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# MUSIC CONNECTION

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# FEATURES



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## FINN BROTHERS

Neil and Tim Finn have fashioned the first collaborative effort to be released under their own names. *Music Connection* interviewed these musical brothers in arms (both formerly of Crowded House) and found out if brotherly love is all that it's cracked up to be.

By John Lappen and Pat Lewis



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## MUSIC SCHOOLS

*Music Connection* interviewed four music school representatives in order to find out how the music education business is faring in the Southland. We have also included a survey of music instructors and an anonymous survey of musicians.

By Pat Kramer, Tom Kidd and Jon Pepper

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Cover Photo: Paul Spencer



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all submissions. Letters must include your name and address. Direct all correspondence to "Feedback" or call 818-755-0101 (ext. 7). **CLUB REVIEWS:** Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

**DEMO CRITIQUES:** Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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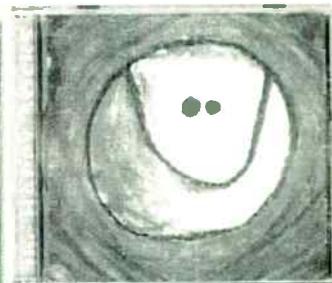
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By Carrie Colombo

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

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### Current

The Songwriter's Guild of America continues their Ask-A-Pro/Song Critique series this month with Brenda Walker, A&R Director for Virgin Records. Walker will listen to all styles of music, answer questions and offer advice to songwriters. This monthly series (conducted the third Wednesday of each month) is designed to help aspiring songwriters sharpen their skills and keep abreast of the current music market; while also providing the rare opportunity to establish one-on-one contacts with music industry pros. This session takes place on Wednesday, July 17, from 7-9 p.m. Reservations are required. Contact SGA at 213-462-1108 for more information.

California Lawyers For The Arts, a non-profit organization providing legal assistance and education for artists of all disciplines, will present an "Agents vs. Attorneys" workshop on Tuesday, July 23, from 7:30 p.m., at the Ken Edwards Center, located at 1527 Fourth Street in Santa Monica. An agent and an attorney will discuss the benefits and disadvantages of using one type of representative over another. Discussion will be relevant for writers and performing artists.

Guitar Center will be hosting a series of clinics with guitarist Paul Jackson Jr. Known the world over as one of the preeminent jazz/R&B guitarists, Jackson has recorded and performed with some of the most prominent musical artists of the past three decades. In addition, he has been employed by a number of the top recording professionals in the music industry, including world famous record producer Quincy Jones. During his clinics at Guitar Center, Jackson will discuss his unique guitar technique, as well as his illustrious recording career and many studio experiences. He will also discuss his current projects and conduct a question-and-answer session with those in attendance. This special evening takes place on Monday, July 8, at Guitar Center's Hollywood location. For more information, call 213-874-1060.

### Re-Caps

"Free! Free! Free! *Music Connection*, National Academy of Songwriters and Musicians Institute present the 2nd annual "Musicians Weekend Workshop" on Saturday, August 10, (10:00 a.m. - 8:00 p.m.). All three industry companies will be conducting a variety of workshops including a panel of publishers. *Music Connection* Publisher J. Michael Dolan will open with a two-hour seminar, "How To Produce Extraordinary Results In Your Music Career." Fol-

lowing will be a "Networking Lunch," and after lunch, you can sit in on various workshops which include a live demo critique, "Music Resources on the Internet" (MI) and NAS workshop #2. Scheduled for late afternoon is the NAS publishing panel. Finally, wrapping up the day is a two-hour "Rock & Soul Revue" concert presented by MI. There will also be a door prizes contributed by each of the three participating companies. All of this is absolutely free of charge. For more info, call 213-462-1384.

The 12th Annual Santa Monica Pier Twilight Dance Series kicks off July 11 with those champions of roots rock, the Blasters. The Thursday night concerts continue on July 18 with surf king Dick Dale, followed by Latin jazz with Ricardo Silveira & Justo Almario on July 25th. Other notable performers throughout the summer include Junior Reid, C.J. Chenier, John Mayall, the Young Dubliners, Bela Fleck & the Flecktones and Angeliqe Kidjo. All these concerts are free and run from 7:30-9:30 p.m. for nine consecutive Thursdays (July 11 to September 5). There is parking available on the Pier and in the 1550 beach lot north of the Pier. For additional info, call 310-458-8900.

"Sound and Acoustics," a new six-session UCLA Extension course introducing the science of sound, meets on Wednesday evenings, August 7-September 11, 7-10 p.m., Room 2200, Young Hall, UCLA. Tuition is \$155 (non credit) and \$195 (credit). Sound consultant Antonio Nassar, PhD, will teach this course, which is designed for the general public, as it covers such topics as basic physical principles governing the phenomena of acoustical waves; modern scientific and technological advances in acoustics; and acoustic design of rooms and auditoriums in architectural acoustics and engineering. No physics or mathematics background above high school algebra is required. Call 310-825-7093.

## WRITERS WANTED

*Music Connection* is looking for feature writers and reviewers.

- Must possess knowledge of the industry/local music scene.
  - Local writers only
  - Must be responsible and able to meet deadlines.
  - Submissions on computer disk a plus.
- Send resumés and writing samples to:

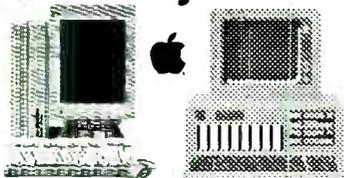
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# CD SONIC

By Karen Orsi

Jules Seabra, President of CD Sonic, is not exactly the Cal Worthington of sales. But his approach is so refreshing as to be a pitch in and of itself. He knows that the highly combative business of CD duplication has no room for hocus pocus and bogus sales. Artists want simple, quality service and fast turnaround.

"We provide CD services for audio and ROM, as well as graphic design and mastering," Seabra says. "A lot of other companies like us are brokers for CDs. There are only a few manufacturers out there. We've

been in business for two years and we provide all kinds of services for independent labels. They can hand us a DAT, and we can provide them with mastering, graphic design, output to film and the finished product. We can put the whole thing together for them."

"I don't know if anyone has a different approach," he says, "as far as selling CD replication. It's a very competitive business. You have to have the right price and the best quality. We pride ourselves on having the best quality and a fast turnaround. We can also offer small runs of CDs."

How small is small? "There are two ways," he explains. "There are CDRs, which are one-offs, and which is cost effective up to about 50 copies. Beyond that, CDRs just get too expensive. And we can do real duplication, with the imprint on the disc, two or more colors, from 200 copies on up. I know a lot of duplicators start at 500. And on 1,000 units, our prices are very competitive."

CD Sonic will be running a summer special of \$1.05 for a CD with a two-color imprint, shrink-wrapped in a jewel box. "That's from a CDR, though," he explains. "If they provide us with a DAT, there will be a mastering charge of about \$80, which is not too bad. And if they want us to print a booklet, it is only another 35 cents per unit."

CD Sonic drop ships all over the country. "For a client in California," Seabra explains, "they can avoid the eight and a half percent sales tax." In many cases, where CD Sonic does the full package for clients, there is no charge for the shipping.

CD Sonic prides itself on quality. "We use 25 or 30 count boxes, the disc imprint is great quality, as is the shrink-wrap, and we print the booklets on 100 pound gloss printed stock. Everything we do is high quality. We try to give our clients the very best quality there is out there. And we get our clients the right price and a fast turnaround. We're not trying to do anything different than anybody, as far as the final product is concerned. We do try to do it faster and to give them different options. Our designs are very competitive and very fast."

For design, CD Sonic tries to get a mock-up from the client. Then they take the photos and put it together. "We fax them the layout to proofread the text and examine the position and the placement of the photographs, etc. When that is done, we provide them with the iris colorproof or the rainbow colorproof. When that is approved, we just output the film. The whole process takes about seven working days.

"We are starting to do more and more mastering," Seabra says. "My Sonic Solution system has all the

outboard gear necessary to do a very good, high quality mastering job. We try to guide our clients towards what they really need without going overboard.

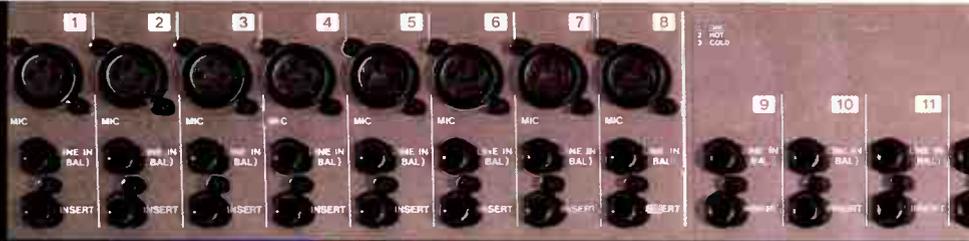
"Most of the time we see independent recording artists spending more than they should just to put a product out there. The majority are trying to get a record deal. But I say, don't go overboard with what you spend right now. Try to put out a good package, but don't spend more than you should. After you get signed, let the label pay for it.

"So we are just trying to be straightforward and a lot of musicians understand and like our straightforwardness. We are not going to try to get them to waste money on this and that. We just want them to spend the money on what is necessary for them to go out and present a nice package to whoever they want to sell it to—radio stations or record companies.

"But don't go overboard on a twelve-page booklet right at first. We like to guide people in the right direction. I think that's the key to our success. Besides the right price and the fast turnaround, we don't do a lot of things besides what we set out to accomplish."

*CD Sonic is located at 273 Commonwealth Avenue, Boston Mass. 02116. For more info, call toll-free 888-CDSONIC (237-6642).* **MC**

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More reasons why you'll want TASCAM's new M1600 8-bus recording console:

- Balanced/Unbalanced D-Subs: previously only available on consoles costing 10 times more, these threaded connectors provide a more secure connection to the M1600's Direct/Group Outputs and tape returns, not to mention less confusing to hook up and a lot less clutter in your studio.
- AUX section w/selectable monitoring: 6 AUXes (stereo pair and 4 mono). Just AUXes 1-2 do the work of four: 1) tape monitor during tracking; or 2) stereo effects sends pre fader, or 3) post fader; or 4) live input control of virtual MIDI tracks. Plus AUX summing lets you take a single effect and apply it to both channel and monitor paths.
- The EQ section: greater frequency range with 3-bands including semi-parametric mid sweep (100-10k) on each channel. Use it on either the monitor or channel path.
- Every channel includes TRS bal/unbal line inputs, stereo in-place solo/mute, insert points, long throw faders, plus signal and overload indicators.



# Music Connection Magazine Announces Changes In Format and Philosophy of Club Review Section

Approaching its 20th Anniversary, *Music Connection* goes back to its roots, with local club reviews now focusing more and more on unsigned bands and artists; *MC* is also seeking music-savvy writers

**North Hollywood**—Beginning with Issue #16 (August 5-18), *Music Connection* magazine will premiere a new look and philosophy to our popular Club Review section. With our ongoing commitment to unsigned bands playing in the various clubs and venues throughout Los Angeles and Orange County, this new and improved area will now be devoted exclusively to unsigned talent.

We will also be utilizing a new rating system that focuses on the individual aspects of the band's material, performance and musicianship, thereby eliminating the overall rating, which we feel will be much

more informative to the bands and artists, as well as to our industry readership.

In addition to opening up the Club Review section to more unsigned bands and artists, *MC* is also intensifying its search for musically saavy journalists to cover local bands in the greater Los Angeles and Orange County areas.

This is the perfect opportunity for young, enthusiastic music-loving writers looking to break into the crowded field of professional journalism.

