, MB20. Terry 562-461-2712.
*Keybrdt wntd for tern frontd sexy, melodic, acid rock grp. Very srs, very dedicatd, tastef band members wntd. Jason 626-359-4764.
*Keybrdt/gult ndd for rock band w/bright future. Nd stage presnc, drive for success. Infl Foes, Pumpkins, U2. 213-873-7367.
*OC Acap lyrcky w/maj film credits sks collab w/keybrdt . Jazz, gospel, cntry. 714-632-5240.

MUSICIANS WANTED

*Rhodes, Hammd, Clavint. Infl soul, funk, jazz, JBrown, Isleys, War, Mayfld. Brandon 562-667-7087.
*Vintg meets future keybrdt ndd. I wrote for Santana's Suprnat'l recrd. Have studio. Devastatng band ready to go. This is real deal. 213-484-2921.
*Voc, gult & bass sks keybrdt for orig latin, R&B, rock infl/d proj. 323-969-8672.
*WIND OF CHANGE sks keybrdt/sngwtr. Vocs a+. Open mindd, creatv, dedicatd. No hangups. Have studio & songs. Sabbath meets Journey. Norm 818-767-6227.
*Wntd. keybrdt. Rhodes. Moog style, who also plays gult. For new hiphop, pop band. Are you the 17 Have CD, label int. Alex 323-874-0382.
*Wntd: keybrdt for pop RnR band w/mgmt & pro sched. Must be dedicatd, hrd working, into rock & yng, 20-25. Infl Pistols, Stones, Skynryd, GnR. Shooter 323-855-6310.

MUSICIANS WANTED

Jars/Clay, Creed. Rob 626-795-1215.
*Congalperc plyr wntd for hiphop, jazz, funk. Infl War, Mayfld, gd music. Brandon 562-667-7087.
*Copeland wntd. Police infl drmr ndd for orig bass, sax, drum pop progressv trio. 323-650-5014.
*Creatv drmr into PJ, Radiohd, new Deftones, Perf Cir, STP wntd. We're Hilywd based. 818-469-2957, ludlow555@yahoo.com
*Drmr ndd for commrc rock band on verge of success. Must sing bckup. Send promo pkg: Crossroads Ent, 14431 Ventura Bl #119, Sherman Oaks, CA 91423.
*Drmr wntd for blues, boogie band in Hilywd. Micky 323-951-4363.
*Drmr wntd for fem frontd sexy, melodic, acid rock proj. Very srs, very dedicatd, tastef band members wntd. Jason 626-359-4764.
*Drmr wntd for funk, hiphop, jazz fusion band. Must be versatl, have transpo, open to plyng diff styles. Have CD in process. Sam 562-692-2405.
*Drmr wntd for HR/blues based band, SONIC JUN-GL. Hear CD at mp3.com/sonicjunge. 323-969-2429.
*Drmr wntd for hrd music band that incorps samples. Into StaticX, Disturbd, Prodigy Lv msg 562-402-2261.
*Drmr wntd for orig prwp, grindy band. Bkgrnd vocs a+, not nec. Must be drug free, reliable. Greg 310-369-0673.
*Drmr wntd for psych/cd, alt rock band w/fem singr & CD. Srs team plyr. Hear us at www.funkygloworm.com. 818-682-8428.
*Drmr wntd for rock, funk, Afro, latino crowsor band w/EP, partially compltd CD. Infl Santana, Kraviz, Hendrix. Mike 323-851-7579, onetribes@hotmail.com
*Drmr wntd for Sth Bay based pro HR act infl by 60s.

27. DRUMMERS/PERCS. WTD.

*5 string bass & 7 string gult sks drmr for trio w/marty potently timeles hit songs. No part timers or wkend warriors pls. Fenson 213-739-4824.
*A drmr for alt cntry band w/album, distrib, mgmt. Curr recrdng 2nd album. Your infl: Jayhawkis, Son Volt, Stones. 818-386-4134.
*A drmr ndd, gd w/clck, Music is mixtr of NIN, ELO, Stones, Beatles, FFactory 213-787-8653 x1260, djshao2000@onebox.com
*A1 drmr wntd to complt orig trio. Very melodic music, xint songs. We have maj connex. Srs only. 310-358-7194.
*Aggresv energetic drmr to complt pro band w/studio, tour in early 2001. Whl Zombie meets B52s. Srs only. Mike 818-955-5324.
*Basa & sax/keybrd plyr lking for xpert drmr to perfom orig music w/both popular appeal & jazzy infl. Jay 323-468-3453.
*Chrstin drmr who can sing bckup, wntd for orig rock band w/outreach to secular crowd. Infl MB20,

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25. STRINGS PLAYERS

*Free jazz ensemble sks strings for improv proj. Jonathan 213-994-2387, waterclock@hotmail.com
*Sngtr/gult sks funky keys for groove orientd proj w/lots of improv. Matrl crosses many borders. John 323-664-6874.