*Music Connection* looks forward to your comments and suggestions. You can give us your feedback by

phone (818-755-0101), e-mail (muscon @earthlink.net) or snail mail (4731 Laurel Canyon Blvd., North Hollywood, CA 91607, Attn: Feedback).

## How To Be Considered For A Club Review In Music Connection

All submissions should be sent to:

MusicConnectionMagazine  
Attn: "Club Reviews"  
4731 Laurel Canyon Blvd.  
North Hollywood, CA 91607

Each package must include the following six items:

1. Correct spelling of band

2. An unscreened black & white "live" shot (studio photos are not acceptable)
3. Description of musical style (demo tape optional)
4. Short band biography
5. A list of future club dates
6. Contact name & number

## How To Be Considered For Writing Assignments In Music Connection

Send writing samples to:  
MusicConnectionMagazine  
Attn: "New Writers"

4731 Laurel Canyon Blvd.  
North Hollywood, CA 91607  
(No phone calls please)



Watch out. This console is changing the rules. Simply put, TASCAM's M1600 8-bus recording consoles deliver the highest performance, studio-quality specs, slick recording-oriented features and great sound — all at prices about half of what you'd expect. Plus, with totally new circuitry and impressive signal flow flexibility, the M1600 is designed to work and interface easily with modular digital multitracks (like the DA-38) and hard disk recording systems. Sure, you can find other mixers comparable in price, but they sacrifice features, quality and value to get the price down. Not TASCAM. And whatever you do, don't let anyone tell you that a 4-bus live sound mixer will work fine in the studio. It won't. If you're into recording. Get into an M1600. The high-performance 8-bus that does what you want, for a price you can handle.

There's more, get your comprehensive 8-page FAXBACK document detailing all of the M1600's hot features, next-generation design, specifications and diagrams. Options include an impressive meter bridge and the MA-8 mic preamp for additional XLR mic inputs. Or get to your dealer and get your hands on one today.

The M1600's Selectable Monitor design gives the AUX section incredible power and flexibility. FAXBACK has all the details.



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# Gleason Award Nominees Announced

By Keith Bearen

Ten books will compete for top honors during the annual awards

New York—The nominees for the Seventh Annual Ralph J. Gleason Music Book Awards have been announced.

The Ralph J. Gleason Awards honor authors whose works best exemplify the standard of writing set by the late Ralph Gleason, the jazz/rock critic who co-founded *Rolling Stone* magazine with Jann Wenner in 1967.

The three winning books, which will be chosen by a panel of music critics and authors, will share \$5,000 in cash funded by *Rolling Stone* and BMI (first prize is \$2,500, second prize is \$1,500 and third prize is \$1,000).

This year's nominees for the Ralph J. Gleason Music Book Awards are *The Dark Stuff: Selected Writings On Rock Music* by Nick Kent; *Hollywood Sings: An Inside Look At Sixty Years Of Academy Award-Nominated Songs* by Susan Sackett; *Jaco: The Extraordinary And Tragic Life Of Jaco Pastorius* by Bill Milkowski; *Lefty Frizzell: The Honky-Tonk Life Of One Of Country Music's Greatest Singers* by Daniel Cooper; *Listen To The Stories: Nat Hentoff On Jazz And Country Music* by Nat Hentoff; *Milton Brown And The Founding Of Modern Swing* by Cary Ginell; *The Power Of Black Music: Interpreting Its History From Africa To The United States* by Samuel A. Floyd, Jr.; *Rage To Survive: The Etta James Story* by Etta James; *Rock She Wrote: Women Write About Rock, Pop And Rap* edited by Evelyn McDonnell and Ann Powers; *Take It Like A Man: The Autobiography Of Boy George* by George O'Dowd and Spencer Bright; *U2 At The End Of The World* by Bill Flanagan; and *You Send Me: The Life And Times Of Sam Cooke* by Daniel Wolff. **MC**

## GUITAR HEROES



Guitar legends Les Paul and Chet Atkins recently jammed together during a performance at New York's Iridium club. The performance marked the 20th anniversary of the duo's Grammy winning album, *Chester And Lester*.

## Ticketmaster Lawsuit Dropped

By Mike Lewis

An anti-trust class action lawsuit against Ticketmaster has been dismissed

St. Louis—In another victory for ticket giant Ticketmaster, a federal court judge in St. Louis has dismissed a sweeping suit against Ticketmaster, ruling that consumers have no grounds to pursue anti-trust claims against the company.

The case was a consolidation of sixteen class action suits which were brought against Ticketmaster over several years. The plaintiffs sought monetary and punitive damages, claiming that Ticketmaster's exclusive contracts are anti-consumer.

In a May 31st ruling, just six weeks after the case was heard, Judge Stephen Limbaugh of the Eastern District U.S. District Court in St. Louis ruled that the plaintiffs had no legal ground to pursue such a complaint.

The judgement establishes a precedent for future cases and follows the U.S. Department of Justice's decision last July to not pursue a similar claim against Ticketmaster.

"Ned S. Goldstein, Senior VP and General Counsel for Ticketmaster, stated: "We've maintained all along that these cases had no basis. The ruling should bar future complaints of this nature." **MC**

## Mercury, Capricorn Join Forces

By Jan McTish

Under a new pact, Mercury will help Capricorn market and produce product

New York—Mercury Records has announced a joint venture with Capricorn Records to promote, manufacture and distribute records. Under the terms of the new pact, Capricorn will continue to be based in Nashville and will retain its staff and autonomy while also fully integrating its efforts with those of the Mercury staff.

Capricorn's roster includes 311, the Freddy Jones Band, Ian Moore, Lynyrd Skynyrd, Sonia Dada, Shoveljerk, Vigilantes Of Love and Widespread Panic. **MC**

## RIAA Backs No-Sanction China Policy

By Keith Bearen

Copyright offender makes concessions and the U.S. decides to not impose economic sanctions

Washington, DC—Despite recent threats that the U.S. would impose economic sanctions on China, due to the latter's repeated disregard for international copyright laws, the U.S. Trade Commission has announced that sanctions will not be invoked against China. In return, China has closed 15 of the 28 known operational pirate CD pressing plants (among other promised enforcement activities).

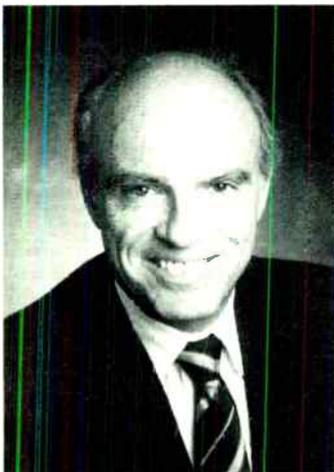
In a prepared statement, RIAA Chairman Jay Berman said: "The U.S. recording industry is relieved and delighted that acting USTR Charlene Barshefsky and her team could resolve the critical issues regarding China's implementation of the 1995 Property Rights Agreement, and we fully support USTR's decision to avoid sanctions.

"We hope that China will follow through on enforcement actions and that an effective enforcement system is in place to crack down on intellectual property piracy in the future. We share USTR's appreciation of China's recent enforcement efforts to close down pirate CD plants. We are also confident that USTR will continue to be fully engaged in this issue and will closely watch to ensure that all pirate CD plants remain closed." **MC**

## PERKINS HONORED



Legendary cool cat Carl Perkins was recently inducted into Hollywood RockWalk. Pictured (L-R): Tom Petty, Perkins, RockWalk Industry Advisory Committee Chairman Ray Scherr and Brian Setzer.



**Harry Palmer**

Harry Palmer has been appointed Vice President and General Manager, **BMG Classics, U.S.**, where he will oversee the domestic activities of BMG Classics, which includes such labels as RCA Victor, RCA Victor Red Seal, Catalyst, Conifer, Melodiya, ECM and deutsche harmonia mundi. Also in the BMG family, **Tad Smith** was named Vice President, Corporate Development for **BMG Entertainment North America**, where his duties include pursuing strategic alliances and acquisitions. Contact BMG's New York offices (212-930-4468).

Public relations firm, **FSPR & Company**, who opened a new facility in Hollywood in May, has announced the appointment of **Jennifer Lehrer Brannon** to the post of New Senior Account Executive. Contact 213-463-5167.

**Angel Records** announced a slew of recent appointments and promotions recently, including **Amy Bilbija** (Director of Product Management & Business Affairs), **Angela Massella** (Production Manager), **Robert Abriola** (Associate Director of Creative Services), **Nancy Roof** (Senior A&R Coordinator), **Zach Hochkeppel** (Associate Product Manager & Artist Relations) and **Jessica Novod** (Staff Designer). Contact Angel's New York offices (212-603-8600).



**Sharon Washington**

**Sharon Washington** has been promoted to the position of Director of Black Music Media Relations for **Atlantic Records**. She will continue to work out of the label's New York offices (212-275-2000).

**AKG Acoustics**, the microphone and headphone company, has hired **Tracy Cranton** as Marketing Manager, Professional Sound, **Thomas J. Stotler** as Market Development Manager, Music Retailing, and **David Rahn** has been promoted to the post of Market Development Manager, Recording/Broadcast/Touring Sound. Contact AKG through **Harman Pro North America** in Northridge, California (818-830-8278).

**Cathy Goodman** has been promoted to Director of Operations at **The Ministry Of Film**, in which she will oversee the daily operations for the film company's newly established in-house music production and publishing company, **The Ministry Of Sound**. Contact the L.A. offices (310-271-5400).

**Revolution Records** announced the appointment of **Gary Richards** and **Gary Poole** to the label's national promotion team. Poole will spearhead Revolution's album/rock radio efforts, while Richards will maintain the focus of alternative radio. Both Richards and Poole will work out of the label's Beverly Hills offices (310-289-5500).



**Drew Dixon**

**Drew Dixon** has joined **Arista Records** as Senior Director, A&R, R&B. Dixon arrives from her post as Director of A&R at Def Jam Records. Arista has also announced the promotions of **Cecille Pagarigan** to the position of Mainstream Marketing Manager, **Jim Powers** to the post of Manager, Promotional Product, and **Stacy Carr** to Associate Director of Publicity. Dixon, Pagarigan, Powers and Carr are all based in Arista's New York offices (212-489-7400).

**Century Media Records**, a RED/Sony-distributed alternative/metal label has appointed **John Schultz** to the post of National Director of Retail Promotions, and **Tim Yasui** has been named to the newly created post of National Director of Video & Special Promotions. Both Schultz and Yasui can be reached at the label's L.A. headquarters (310-574-7400).

**EMI Music Distribution** has created ten Market Director positions to manage the company's business in key geographical areas. Newly appointed are **Susan Doyle** (Los Angeles), **James Fuzzy Swing** (Sacramento), **Karen Aalund** (Dallas), **Craig Hall** (Cleveland), **Dave Saunders** (Chicago), **Jeff Ivan** (Atlanta), **Ray Gianchetti** (Washington D.C.), **Jon Burk** (Boston) and **Joe Pszonek** (New York).

Contact EMI's New York offices (212-492-5440) for further information.

**Bob Garcia** has been named Director of Product Development for **A&M Records**, where he will head the *Backlot* series, which is devoted to repackaging classic recordings and greatest hits packages for A&M artists, as well as handling marketing developments for such artists as **Blues Traveler**. **Scott Carter** has also been appointed Director of Product Development, where he will oversee marketing activities for such artists as **16 Horsepower** and **Kelly Willis**. **Terry Dry** has been promoted to the post of Director, Artist Development and Artist Relations, **Jay Hughen** has been named National Director of College Radio Promotion, and **Byron Pitts** has been named National Director Urban Promotion. Contact A&M's Hollywood-based headquarters (213-856-2695).

Based in New York (212-537-5300), Booth was previously Associate Director of A&R at Epic Records.



**Charles Warfield Jr.**

**Charles Warfield Jr.** has been appointed Senior Vice President/General Manager of **Uptown Records**, and **Lewis Tucker** has been promoted to the post of Vice President of the label. Both men can be reached at Uptown's New York offices (212-373-0600).

**John Teller** has been named Director of International of **Rykodisc**, where he will manage the daily operations and guide the business affairs aspects of the department. Contact the label's Massachusetts-based headquarters (508-744-7678).

**Neil Foster** has been appointed Vice President, Finance and Administrative Affairs for **RCA Records**. Most recently, Foster headed up Corporate Planning/Finance for BMG Entertainment. Contact RCA's New York offices (212-930-4000).

**Rhino Records** has named **Emily Cagan** to the position of Product Manager. Cagan joined the label eight years ago, and was Associate Product Manager/Staff Assistant prior to her latest promotion. Contact Rhino's L.A. headquarters (310-474-4778).



**Chris Barry**

**Chris Barry** has been appointed Director, National Urban Promotion for **EMI Records**. In addition, **Fred Williams** has been promoted to Senior Director, National Urban Promotion, **Stephanie Lopez-Ajose** has been promoted to National Director, Quiet Storm Radio and Urban Catalog, **Monte Bailey** has been appointed Northeast Regional Urban Promotions Manager, **Stephen Gill** has been appointed Ohio Valley Regional Urban Promotion Manager, and **Ramona Barksdale** has been named National Field Coordinator. Contact EMI's New York office (212-492-5440) for further information.



**Awanda Booth**

**Awanda Booth** has been named Director of A&R at **Relativity Records**.



**Frank Falkow**

**Frank Falkow** has been promoted to the post of Northeast Regional Sales Manager for **RED Distribution**. Based in New York (212-337-5200), Falkow will oversee RED's northeast sales, with RED's New York, Boston, Washington D.C. and Philadelphia offices reporting to him. **MC**



**Bruce Duff**

Title: Co-Head of A&R  
Duties: Talent Acquisition  
Years with Company: 5 1/2 years  
Company: Triple X Records  
Mailing Address: P.O. Box 862529  
L.A., CA 90086-2529  
Phone: 213-221-2204  
FAX: 213-221-2778  
E-Mail: xxx@triple-x.com  
http://www.triple-x.com (website)

**Background:** Bruce Duff's background includes performing in and producing many indie label bands and several years in the publicity field (which led him to work as a publicist for Triple X).

At one point, Duff was handling PR for many bands on SST, Dr. Dream, Epitaph and Triple X.

Also, Duff has worked as a rock journalist for over a decade, contributing regularly to *Rip*, *Hot Lava*, *Bass Player*, *Hits* and *Music Connection*, where he got his start and served as the magazine's Nightlife Editor.

**Label History:** "Triple X Records was started in 1986 by Peter Heur and Dean Naleway, who came from Greenworld [the distributor; company who handled Enigma, SST, Taang! and a host of other local indie labels and Euro-imports]."

"The label put an emphasis on SoCal punk rock. The fourth record was Jane's Addiction's live album, which sort of busted everything open. We've also handled a lot of catalog signings including the D.I., Angry Samoans and the Legal Weapon catalog. Peter Heur signs most of the catalogs.

"In the last decade, we have signed or released material by such artists as Lydia Lunch, Gun Club, Christian Death, the Dickies, Voluptuous Horror of Karen Black, the Vandals, LAPD [who are now Korn], Celebrity Skin, Cradle of Thorns and Bo Diddley."

**His Projects:** "We just completed a deal to distribute Low Blow Records, a smaller record company based out of Silverlake. The record company is owned by Pete Finestone, the original drummer from Bad Religion. Low Blow has two local bands, Fifi and Loomer.

"I did the Alice Cooper tribute



project in 1992 [*Welcome To Our Nightmare*] which was the label's first double-CD. That featured Stephen Perkins, Dramarama, the Vandals, Shadow Project, Flaming Lips and others.

"Alice Cooper was the best rock concert I ever saw in my life—I just loved him and I figured if we put it out, people would jump on it. I think a lot of the alternative bands are Alice Cooper fans. The music was mainly off the first five Cooper albums.

"Recently, I put together a best of Triple X punk compilation called *Slam Chops*, which featured the Adolescents, Dickies, Exploited, Creamers, Jeff Dahl, TSOL, D.I., Angry Samoans and more. We were getting so many licensing requests for our punk bands, I figured it would be a good time to put this compilation out. It was nice that we were on top of it.

"I also put together *It Came From Beneath L.A.* We felt that people were dissing L.A., so we put it out to show that Los Angeles really isn't the creative cesspool some people try to make it out to be. That one featured Lifter, E. Coli, Penny Dreadfuls, Nameless, Snap-Her and Congo Norvell. Currently I'm working on a Gothic music compilation, which should be out by January of 1997."

**Signings:** "I brought in the Shadow Project and one thing I was really proud of, the Homeless Riders Coalition. They aren't a band in the traditional sense. It was a spoken word album by four homeless guys. It was brought to me all ready to go by the album's producer, Jonathan Haft, who also did the background music, which was kinda like California cool jazz/beatnik stuff—very small but authentic combo jazz.

"The whole thing was akin to the Last Poets. The album bombed, which really pissed me off. I thought it was a very significant album artistically. It really involved the listener, and you became emotionally attached."

**Recent Signings:** "The one I've been working on is Epperley, from Tulsa, Oklahoma. They sent us an unsolicited CD [the label no longer has an open door policy to unsolicited material; call before sending anything], and I was attracted by the cover art.

"Everything on or about the CD was done by the band—half of whom

were still in high school. We started working on how we would take this and make it happen—we remixed some of the tracks, re-recorded some other stuff, we put them in the studio and added some new tracks, re-did the sequencing, etc. The album was officially released on March 12, 1996."

**Signing Acts:** "Obviously, we're an indie label, so we can't offer bands a tremendous amount of money. Mainly bands come here because they know it's going to be a home where everyone gets into their project and works it hard. We make sure there's enough money to do things right; we just don't waste money. It's admittedly not as glamorous as a lot of the bigger deals, but that's the nature of the indies.

"As far as what I'm looking for, I'm pretty interested in a lot of the ska that's happening. It's all happening around Los Angeles, but none of it is happening in Los Angeles. From Santa Barbara to the Inland Empire down to Orange County, there's all these ska bands. Most of them are really young and to a degree, 'punkified,' and a little bit more electric than old school ska. I just think it's an exciting new thing.

"A lot of these younger bands haven't really got too much recognition yet. They're more traditional in their arrangements, but they're faster and they're more aggressive. I'm looking for some of that.

"Plus, I'd like to find a new punk band." [Triple X has old school ska acts Selector and Bad Manners on the label.]

**Cyber-Marketing:** "We're on-line now, and we've got a pretty cool web site. Theresa Butler handles all that. Our web site has info on our new bands—you can read bios, check out tour dates, hear samples of the music. It's linked to a bunch of other sites and some of our bands have their own sites.

"I think it's something a lot of people are interested in right now, and that interest may wane, but I

think one facet of it that's going to increase is people ordering stuff on-line—especially if it's something they know that they want and it's hard to find. This is going to help labels like us a lot. Also, we've found that there are a lot of regional record stores on-line. It's all pretty interesting."

**Local Scene:** "There's no real 'scene leader,' and I don't think there has been since the Guns N' Roses, Jane's Addiction days. But obviously, a lot of musicians still come here and there's still a pretty active club scene. I think there's a lot of diversity and a lot of things happening, but it doesn't appear to be a scene.

"But if you look at *It Came from Beneath L.A.*, there are a lot of good bands, I just don't think they're connected per se. I don't think the scene is really in trouble, I just think it's not as easy to define as it was.

"I don't think it really affects us that much because even though that's sort of where our roots are, pretty early on Triple X branched out to cover a number of different genres and pick from all over the United States and beyond. We've had bands from England, Holland, etc. If what we need isn't in our own backyard, then we'll just look outside."

**Distribution:** "We're exclusively through RED unless it's vinyl, then we can do what we want. RED is national, and we do our own export business."

**Artist Development:** "I guess the philosophy here is that we want to be the 'enabler.' We want to let the musicians do what they want in terms of graphics, sequencing, songwriting, etc., but we want to help them make it as good, efficient and cost-effective as possible.

"Anything we can do to make that procedure roll along as comfortably as possible without cramping their style, so to speak, that's pretty much how we handle it. We can get pretty involved if need be."

—Interview By  
MC Staff Writer Tom Farrell

**PUTTING THEIR 'X' ON THE DOTTED LINE**



The members of new Triple X Records recording group Epperley pose for a publicity shot.



**Bilingual vocal quartet Nu-Flavor has signed a recording contract with Reprise Records. The group's label debut is slated for a late summer release. Shown (L-R, standing): Producer/manager Gary St. Clair, manager Vincent Corey, Reprise Records President Howie Klein, producer/manager Jose Quintana, (seated) group members Jacob Cenicerros, Anthony Dacosta, Frank Pangelinan and Rico Luna.**

## News

The rock world was caught by surprise by the recent announcement that Sammy Hagar is no longer with Van Halen.

But even more surprising was the news that colorful former band frontman David Lee Roth is currently in the studio working with Eddie Van Halen, Alex Van Halen and Michael Anthony on new tracks for a proposed greatest hits album.

Apparently, while working on the new tracks, tensions—which, according to Hagar, were steadily mounting—came to a head.

With Hagar out and Roth apparently in, die-hard fans of the old lineup are finally getting the reunion they've been dreaming of. When this unit does tour (which is a strong possibility), you can expect it to make cash registers ring across the country.

As for Hagar, he will probably resume his solo career.

For Roth, this is definitely a dream come true. When he left the band nearly ten years ago, Roth enjoyed great out-of-the-box success, but since that time, his career has become something of a joke in rock circles. Now he is a player again.

Apparently, David and Eddie have buried the hatchet and are both willing to forget the bad blood and bad quotes that have been exchanged.

With Van Halen now joining the ranks of the recently reformed, can a Vince Neil and Motley Crue reunion be far behind?

Speaking of current trends, a number of famous offsprings have released product recently.

The Wallflowers, featuring Jakob Dylan—son of who know who—are back with a new album, *Bringing Down The Horse*. Following a label switch, from Virgin to Interscope, the band is back with a fine new collection of tunes which sport intriguing wordplay and classic rock melodies.

Donovan Leitch, son of Sixties folk rock singer Donovan, and Jason Nesmith, son of Monkee Michael Nesmith, have a record out

on Elektra under the band name Nancy Boy (they performed recently at the Viper Room with the Bay City Rollers).

The Nancy Boy record was produced by Shel Talmy, the veteran producer who discovered and produced the Kinks, the Who and an early David Bowie (when he was Davy Jones). Interestingly, the album harkens back to the glam rock period of the early Seventies.

Pacific Beat, a two-day music festival featuring jazz, blues, reggae, rock, country and disco, is seeking groups to perform at the first annual event.

The event, which is scheduled for October 12 and 13, will be held on the Promenade in Long Beach, CA. Seventy bands will be chosen to showcase their talent on one of the six stages.

To be eligible, bands must perform original material live. All submissions should be sent to Sam Carpenter, c/o Beach Charities, 115 Pine Ave., Suite 330, Long Beach, CA 90802. All submissions must include a demo tape.

## Deals

Rick Rubin, apparently trying to prove how eclectic he and his label can be, has announced the signing of Pakistani singer Nusrat Fateh Ali Khan to his American Recordings label.