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70s, 90s. Positiv pro att mandarty. Chris 714-826-6792.
*Drmr wntd to form DnB/jungle, reggae, latin, jazz etc band, 20/20 818-778-8166.
*Drmr wntd to start punk rock band. Snd: Happy meets angry, old sch1 meets hrdcore. Ramones to Bad Reils. Pls be 20+. Ash 818-233-0366.
*Drmr wntd. Male/fem. Into stuff like Reptace, Pavement, Gang4, Sunny Day, Mission/Burma. Greg 323-467-7817.
*Drmr/perc nnd by singr/sngwrtr. Beck, B/Marley etc. Unique vocs, writing & vibz. Soull. Contemp snd, cool grooves. 323-860-6609.
*Edgy, song orientd band lng for solid drmr w/modern vibz. Snd betwn Vertical-H & DaDa. no drugs. Srs inq only. Tom 323-851-5460.
*Free jazz ensemble sks drms/mic ethnic perc for improv prj. Jonathan 213-994-2387, waterlock@hotmail.com
*Gd music here! Groovy ala Beck. Funk, hip-hop style band. You: in/pockt, know how to sing it, steady beats. Gd bass plyr, gd opport. Chad 818-778-8139.
*Guit/singr/sngwrtr. 33. great riffs, instrumty lyricly strong. Sks sophist drmr, pro att/talent, improv friendly. Gigs soon. Matthews meets SRV. Rob 818-249-0736.
*Jazz drmr wntd for jazz trio. Pre-album-gigging in CA/Vegas w/jazz singr. Obscure, standrd classc period songs. Must read/transpose. Have bkng agent, atty, label. 323-656-2025.

MUSICIANS WANTED

*Lking for bass & drum/perc. Harry 818 786-6076.
*New RnR band nds dedicatd, fun, smart drmr for bluesy eclectic rock w/edge. Fem vocs. Infl Zep, Stones. Devon 323-664-1583.
*Smart, talentd single bass drmr wntd for modern rock band on Wst Side. luma.com, type dacapo in artist window. 310-393-7913.
*Wntd, dead or alive, fem drmr. Reasons for being infl by Reznor, Manson, Fiddlrmn. 213-398-7718. 826-584-0192, 626-483-6126.

28. HORN/WIND PLAYERS

*Modern jazz/fusion band sks sax, trumpet &/or wind plyr. Must supr versatil, pro, can read. Srs inq only. 626-584-0192, 626-483-6126.

29. DJs WANTED

This category only applies to musicians who play turntables in band situations.

*Sking Asian dancers who can sing. Send demovideo/biopix: 25773 N. Perlman Pl #D, Stevenson Ranch, CA 91381.

PRODUCTION

30. SPECIALTIES WANTED

*Bedfingr tribute tks TEvens, JMolland, MCGibbins lv/snd-lives. Full blown tribute proj. soundmag@ix.netcom.com
*Voc/harmony coach nnd for fem singing grp ala Destiny's, 3LW, Soulz. Must be reasonbl. Ken 626-824-9670.

31. SONGWRITING

*Any cntry music in LA? Singr/lyricst sks singwrtr partner for collab on cntry songs & submissn to Nashville. 213-487-2188.
*Ascsp singr/sngwrtr/guit lng to write songs for others in pop, rock, cntry genre. TRich, Crows, E/Harms etc. No actons/actresses. 323-930-1235.
*Christn Ascsp singr/sngwrtr/musicn sks fem lyricst to start sngwrting team. Must love god, hate alcohol/drugs. Wst Side pls. I'm real. Anthony 323-871-8054 x585.
*Lking for sngwrting collab? Exp singr/perfmr w/quality lyrics avail. Pro att only pls. Rock, blues, R&B. Lori 818-769-0282.
*Lyricst sks composr to collab. Blues, pop, cntry. Struct & soul. Cait eves/wkends. 419-476-1394.
*Lyricst/singr wntd to collab w/composr/trk progrmr /arrangr w/gd equip. Styles: pop, dance, AC, KTWV. Not into rock, all, rap. Jeff 310-281-6779.
*Singr/sngwrtr lking for band. Avail for sessns. 818-996-1768, etneeknee@aol.com
*Singr/sngwrtr sks musicians who want to change world. Infl incl Goos, CCroves etc. Great songs, great demo. Darren 310-208-0136.
*XInfl pro singr/sngwrtr w/connex lking for same to collab, recrd, perfmr. CW, R&B, 40s, RnR, ballads. 323-650-0882.