The signing comes as Rubin is finishing up production chores on the upcoming Donovan and Johnny Cash projects, both of which are set for release later this year.

The first planned Nusrat release on American Recordings will be *Holy Profit*, which was recorded in Pakistan and features traditional Qawwali devotional music. It is slated for a September release. Rubin also intends to produce two new albums with the Pakistani singer, one will be traditional and the other will possibly consist of duets with other artists.

The recording of these two projects will tentatively occur while

Nusrat is in the United States in August for his first American tour. The tour—which is also being produced by Rubin—will kick off on August 1 at the Radio City Music Hall in New York City.

In case you were wondering just who in the heck Nusrat is, he has released more than 150 albums, which have sold millions worldwide. He is considered to be the world's greatest singer of Qawwali, the devotional music of the Sufis.

He recently composed the score for the motion picture *Dead Man Walking* and duetted with Pearl Jam's Eddie Vedder on the soundtrack, contributed tracks to the Trent Reznor-produced *Natural Born Killers* soundtrack and worked with Peter Gabriel on his *Passion* album.

RED Distribution and Lil' Joe Records have announced a new distribution agreement, effective immediately.

The Miami-based urban label, which is headed by Joe Weinberger, has purchased the bulk of the Luke Records catalog and its publishing interests including previous releases by 2LiveCrew, Luke, Poison, Clan, Lorenzo, Bust Down and the Hangin' With The Homeboys Original Soundtrack.

Lil' Joe's summer release schedule includes a new LP by 2 Live Crew, entitled *Shake A Lil' Somethin'*, slated for an August 6th release.

Discovery Records has announced an alliance with Austin-based indie Antone's Records. As part of this co-venture, Antone's renowned blues roster will receive marketing support and major distribution through the WEA Distribution network in North America and Warner Music International in Australia.

The first three releases through the new co-venture are by Sue Foley (*Walk In The Sun*), Guy Forsyth (*Needle Gun*) and Antone's 20th Anniversary compilation.

Los Angeles-based indie label Blix Street Records, known for its catalog of Celtic music, has signed singer Grace Griffith to an exclusive recording contract.

Griffith was named Best Female Vocalist in the Celtic and Traditional Folk categories the last four years by the Washington, DC Area Music Association (WAMMIES).

GRACE, which contains eight tracks from Griffith's critically acclaimed debut solo album, *Every Hue And Shade*, along with several other tracks, is the first release, with a new Grace Griffith album due next year.

MCA Records has entered into a partnership and has formed TWISTED Records, a new dance music-oriented label.

The new urban-styled record company, which will release a wide variety of underground house and dance music, will be headed by the executive team of Rob DiStefano, Mark Davenport, Charles Nobles and Los Angeles-based investor Nicholas Mitsakos.

TWISTED Records/MCA evolved directly from the former Tribal Records label, which was distributed by I.R.S. Records. DiStefano, Davenport and then-I.R.S. President Jay Boberg (now President of MCA Records) founded Tribal Records in April, 1991.

## On The Move

BMG Entertainment International has announced the appointment of Richard Sweret to the post of Senior Vice President, International A&R.

In addition to signing acts from around the world, Sweret will assist in the development of BMG Entertainment International's repertoire in various countries and will help place it into the North American distribution system.

Sweret was recently Vice President, A&R, Arista Records. While there, he signed Ace of Base. 

## PROSPECT PARTY



**Prospect act 29 Died celebrated the release of their new album, *Sworn*, with a party at the legendary Rainbow in West Hollywood. Shown (L-R); VP of A&R David Eike, Prospect GM/CFO Nena Walton, band member Brian Bornt, Project Manager Obi Steinman, band members James Payfer and David Stowater, Prospect President Richard Dashut and band member David Cienny.**



MCA WELCOMING BASH



MCA Music Publishing recently threw a party to celebrate their new headquarters in L.A. and to welcome David Renzer, the company's new President. Several music industry heavyweights were in attendance, including top executives from the MCA family. Pictured (L-R) are: Jay Boberg, President, MCA Records; Howard Weitzman, Executive VP, Corporate Operations, MCA Inc.; Ron Meyer, President/COO, MCA Inc.; David Renzer, President, MCA Music Publishing Worldwide; Doug Morris, Chairman/CEO, MCA Music Entertainment Group; and Zach Horowitz, President, MCA Music Entertainment Group.

China Deal

After a protracted and often-heated battle, China has entered into a preliminary, breakthrough copyright deal with the United States. The deal comes following the entertainment industry's outcry over China's repeated violations of international copyright laws and recent threats by the U.S. government to impose trade embargoes on China.

Although the agreement is seen as a positive development in improving international relations with China, many experts agree that China is still a long way from building a complete infrastructure that will permanently reduce its widespread bootlegging and piracy problem.

This new agreement is one of a series of developments indicating that China is taking steps toward improving its standing in the international marketplace.

Recently, ASCAP and SESAC struck deals with the Music Copyright Society of China, and BMI is

BROWN APPOINTMENT



Jay Brown, Creative Director, Quincy Jones Music Publishing

in similar negotiations. With a population of approximately one billion people, China is the most populated country in the world, but it still falls behind most industrialized nations in the areas of technology and development.

The Communist government also owns and operates the Chinese telecommunications industry, making it difficult for foreign agencies to monitor copyrights used in China. The recent deals with the Chinese government are expected to boost the ability of U.S. publishers and performing rights societies to collect royalties on copyrights used in China.

For Pete's Sake

Windswept Pacific has inked an administrative deal with legendary Who songwriter Pete Townshend. Under the deal, the company will administer the copyrights for Townshend songs on all his current and future solo releases, in addition to all Who albums since 1975's *The Who By Numbers*.

Before entering into the deal with Windswept Pacific, Townshend—who publishes under the names Towser and Eel Pie—had self-administered his catalog for the past two decades, and is currently on tour in support of a greatest hits compilation of his solo work recently released on Atlantic Records.

Windswept Pacific, a subsidiary of Japanese conglomerate Fujisankei Communications Group, is based in Beverly Hills and is headed by President Evan Medow. The company also has operations in Nashville, New York, London and Japan.

Among the songs in Windswept's diverse catalog are "Why Do Fools Fall In Love," "Louie Louie," "Celebration," "La Bamba," "Maggie May," "Save The Best For Last" and "Mony Mony."

Steinman Signing

Jim Steinman, songwriter/producer who is best-known for writing Meat Loaf's hugely successful albums, *Bat Out Of Hell* and *Bat Out Of Hell II: Back Into Hell*, and the songs "Paradise By The Dashboard Light," "Two Out Of Three Ain't Bad," "Total Eclipse Of The Heart" and "I'd Do Anything For Love, But I Won't Do That," has inked a long-term publishing deal with PolyGram Music Worldwide, which will take the Steinman/PolyGram relationship into the 21st Century.

SESAC Awards

SESAC recently honored Regie Hamm with its Christian Songwriter of the Year award at Henry's Coffeehouse in Nashville. McSpadden-Smith, which holds Hamm's copyrights, was named SESAC Christian Publisher of the Year. In addition to being honored by SESAC, Hamm has recently been recognized by the Dove Awards (the equivalent of the Grammys in the Christian music community) for his song "Mountain Of Mercy," which was nominated for Inspirational Recorded Song of the Year.

ASCAP Awards

ASCAP's annual Rhythm & Soul Awards were held at the Roseland Ballroom in New York recently, and it was a good night for EMI Music Publishing and its writers. The awards show honored ASCAP's top urban music songwriters and the most performed songs in urban music of the past year. Songs from EMI's repertoire were given the most awards (31) and the publishing giant was named ASCAP's Rhythm & Soul Publisher of the Year.

EMI writer Sean "Puffy" Combs was named Songwriter of the Year for penning the hits "Be Happy," "Can't You See," "One More

BMI PROMOTION



Diane J. Almodovar, Senior Director, Latin Music, BMI

Chance/Stay With Me," "Think Of You" and "You Used To Love Me." Combs is also a noted producer who writes or co-writes many of the hits for the artists on his Bad Boy Entertainment label, such as the Notorious B.I.G., Faith Evans and Total.

"Creep"—written by Dallas Austin and recorded by TLC—was named Top R&B Song, the Notorious B.I.G./Mary J. Blige duet "One More Chance/Stay With Me" was named Top Rap Song, C&C Music Factory's "Melody Of Love (Wanna Be Loved)" was named Top Dance Song and Shaggy was named Top Reggae Artist for his hit "Boombastic/In The Summertime."

A slew of other winners were honored, including D'Angelo ("Brown Sugar"), Nickolas Ashford & Valerie Simpson ("I'll Be There For You/You're All I Need To Get By"), Coolio ("Gangsta's Paradise") and Montell Jordan ("This Is How We Do It").

Over 800 people from the music industry attended the awards show, including Heavy D (the new CEO of Uptown Records), Teddy Riley,

THE PRICE IS RIGHT



When Rondor Music Publishing acquired the Lloyd Price, Lloyd & Logan catalog, the company threw a party, and over 200 attendees gathered to celebrate songwriter Lloyd Price's new association with Rondor. Songs from the catalog include "Personality (You've Got)," "Stagger Lee" and "I'm Going To Get Married." Shown celebrating at Rondor's headquarters in L.A. are (L-R): Brenda Andrews, Senior VP, Rondor Music; Lloyd Price; Jerry Moss, Chairman, Rondor Music; Lance Freed, President, Rondor Music International.

# JOHN SEBASTIAN

The former leader of the Lovin' Spoonful returns to his jug music roots



ROB SHEPHERD

**N**ostalgia is a word often associated with former pop stars who take their act on the oldies circuit in an attempt to relive their past glories. But John Sebastian, best-known for his work with the Sixties group Lovin' Spoonful, is looking to the past in a different way.

Jug music—which combines elements of country, bluegrass and the blues—is one of the oldest forms of American music, and John Sebastian says that it's his current all-consuming passion. For the past three years, he has been performing in a jug band comprised of an eclectic group of musicians. Recently John Sebastian and the J-Band released an album of originals and covers called *I Want My Roots* on the BMG-distributed label MusicMasters.

"This album started out with me playing in a blues band," explains the former Lovin' Spoonful leader, "but then we eventually started playing jug band music. There's no bass. It's either a jug or a washtub. And we just happen to have the greatest washtub player in the world—Fritz Richmond. He and I have a friendship that goes back 30 years but we've never been in the same band together until now."

Other players in the band include Jimmy Vivino (guitarist and arranger on Conan O'Brien's late night talk show on NBC), drummer James Wormworth, harmonica player Annie Raines and guitarists Paul Rishell, Rory Block and Zack Rachell.

Sebastian's love affair with jug music should come as no surprise to anyone who's listened to his songs over the years. "If you go back to the Lovin' Spoonful stuff," he says, "we were heavily influenced by the country-blues bands from the Twenties and Thirties. I grew up in Greenwich Village, so I was surrounded by all these folkie types—people who really liked these old jug band recordings."

"It's just great, up-tempo stuff," he adds. "My father was a classical musician, but when I heard people like Lightning Hopkins, who did a TV show with my father, I began carrying his guitar around and I learned about his style."

"One summer I came back from being a counselor at a camp and a friend of mine said, 'Hey, we're drafting you to be in this jug band.' We called ourselves the Even Dozen Jug Band, because we had at least thirteen or fourteen members. That band included Maria Muldaur and Steve Katz, who was one of the founding members of Blood, Sweat & Tears."

After a stint in another band called the Mugwumps (featuring Cass Elliott and Denny Doherty of the Mamas & the Papas fame), Sebastian went on to form the Lovin' Spoonful in 1965. Although the Lovin' Spoonful lasted only three years, they racked up string of memorable hits including "Do You Believe In Magic," "Daydream," "Summer In The City" and "Did You Ever Have To Make Up Your Mind?"

Throughout Sebastian's solo career, he has released albums on a sporadic basis but has continued to tour regularly. In the Seventies, some of his more notable projects included the Number One hit "Welcome Back" (the theme from the TV series *Welcome Back Kotter*) and collaborations with Lowell George. He's even branched out into children's entertainment, having written a children's book and composed music for the *Care Bears* TV series.

But through it all, Sebastian has never strayed too far from jug music, something that becomes evident when he describes the songwriting process on his current project. "Most of it was written on the guitar," relates the veteran singer-songwriter. "But I do write songs on the piano to shake things out. If you're an instrumentalist, your fingers instinctively go to certain places and your brain goes on automatic pilot, so it's very healthy to go to an instrument you're less familiar with and sometimes you end up writing something more original sounding."

Like many songwriters, who think of their songs as their children, Sebastian says it's difficult to pick one single favorite. "Songwriters are pretty fickle. We tend to like our most recent songs the best. It's kind of like only being into your most recent girlfriend. But I've always had an affection for 'Do You Believe In Magic' because it was the first song I wrote which I heard on the radio and was very visible to other people."

Summing up the current project and his outlook on his career, Sebastian says, "I'm crazy about the music I'm doing now, and the audiences are responding well to it and we're having a lot of fun."

Contact MusicMasters at 908-531-3375.



ASCAP recently held its Rhythm & Soul Awards at New York's Roseland Ballroom. Pictured at the ceremonies are (L-R): actor Malik Yoba, co-host of the event; Marilyn Bergman, President/Chairman, ASCAP; actress Pam Grier, co-host of the event; "Big" Jon Platt, Creative Director, EMI Music Publishing West Coast; Martin Bandier, Chairman/CEO, EMI Music Publishing Worldwide; Brian Jackson, Creative Director/A&R EMI Music Publishing East Coast; Evan Lamberg, Sr. VP Creative, EMI Music Publishing; Jody Gerson, Sr. VP, EMI Music Publishing West Coast; Robert H. Flax, Executive VP, EMI Music Publishing Worldwide; and Brooke Morrow, VP, International Creative Operations, EMI Music Publishing.

**Naughty By Nature**, Atlantic Records Chairman/Chief Executive Officer Ahmet Ertegun and **Elektra Entertainment Group** Chairman Sylvia Rhone.

Featured performers included **Arista** recording artist **Deborah Cox**, **Eightball** recording artist **Joi Cardwell** and **Bad Boy/Arista** group **112**.

## On The Move

The New York office of BMI (212-586-2000) has announced a slew of new appointments: **Diane J. Almodovar** has been promoted from Director, Latin Music to Sr. Director, Latin Music; **Marlene Cassidy** has been named to the newly created position of Director of International Relations; and **Jodi H. Saal** has been promoted to Associate Director, International Systems Administration.

**Bug Music** has promoted **Eve Bregman** to Creative Manager, Film & TV. Bregman, who was previously an independent music supervisor for Bug, can be reached at the Los Angeles headquarters (213-466-4352).

**Jay Brown** has been named Creative Director at **Quincy Jones Music Publishing**. Brown, who will be responsible for signing artists, can be reached at 213-882-1340.

**Ellen Sender** has been appointed Director of Royalties at the **Harry Fox Agency**. In her new post, she will be responsible for collection and distribution operations. She can be reached in New York at 212-370-5330.

**Windswept Pacific** has promoted **Alexia Baum** from Director, Creative, to Senior Director, Film & TV. Baum will continue to be based out of the company's Beverly Hills headquarters (310-550-1500). **MC**

## CROSSFIRE SIGNING



Songwriter **Craig Carothers** has signed an exclusive joint publishing deal with **Crossfire Entertainment**, **Almo-Irving** and **Roncor Music Publishing**. Carothers' song, "Little Hercules," will be featured on **Trisha Yearwood's** forthcoming album, set for release this summer. Shown cementing the deal in Nashville are (L-R, seated): **David Conrad** of **Almo-Irving Music Publishing** and **David Carothers**; (L-R, standing): **Betty Rosen** and **Ken Levitan** of **Crossfire Entertainment**.



**NRG RECORDING:** A&M artist Sheryl Crow was in Studio A adding harmonica and guitar to her next album; the session was engineered by Jay Baumgardner and assisted by Lisa Lewis...Kenny Loggins was also in Studio A with producer Terry Nelson mixing a live performance of his most recent album, *Return To Pooh Corner* for an upcoming video release on Sony/Wonder; John Ewing Jr. assisted with the session...Producer Bill Bottrell was in Studio A mixing the debut album for WORK Group/Sony Music artist Fiona Apple with Andy Slater engineering and Steve Mixdorf assisting; the album, *Tidal*, is slated for July release...Warner Bros. act Green Day was in Studio B with producer Rob Cavallo; Jerry Finn engineered and Lisa Lewis assisted...Legendary producer Phil Spector was in Studio B mixing a song for Celine Dion's upcoming album; Larry Levine engineered and Rude Haeuserman assisted.

**MUSIC ANNEX:** Superstar band, Pearl Jam, had their new two-CD live compilation, *Pearl Jam Live*, mastered by Tom Carr at Music Annex Recording Studios. The band authorized San Jose-based radio station, KOME, to press 5,000 copies of the two-hour-plus set (recorded at San Jose's Spartan Stadium in 1995)...Other recent work completed

### MAKING TRACKS



**Making Tracks: Introduction to Audio Recording** is a new video from multi-platinum and Grammy winning engineer, Dave "RainMan" Banta, in which this studio veteran lets you in on the secrets that will help you turn your home studio into a pro studio, as you learn how to get fatter sounds, operate compressors, mixers, effects, and get clearer vocals. The man who has worked with such artists as Tina Turner, Coolio, Sting, Luther Vandross and Bette Midler, shows you how to get the most out of your equipment, whether you're working at home or in a professional studio. Including tips and interviews from platinum-selling artists, producers, A&R reps, managers and publishers, there's something here for everyone on this 90-minute video. Call RainPeople Productions at 818-556-0721 or write to them at P.O. Box 5076, Chatsworth, CA 91313 for information on how to get your copy.

at the mastering studios include the Windham Hill projects *Sanctuary: 20 Years Of Windham Hill*, *Nightnoise Live* and *Celtic Christmas 2*; Tom Carr mastered and digi-

tally edited all of the projects. The Menlo Park facilities can be reached at 415-328-8338.

**SWING HOUSE:** This Hollywood-based analog studio has played host

to a few local alternative bands, including the Bell Rays, the Black Widows and the Grey Spikes who recorded upcoming releases for Vital Gesture Records with engineer Billy Bizeau and producer Tony Fate...The Comatones were also in working on material with engineer Billy Bizeau and former Guns N' Roses guitarist Gilby Clarke handling the mixing chores...Punk rockers the Padded Cell recorded a single for Dead Beat Records; Josh Achziger and Marc Diamond engineered...Local alternative-pop band, Skycycle, is in recording new material with Jim Bacchi manning the board...Finally, Mojo recording act, Goldfinger, shot their video ("Here In Your Bedroom") on the Swing House soundstage; Richard Raines directed.

**SSL NEWS:** Solid State Logic's latest analog console system, the SL 9000 J Series, has been a big success with nearly 40 consoles already installed in leading recording complexes around the world. If engineers or producers want to become more familiar with the system, SSL is running a series of free training seminars in July and August at its headquarters in Oxfordshire, England. SSL is now accepting applications from individual engineers/producers or groups from a single facility. Contact David Grinstead at SSL UK (44-0-186-584-2300). **MC**

### TP'S IN THE MOVIES



Tom Petty is pictured in the studio with actor Edward Burns as the rock star wraps up his scoring work on the upcoming film *She's The One*. The project is the first of its kind for Petty, who is also releasing a twelve-track album of the same name on Warner Bros. A majority of the songs are featured in the romantic comedy film. Petty's album is due out on July 23rd.

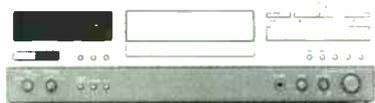
### AMERICA'S DIRTY LITTLE SECRET



New Warner Bros. recording act Schleprock have been recently working on their debut album, *America's Dirty Little Secret*, at the Mouse House. Pictured taking a break in the studio during the sessions are (L-R) producer/engineer Rich Mouser, lead singer Doug Caine and bassist Dean Yobtaff.

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# DAVID WAS

**His 'brother,' Don Was, is more famous, but this industry veteran is a top-notch producer in his own right**

By Jonathan Widran

**A**s eclectic and diverse as any artist/composer/producer around today, David Was first arrived on the scene in the Eighties and early Nineties as lifelong pal Don Was' partner in the critically acclaimed dance outfit Was (Not Was), which scored five top ten singles worldwide.

While Don moved on to become one of mainstream pop/rock's most successful behind-the-boards talents, David has followed a more eclectic muse, doing everything from funky, jazzy jingles for Microsoft and Acura to producing widely acclaimed jazz projects for Rickie Lee Jones and Holly Cole. But it was his lifelong affinity for the dark and bizarre side of music that led to his most daunting challenge to date, executive producing the recently released *Songs In The Key Of X: Music From And Inspired By The X-Files*, a companion collection to the Fox mega-hit featuring appropriately strange and unsettling tunes by everyone from ambient king Brian Eno and P.M. Dawn to creative showings by Elvis Costello, Sheryl Crow and R.E.M.

Some of the more unforgettable moments include Alice Cooper joining White Zombie, beat bard William Burroughs reciting the lines to "Star Me Kitten" while R.E.M. backs him up and the duet between Eno and Costello.

While most star-driven soundtracks these days are really marketing tiens which have little to do with the source, Was insists that this "suicidally artistic" excursion captures the creepy essence of the show. "These albums are usually cynical, demographic-driven endeavors, but our intention was to attract popular bands who would write and perform music that was more artsy than commercial and really compatible in attitude," says Was, who worked hand-in-hand with show creator Chris Carter on the project.

"Going in, I thought the artists I was approaching were probably sick of being approached for these anthologies," he adds, "but we found that many of them were big fans of the show, so they were more than willing to contribute something better than B-material exclusions from their last albums. I gave them a simple dictum to follow: I prefer slower to faster, quieter to louder, allowing creative freedom within the big picture."

While this is the first time Was has taken on the task of coordinating such a logistical nightmare of schedule coordination and "cajoling, pleading and begging" for six months (one of his great *X-Files* frustrations was his inability to secure Tom Petty's involvement due to scheduling hassles), he has racked up some impressive credentials on more conventionally produced collections. With his "brother" Don, he produced Bob Dylan's *Under The Red Sky*, as well as the Grammy winning Roy Orbison/k.d. lang remake of "Crying," which led to David Was' work on Rickie Lee Jones' *Pop Pop* and the Holly Cole Trio's platinum selling *Don't Smoke in Bed*.

Was says that it took a little adjustment to switch from being the artist to being at the helm for other artists. "It's like going from being the nut on the couch to the psychiatrist's chair, patient to therapist, and the main question is, is there something about this artist that is as goofy as you are?" he claims.

"Producing others involves more auralization than visualization, i.e., can you help frame their voice through the material you are working with. It's like having a blank canvas and a new set of acrylics, a very visceral experience."

Although his Was (Not Was) success was funk and rock-based, Was' background as a classical flute player and jazz aficionado convinced him that he was the right person for the job when Jones decided to do her 1991 album of standards. "I made sure not to let my own weird personality take over. The whole key on *Pop Pop* was going in and finding new ways of retooling standards. My fluency and experience working with various jazz musicians helped immeasurably. I got guys like Charlie Haden, Joe Henderson and Robben Ford to participate and do things they'd never done before. It was like casting a movie with your favorite actors."