32. COMPOSERS/ARRANGERS WTD

*Electmc, pop music trax for indie film. Send CDs asap to: Sleep Engine, 2054 N Argyle Av #206, Hilywd, CA 90068.
*OC Ascsp lyricst w/maj film credits sks collab on melody & lyrics. Jazz, gospel, cntry. 714-632-5240.

PRODUCTION

33. PRODUCERS WANTED

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

*BAMF'n frmtman/wrtr wants everything producer for Eurythmics-like collab. Think "I see you babe", free stylers "Don't stop". "Let forever be", "New Poluin". Alex 310-488-4458.
*Flary, innovativ focused empowring poetic fem singr/sngwrtr sks exp, eclectic producer w/backing & connex for industr gothic world tribal classc rock. 323-957-2148.
*Lyricst/singr producer. I've got funky, blues lyrics. Signd for beats. Srs only. 310-262-8633.
*POETRY BAND sks producer/label for new CD that's human rits expos' of century. Visionary poetry, jazz/rock music. Demo pkg avail. 858-631-1817.

34. ENGINEERS WANTED

*ARTHUR MOUNTAINOL nds crew member w/roomy car for live shows. Must be reasonbl, intellignt, love world, ethnic music & HR. No exp req. Srs only. 323-462-5534.
*Beats w/voca lking for mgr/agent to secure work for me w/bands that're in nd of bass &/or vocs. Bryan 818-535-3007.
*Happy, modern enginr/frmtman wntd for sessns on Wst Side. Analog, midl, hrd disk, adtel etc. Lo stress, lo \$\$, Enthus av, rcls. 310-281-1171.

35. MISC. PRODUCTION

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WHY SPENDING AN EXTRA \$30-\$50 BUYS YOU A LOT MORE AMPLIFIER.

Street price for our M•1400i and M•800 High Current Power Amps is just \$30-\$50 more than their leading competition*.

But that small premium gets you more features, longer warranty and bullet-proof, built-like-a-tank Mackie reliability.

For example, our M•1400i adds an electronic subwoofer crossover, variable CD Horn EQ, variable low cut filters, short circuit LED, 6-LED stereo output display and mirror-polished heat sink.

Why pay a teeny bit less when you can get so much more for so few extra bucks?



Cool air from the room (instead of hot air from inside the rack) is blown across a mirror-polished heat exchanger via two short paths instead of one long one, then out the sides of the M•1400i. Result: increased output device reliability under demanding conditions.

Gain controls are detented for accurate, identical channel levels setting and are calibrated in volts as well as dB.

Eighteen status LEDs (versus the competition's four). LED ladders display power output up to and including clipping... plus separate signal present indicators. Hot & Cold temp LEDs show you the M•1400i's thermal status at a glance. Short circuit LEDs give early warning of cable and speaker problems before you apply full power. Protect LEDs indicate the amp's internal safety circuits have activated.



5 year Limited Warranty (versus 3 years for the competition) underscores our confidence in the reliability of FR Series Power Amplifiers. And we have tens of thousands of satisfied M•1400i and M•800 owners who agree.

Constant Directivity Horn EQ on each channel smooths the frequency response of CD horn/compression drivers (which trade wide dispersion for a dip in treble response). Not found on the competition's amps, CD EQ is variable from 2kHz to 6kHz. At 6kHz, it's also handy for adding openness and "air" to any PA system.

Amp Mode lets you easily select stereo, mono or bridged operation.

Male and female XLR inputs/outputs give you easy signal pass-through and double your chances of having the right connector gender. And naturally, there are 1/4" TRS inputs, too.

Exclusive Mackie Fast Recovery design lets you drive both the M•800 and M•1400i harder than the competition. Special circuitry and minimal negative feedback prevent the amp from "sticking" in a high-distortion state when driven into clipping reducing audible distortion and effectively increasing headroom.

Want more info? Call toll-free for a gundo catalog or log onto our web site. Better yet, visit a Mackie Dealer today.

Switchable limiter works independently on each channel to gently attenuate the signal level just enough to prevent clipping.

Built-in subwoofer crossover (not found on the competition's amps) eliminates the need for a separate, costly electronic crossover. Precision 2nd-order Bessel design with selectable 63Hz and 125Hz low pass settings.

Continuously variable Low Cut filter on each channel lets you precisely tune your bass cabinets to their optimal resonant frequency. Dial in any frequency from off to 170Hz. Competition limits you to a pair of fixed low cut frequencies set by its-bitsy dip switches.

Audibly-quieter operation. 107dB signal-to-noise spec vs. 100dB for the competition.

M•800

M•1400i

More power. While rated the same at 4 ohms bridged (1400 watts), the M•1400i delivers 100 more watts in 8-ohm bridged mode and 50 more watts per side in 4-ohm stereo mode than our leading competitor.

*Prices based on a survey of leading U.S. pro audio dealers at time of first ad publication. Your price, like your mileage, may vary. Close cover before clipping.

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