Was is currently readying his first solo effort, tentatively titled *Five Degrees Cooler than Hell*, for Mercury Records, on which he plans to mix a unique cast of vocal and instrumental characters with some computer generated tracks. "My intention is to combine many elements of my history, sort of putting Bartok to a pulsing, slamming beat. Obviously making records by computer, you can't sound like the Rolling Stones, but I want to create a delicate balance. Part of my eclectic approach to everything comes from Don, who even in junior high was into anything and everything different from the norm. You don't want to make generic statements in an art form whose nature is to twist the flavor of culture a little."

Contact Jason Padgett at Rogers & Cowan (310-201-8800).



## SAW Plus from Innovative Quality Software

SAW (Software Audio Workshop) is now available in SAW Plus, a whole new program that costs a lot less than other currently available digital audio editors. SAW Plus, written in fast assembly code, uses the PC platform with compatible sound card. The "drag and drop" editing makes even the most complex operations easy.

You can equalize, compress and limit, add echo, perform pans and fades to your digital audio sound files. You can record and edit up to 16 tracks of 16-bit audio directly to hard-disk and then playback up to 16 stereo tracks or 32 mono tracks. There is also the ability to mix different file formats such as mono, stereo, 8-bit files with 16-bit files for multimedia applications.

The Application Programming Interface provides a "shell" program that you can customize for FX Modules that plug in to the SAW Plus Multitrack Playback Loop. SAW Plus will also read SMPTE or



MTC with any Windows MIDI device so any external sequence can be "Chased" by your digital audio files. Another new feature is the expanded "Undo" function. By creating multiple "Edit Decision List Files," you can jump to the appropriate level to perform the Undo, instead of stepping backwards in typical serial/layer fashion.

For more information on SAW Plus, you can write to: Innovative Quality Software at 4680 S. Eastern Avenue, Suite D, Las Vegas, NV 89119. You can also contact them by phone at 702-435-9077, or check out their web site (<http://www.iqsoft.com>).



## Spirit Folio Notepad from Soundcraft

The Folio Notepad delivers DAT-quality audio that belies the unit's diminutive size. This compact multimedia mixer has ten inputs, four mic inputs and two stereo inputs. The mic pre-amps have 50db of gain and 48-volt phantom powering. The same surface-mount technology, used in the larger studio Spirit console, ensures low noise, high RF rejection and

clean operation. There is a two-band equalizer on each of the mono inputs as well as a post-fader auxiliary send. The stereo inputs have switchable RIAA pre-amps for direct connection to a turntable and the stereo return is used for playback of your stereo master deck (DAT or CD player).

Other good things include: separate mix and monitor outputs, peak and VU metering, headphone jack, power indicator and accurate rotary controls. The curved chassis design seems to lend itself to a "wrap-around" look if several Notepads are used together. The suggested retail price is \$249.95. Spirit is a British console line manufactured in the UK by Soundcraft and distributed in the U.S. by Soundcraft, a subsidiary of Harman International. Spirit by Soundcraft Inc. is at 11820 Kemper Road, Auburn, CA 95603. Phone then at 916-888-0488 or FAX 916-888-0480.



## New Hammond Organ Model XC-3

The new XC-3 is the new version of the famed Hammond C-3 Tone-Wheel Organ. Designed to replicate the original, the XC-3 uses DRHT™ sampling technology to faithfully reproduce the unique sound of the tone-wheels, right down to the variations in key click and crosstalk. The XC-3 has the same percussion, vibrato and chorus functionality as the venerable 400+ pound monster C-3. The new XC-3 is capable musically of everything the C-3 does. Visually, the XC-3 looks the same with rich walnut veneers

used for the organ, bench and Leslie cabinet.

Newer technologies such as MIDI and digital reverb have been added but the same 11-pin Leslie connector is retained so you may connect any old Leslie cabinet with the XC-3. The XC-3 comes with the Model 122XB Leslie speaker system with

fast, slow and off Leslie speeds. The 122XB has the traditional tube amplifier to further match the original Hammond sound. A new advanced feature is the ability to transmit MIDI controller data by using the drawbars. You may also save to RAM memory cards all your front panel presets and custom drawbar settings.

Hammond Suzuki U.S.A., distributor of Hammond Organs, Hammond Digital Pianos, ProLine™ Keyboards, Sound Modules and Leslie Speaker Systems is located at 733 Annoreno Drive, Addison, IL 60101. Phone them at 708-543-0277 or FAX 708-543-0279.





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**INTERNET REPORT:** For those of you in the entertainment industry who are looking to the 'Net as the ultimate marketing tool, you may want to order a copy of a new media

**HEARING IS BELIEVING:** Wildcat Canyon Software has announced the release of WebTracks—a new software that brings music to the often staid World Wide Web. While other audio software has been available, WebTracks is different in that whenever you encounter a page that utilizes the WebTracks System, the music will be heard, no matter what your modem speed (even as the graphics are appearing on your computer screen). WebTracks works on any multimedia PC and plugs into any copy of Netscape 2.0.

Now for the best part: WebTracks is free, and can be downloaded from the Wildcat Canyon Software web site (<http://www.wildcat.com>). If you're a web site designer or just a rockin' surfer, you can contact Wildcat's offices in Berkeley, California at 510-527-5155.

**ROCKIN' WITH ROCKY:** Rhino Records web site (<http://www.rhino.com>) is now up and running, and it looks great. Your host, Rocky (Rhino's lovable mascot who looks like a cross between a rhinoceros and Fred Flintstone), will make you

feel quite at home in his ultimately cool "Swingin' Pad," where you can check out Rhino's esteemed catalog, peruse upcoming news or even order right off the 'Net. This graphically attractive site was well worth the wait.

**STEELY DAN UPDATE:** Back in Issue #9, Cyber Music alerted you to the fact that one of our favorite classic rock bands, Steely Dan, was reelin' on the web (<http://pathfinder.com/steelydan/>)

report by Financial Times entitled *The Impact Of Multimedia On The Entertainment Business*. The report touches on how the new multimedia will most likely impact the music, film and video industries, and it also shows how the various industries will be affected by new content and distribution methods. For your copy of this latest report or a complete catalog of information, call FT's London-based offices (44-0-171-896-2234).

finder.com/steelydan). Unfortunately, the site was very basic graphically and a bit of a disappointment—not at all up to the standards of the slick sounds, precise musicianship and hi-brow humor the band has been known for over the years. But after we were told that things had taken off since our last visit, we're happy to see that things have definitely improved. Now you can find an interesting history, reviews and even the "Dan Cam," which features photos taken during the current recordings sessions—the first studio project for the reconciled Donald Fagan and Walter Becker since 1980's swan song, *Gaucha*. Now it can be said: "Rikki, don't lose that internet number."

**SELF-PROMOTERS:** With the expense of trying to break an unknown musical entity, most record labels are looking for artists and bands who, instead of waiting around for A&R reps to show up at their gigs, are out on the highways and bi-ways of America building up a fan base by grinding it out on the road. Hootie & the Blowfish and the Dave Matthews Band are just a couple of bands who made the road their home without any label support as they released their own independent albums, and successfully marketed themselves in such a way that the labels could no longer ignore them. With that in mind, I thought I'd give a plug to a band from Athens, Georgia, who call themselves Dayroom. I discovered their creative and informative web site on the 'Net (<http://www.buzzer.com/dayroom/>), and



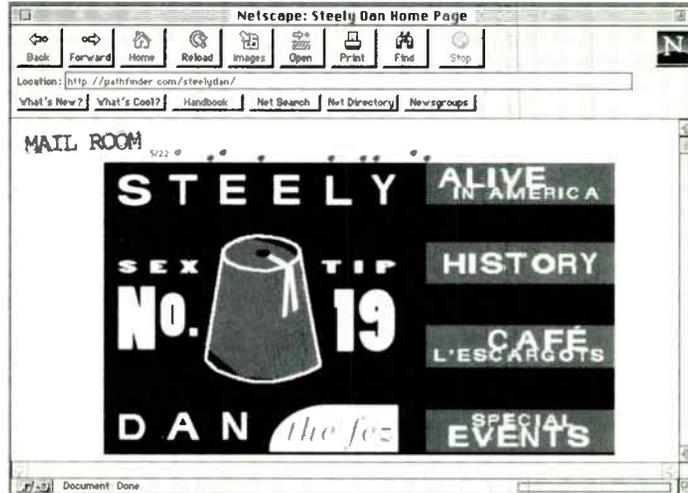
Dayroom knows how to play the promotion game

found a band that's not waiting for a deal, but is instead driving around the countryside promoting their latest CD, *Contagious*. These guys are also taking advantage of the Olympics being held in Atlanta by playing every Sunday night at The Darkhorse Tavern (404-320-9191) throughout the length of the international sporting event. I leave the music review up to you, which you can hear snippets of at their site. You gotta love hard-working bands like this.

**NEW MEDIA SEMINAR:** An upcoming two-day seminar, *New Media Hollywood*, at the Loews Santa Monica Beach Hotel on July 25-26, is designed to "discover the critical role of technology in tomorrow's film & TV industries," but much of the information to be presented could just as easily be translated to the music industry. Learn how to generate revenues, secure partnerships and sponsorships, and how to best utilize multimedia technology for marketing and promotion purposes. If you're interested in attending, call 800-647-7600 for information.



Rocky's Swingin' Pad on the Rhino site



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**JAZZ ON-LINE AWARDS:** N2K Inc.'s excellent web site **Jazz Central Station** (<http://www.jazzcentralstation.com>) recently announced the winners of their **Global Jazz Poll**, which was conducted over a four month period on the Internet. N2K says that thousands of jazz fans in over 27 countries voted in 42 different categories.

"The universal appeal of music has been a driving force in creating a truly global community on the Internet," says **Larry Rosen**, Chairman/CEO of N2K, Inc. "The overwhelming worldwide response to the Global Jazz Poll is a clear indication of the common bond that exists across national boundaries when it comes to the appreciation of jazz. Over the next few months we'll be launching similar sites and award programs in other music categories, like rock & roll and classical, to stren-

gthen those global communities, too."

The winners of the first Global Jazz Poll include **Joshua Redman** (Jazz Artist of the Year and Best Tenor Saxophonist), **Pat Metheny** (Best Jazz Guitarist), **Christian McBride** (Best Acoustic Bassist), **Chick Corea** (Best Jazz Keyboardist and Best Jazz Pianist), **Gerry Mulligan** (Best Baritone Saxophonist), **In-cognito** (Best Acid Jazz Group), **Fourplay** (Best Contemporary Group, Best Jazz Group and Best New Jazz Release), **Cassandra Wilson** (Best Jazz Vocalist).

Also, the **Blue Note** was named

Best Jazz Club, **Jazz Times** was named Best Jazz Publication, and the **JVC Jazz Festival** won for Best Jazz Festival. Finally, **Miles Davis** was honored with the first annual **Duke Ellington Lifetime Achievement Award** by Jazz Central Station's Board of Directors, and he also received Best Jazz Reissue for *The Complete Live At The Plugged Nickel-1965*.

**CORRECTION:** In Issue #11, we showed off the web site for the **Entertainment Connection**, the virtual mega-store where you can search artist catalogs and purchase products on the spot—with the help of your cartoonish host, **Amu**. Unfortunately, in our previous mention, there was a slight mistake in the web site address. The correct address is <http://econnection.com>. We apologize for the error. 



Pictured (L-R) at the Global Jazz Poll are **Anna Sala**, Jazz Tree Artists; **Larry Rosen**, Chairman/CEO, N2K Entertainment; **Christian McBride**, Verve artist; **Joshua Redman**, Warner Bros. artist; **Mary Ann Topper**, President, Jazz Tree Artists; and **Carl Griffin**, VP, N2K Entertainment.

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Carl Verheyen

A new album by Carl Verheyen is in the stores. Though predominantly blues-based, *Slang Justice* shows much versatility. The title track is particularly memorable for its mesh of country with swamp boogie. Chosen one of the "10 Best Guitarists You've Never Heard Of" last April in *Guitar Magazine*, Verheyen's work is actually heard every morning as the opening theme to *Good Morning America*.

His music also appears on television shows like *Seinfeld*, *Married With Children*, *Caroline In The City*, as well as such top-selling soundtracks as *Stand And Deliver*, *The Crow* and *Milagro Beanfield War*. Interested parties can reach Verheyen through Doug Deutsch at 213-953-1091.

Brigadier General Francis X. Hummel (Ed Harris) is angry. For

years the legendary military hero has petitioned the United States government to honor his men who have lost their lives in service to their country during highly covert military operations. For years his efforts have been scorned. Now he and his crack team of commandos have seized control of Alcatraz, taking a group of tourists hostage, while threatening to launch poison gas missiles on San Francisco. The only men who can stop them are Stanley Goodspeed (Nicolas Cage), a young FBI chemical weapons expert and John Patrick Mason (Sean Connery) the only known convict to have escaped the island prison. *The Rock* is designed as a rock & roll movie with quick MTV-style cuts and lots of action sequences. Nick Glennie-Smith (*The Lion King*) provides the score which appropriately includes Scott McKenzie's "San Francisco (Be Sure To Wear Some Flowers In Your Hair)." The film is now in general release.

Leading cable network HBO is negotiating with Michael Jackson to telecast a live concert sometime this summer. The cable channel was to have carried a Jackson concert last December, but it was canceled when the singer fell ill.

Dressed in flowing white dresses with garlands of fresh flowers adorning their hair, neoclassical trio *Angels of Venice* delighted audiences at the *Affaire In The Gardens* art show sponsored by the City of

Beverly Hills Recreation and Parks Department. Carol Tatum (harp), Suzanne Teng (flute) and Sarah O'Brien (cello) performed melodic selections from the new Epiphany Records release, *Awake Inside A Dream*, which enticingly ventures into the medieval/world music categories featuring nypnotic percussion, lush orchestrations, exotic instruments and haunting female vocal textures. The Angels per-

form free concerts this summer. On most Sundays you'll find them on the north Venice Beach Boardwalk. For events, bookings or information, contact them at 800-7ANGEL8.

If you're twenty-something, it's probably safe to say that you first learned that knowledge is power via *Schoolhouse Rock*, a series of cleverly animated vignettes which wrapped learning basics around great tunes. The original series jazzed up ABC's Saturday morning cartoon programming from 1973 to 1985 and was revived in 1992. Now Kid Rhino has released *Schoolhouse Rock* as a four-CD boxed set, featuring the material from the out-of-print *Multiplication Rock* LP, and the first-ever release of music from *Grammar Rock*, *America Rock*, *Scooter Computer* & *Mr. Chips* and *Money Rock* segments. The 52-track set is packaged in a 6x12-inch faux-denim-covered, three-ring notebook with colorful "loose-leaf" liner notes featuring the original graphics. If for no other reason, the set is worth having for the original version of the much-covered "Three Is A Magic Number" by eclectic jazz artist and original Music Director Bob Dorough. The perfect gift for your inner child.

The fourth acclaimed play by Del Shores, *Sordid Lives*, has been extended at Theatre/Theater through July 28th. Hailed by the *Los Angeles Times* as "a master of the Texas comedy," Shores has focused the subject of his newest play on "coming out" as a gay man, first to himself and then to his Texas family. The production features Margot Rose's guitar performance of the original song of the same title, written by Rose and Beverly Nero. The



Grammar Rock (Schoolhouse Rock)

cast also includes Newell Alexander, Rosemary Alexander, Earl Bullock, Mitch Carter, Patrika Darbo, Kirk Geiger, Beth Grant, Leslie Jordan, Mary-Margaret Lewis and Ann Walker. Theatre/



Margot Rose

Theater is located at 1713 Cahuenga Blvd. (just north of Hollywood Blvd.) in Hollywood. For further information and reservations, you can contact 213-660-8587.



Sean Connery and Nicolas Cage star in *The Rock*



Angels Of Venice



Trace Adkins and Pam Green

Upcoming country singer Trace Adkins dropped by Westwood One Radio Networks recently to discuss *Dreamin' Out Loud*, his debut for Capitol Records. Adkins is pictured above with Pam Green, Director of Artist Relations. The singer is the one with the hat.

The 1996 Pulitzer Prize for drama has been awarded posthumously to Jonathan Larson for *Rent*, a rock take on Puccini's *La Boheme*. The 35-year-old composer/lyricist died suddenly of an aortic aneurysm just hours after the final dress rehearsal for his musical's off-Broadway premiere.

The Country Music Foundation has just published *The Country Reader: 25 Years Of The Journal Of Country Music*. Other titles due

this year include an oral history of country music by Robert K. Oermann and books by or about Carl Perkins and Rose Maddox.

This fall National Public Radio will launch NPR Classics, a classical record label. The label will release recordings of archive performances and future programming of the popular two-hour daily NPR classical music show *Performance Today*.

With a salute to the importance of music education, John Tesh has embarked on the 48-city *GMC John Tesh Undiscovered America* concert tour. The concert supports Tesh's recently released *Discovery* album, produced and distributed by his own label, GTSP Records. The record is a diverse and eclectic mix of new talents, ranging from ages 13 to 45. The youngest discovery is Colleen Ford, discovered by producer David Pack after she sang a solo rendition of Leonard Bernstein's "Somewhere" at a Bosnian children's fund-raiser.

Other notable participants include guitarist Wayne Johnson, harpist Lori Andrews and vocalist Natasha Pearce. Tesh will personally donate one dollar from each ticket sold to benefit a local elementary school's music program in each concert location throughout the tour. In addition, each school will receive a



## THE JOHN TESH PROJECT

# DISCOVERY

### Featured Artists



Yamaha PSR-185 portable keyboard and sheet music donated by Cherry Lane Music Company and Hal Leonard Publishing. The concerts come to California with stops at the Davies Symphony Hall in San Francisco (Aug. 20), Bakersfield Convention Center (Aug. 21) and Humphrey's in San Diego (Aug. 22-23). For concert dates in your area, you can contact GTSP Records by calling 818-986-8596.

The Music Educators National Conference wants you to sing.

The 90-year-old group has released a list of 42 songs they say Americans must continue singing, humming and strumming to preserve them.

The songs are American folk songs, black spirituals, a Jewish celebration song, a Japanese folk melody and such favorites as "She'll Be Coming 'Round The Mountain," "My Bonnie Lies Over The Ocean," "If I Had A Hammer" and "Zip-A-

Dee-Doo-Dah." "We have a whole generation that has grown up without singing songs like these—songs that are part of our culture, part of who we are," said Will Schmid, President of the group representing 65,000 music educators nationwide. Look for their *Get America Singing...Again* campaign to launch soon.

Music reviewers have said of singer Jan Daley. "Her voice matches her looks...in every sense a knock-out!" (*Billboard*), "beauty, sex appeal and top talent make for socko impact" (*Variety*) and "a rare combination...she is not a carbon copy of anyone!" (*Hollywood Reporter*).

Following an early career in which she recorded three albums, including the Academy Award-nominated *'Til Love Touches Your Life*, toured with Bob Hope and appeared on *The Tonight Show With Johnny Carson*, Daley took time off to begin a family. Now the popular singer and songwriter is enjoying a second wind of success with her cabaret act *Voices Of The Heart*, featuring songs ranging from country and western to R&B.

She recently performed this all-new set during a series of well-received shows at the Cinegrill in Hollywood in June.

Be sure to catch this talented artist when she performs again in the Southland. For more information, call 213-935-6110. **MC**



Jan Daley



**NOTABLE REISSUES:** Razor & Tie Music has released *Patsy Cline: The Birth Of A Star*, culled from her performances on the Arthur Godfrey show in 1957-58...On July 30, MCA Records will unleash a three-CD set, *Blues Classics*, containing influential tracks culled from the Vocalion, Brunswick, Decca, Aristocrat, Chess, Duke, Peacock, ABC and Bluesway catalogs and featuring recordings by such legendary bluesmen and women as Lonnie Johnson, Muddy Waters, John Lee Hooker and Memphis Minnie...In late July, Motown will release *The Vulnerable Sessions*, a collection of ballads that Marvin Gaye, who longed to be a crooner in the traditional sense, recorded and re-worked over a period of years...MCA has released, as part of its ongoing Who catalog revamping, a newly remastered and remixed version of the Who's 1973 rock opera, *Quadrophenia*.



**KIIS AND UNITE:** The Fourth Annual "KIIS And Unite" benefit concert was held recently at the Irvine Meadows Amphitheatre, and once again, it was a star-studded affair. The event—which was sponsored by L.A. radio station KIIS-FM—raised needed funds for Cities In Schools, the largest non-profit dropout prevention program in the nation, and attracted close to 15,000 fans. Performers included Cher and Color Me Badd (pictured above), Kool & the Gang, Spin Doctors, the Tony Rich Project, SWV, La Bouche, 3T, 2 Unlimited and Sophie B. Hawkins.

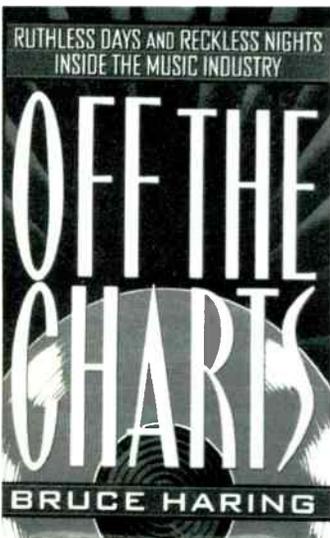
**JERRY & JERRY:** In remembrance of the first anniversary of the death of Grateful Dead leader Jerry Garcia, Jerry Rubin and the Alliance For Survival will stage "A Jerry Garcia Public Anniversary Remembrance" on Friday, August 9, from noon until sunset, at the Venice Beach Pavilion. The public is invited to join in the free gathering and to participate in the open drum circle and the creation of a public sidewalk chalk art (the "Jerry Garcia Peace Mural"). Attendees are also encouraged to bring flowers, poetry and music, as well as food and drink (non-alcoholic) to share. The Venice Beach Pavilion is located at 1535 Ocean Front Walk (at Windward Avenue). For more information, call the Los Angeles Alliance For Survival at 310-399-1000. Rubin and the Alliance For Survival also host two annual John Lennon celebrations, one to mark his birthday and one to mark his death.



**MONKEE BUSINESS:** Original Monkee members Peter Tork, Davy Jones and Micky Dolenz are pictured during a recent visit to the Sam Goody record store on the Universal CityWalk. The appearance—which drew 200 fans—was held to promote their upcoming 30th Anniversary Tour (remaining Monkee Michael Nesmith, always the most cantankerous member when it comes to getting together with his old pals, was once again absent from the proceedings, having declined to be a part of the new reunion).

**FEAR AND LOATHING OFF THE CHARTS:** The music business is really more about business than music these days, and no one knows this better than veteran rock scribe Bruce Haring. Through his many years as an industry insider with stints at *Billboard*, *Daily Variety* and currently *USA Today*, Haring has seen the changes. He starts *Off The Charts* (Birch Lane Press) with a capsule history of pop music, noting the changes that have occurred in the fourth year of every decade since Elvis Presley's 1954 ascendance. The year that concerns Haring most is 1994. Over 90 percent of music distribution was then consolidated in the grips of six multinational companies. He investigates the business chiefly—but not exclusively—by following the career of Charles Koppelman, who went on to become Chairman/CEO of EMI Records Group North America by using such forgettable voices as Wilson Phillips and Vanilla Ice to inflate his market share. Along the way, there are looks at Warner Bros. Records' game of musical chairs (a major label upheaval), the Hollywood Records debacle and the real reason record companies don't like gangsta rap. You need to read this book if you want to be part of the music business—even if, after you read it, you decide that you don't.

—Tom Kidd



**BORN TO BE WILD LIFE:** Rikki Rockett of Poison fame, on-air personality Nina Blackwood, Gilby Clarke of Guns N' Roses fame, Blind Pig act Coco Montoya and former Jefferson Starsip fretman Craig Chaquico pose for the camera during the Fourth Annual "Run For The Wild" motorcycle run. The event, which attracted 1,200 motorcycle enthusiasts, started at the offices of radio station KLOS and ended at Calamigos Ranch in Agoura Hills. The event—organized by the Southern California Harley Riders Association, *Easyriders* magazine, KLOS and Budweiser—raised almost \$50,000 for Martine Colette's Wildlife Waystation, a non-profit facility in the Angeles National Forest which is dedicated to the rescue, rehabilitation, housing and placing of wild and exotic animals. The day's festivities included rock and blues entertainment and a barbecue.



**A SHOT OF JESUS LIZARD:** Capitol act the Jesus Lizard wrapped up their recent tour with Ministry with a packed parking lot performance at Aron's Records in Los Angeles and an after-show autograph-signing session. The band's latest Capitol opus is *Shot*.



**LIKE FATHER, LIKE DAUGHTER:** A star-studded premiere was held at the AMC Cecchi-Gori Fine Arts Theatre for the new Bernardo Bertolucci film *Stealing Beauty*. The film's star Liv Tyler, daughter of veteran rocker Steven Tyler of Aerosmith, attended (she's pictured with Bertolucci), as did her father (pictured in classic pose with Aerosmith cohort Mark Hudson) and well-wishers Matt Dillon and Bridget Fonda, among others. A post-screening party was held at the El Rey Theatre (photos: David Klein).



Red Hot Chili Peppers



**KISS AND MAKEUP:** Veteran makeup-clad hard rockers Kiss recently performed in the unlikely setting of the Fourth Annual "KROQ Weenie Roast" as a way of tuning up before launching their current reunion tour, which kicked off on June 28 with a performance at Tiger Stadium in Detroit (they play the Great Western Forum on August 23, 24, 25). The post-fab four wouldn't allow photographers, but we were able to get a shot of the four humongous blow-up dolls (pictured above) that towered over the sold-out crowd. There were plenty of Kiss fans in the house, who cheered their heroes on through their 45-minute set, which opened with the classic "Deuce" and continued with (in no particular order) "Detroit Rock City," "Calling Dr. Love," "Firehouse" (which featured epic-tongued bassist Gene Simmons' fire breathing stage antics), "Black Diamond" and a raucous version of "Rock And Roll All Nite," which lead vocalist Paul Stanley introduced as "the National Anthem of Rock & Roll." The set

featured plenty of pyrotechnics, confetti bombs and a plethora of Kiss theatrics. However, the event did not come off as well as planned when a pyrotechnic rig atop the proscenium arch caught fire and burned out of control for three songs, shooting fireworks off at random. Also on the bill were local faves the Red Hot Chili Peppers (pictured above, left), who rocked the Irvine Meadows Amphitheatre with a set devoid of their hits, but including a cover of Jimi Hendrix's "Manic Depression," and Orange county ska-punk heroes No Doubt (pictured above right; all photos: Tom Farrell).

—Tom Farrell



**SHORT RETIREMENT:** A retirement party was held for veteran rapper Too Short (pictured middle), who has said that he is ending his rapping career with the release of his new opus and his tenth album overall, *Gettin' It*. Attending the shindig were Snoop Doggy Dogg (left) and Warren G.



**GET A JOB:** Gin Blossoms recently guested on Mark & Brian's radio show. Pictured (standing): band members Robin Wilson, Phil Rhodes and Scott Johnson, KLOS's Rita Wilde, Mark Thompson, band member Bill Leen, (seated) Brian Phelps, A&M's Tami Shawn and member Jesse Valenzuela.

**PROPHETIC PRIORITY:** Leading rap label Priority Records—in a departure from their usual hard-core urban music releases—is set to release *The Celestine Prophecy—A Musical Voyage*, a soundtrack for the runaway best-seller *The Celestine Prophecy* (over five million copies sold) which was composed by Tangerine Dream leader Christopher Franke. Working closely with the book's author James Redfield (who has just released a sequel called *The Tenth Insight*), Franke has weaved together elements of classical, pop and world music into the project.



No Doubt's Gwan Stefani

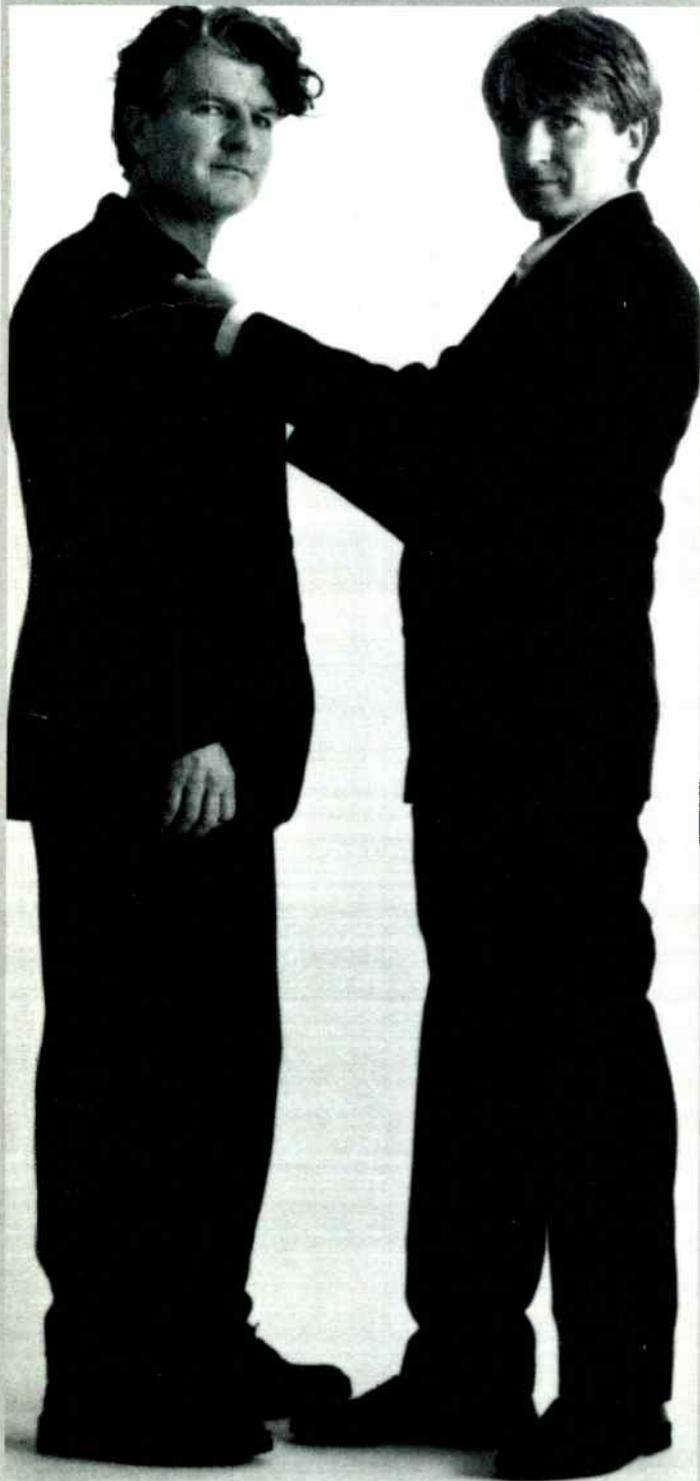
## MUSIC CONNECTION Tidbits from our tattered past

**1987—STRIKING GOLD:** I.R.S. recording act R.E.M. has gone gold! The RIAA has honored the group's fourth album, *Lifes Rich Pageant*, as garnering combined LP, cassette and CD sales of more than 500,000 units. Having completed the Pageantry Tour, the members of the band took time out to tend to various outside projects—including Peter Buck, Mike Mills and Bill Berry helping out on Warren Zevon's forthcoming Virgin album.

**1993—CROWDED PARTY:** Legendary Kiss bassist Gene Simmons celebrated his 44th birthday with a private party at the bowling alley adjoining Jerry's Famous Deli in Studio City. Attending the bash were a bevy of bands and beauties.

# Tales of the Brothers FINN

By  
John  
Lappen



Pictured: Tim and Neil Finn (photo: Paul Spencer)

Brotherly love doesn't always exist in the world of rock & roll—particularly when male siblings share the same band. Forget Ali vs. Frazier, some of the best fights have occurred onstage during Kinks concerts when siblings Ray and Dave Davies would alternate taking pokes at one another. But, in addition to being juicy rock gossip fodder, all that friction made for some great music, too.

Maybe it's the laid-back atmosphere of the South Pacific, but New Zealanders Neil and Tim Finn are brothers in arms when it comes to their creative collaborations. "I just kind of chuckle when I hear about brothers who continually fight," says elder brother Tim. "My brother and I get along well—in and out of music. Maybe it's because we grew up in a normal, loving household."

Maybe. But, whatever the reason, music fans the world over have been blessed with the fruits of the Finn Brothers' mutual admiration society.

The story begins in 1972 when Tim founded the critically acclaimed pop group Split Enz (Neil joined at the ripe old age of nineteen). Best-known for the single "I Got You," Split Enz was not just another disposable Eighties new wave act. "People who think that don't bother me," shrugs Tim. "They missed the point of the whole band and didn't get it anyway."

"Split Enz was an interesting time for me," continues Tim. "It started as a lark. I never had plans to conquer the pop world—although I must say that we were extremely confident individuals. It was exciting just to say that we were professional musicians

and to be able to make a living doing something that we loved."

During the band's run, they churned out eight interesting albums, but, in the end, Tim decided to break up the band—despite the fact that critics felt they'd just hit their stride. "It was time for me to move into other realms of music. I'm the type who doesn't always work well within the confines of a group. I mean, I can do that, but it's harder for me to share my song ideas with more than just a few people at a time."

One of those people is brother Neil. After embarking on a solo career (Tim has released two albums, *Escapade*, in 1983, and a self-titled opus in 1989), the elder Finn eventually joined his brother's already successful outfit, Crowded House.

Formed in the mid-Eighties with former Split Enz drummer Paul Hester and bassist Nick Seymour, Crowded House scored the Top Five smash "Don't Dream It's Over" and critical acclaim, while brother Tim toiled in relative obscurity.

For those industry pundits who were looking for a festering sibling rivalry, here was fuel for the fire. "I dislike it when people say, 'Well, Neil joined Tim's band and now Tim has gone off and joined Neil's group,'" scoffs Tim. "There's never been any kind of one-upmanship or competition between us. Of course, we have our tiffs now and then, but it never comes down to anything that would drive a wedge between us."

"I was thrilled when Neil had success with Crowded House. He's obviously a talented songwriter and musician, and it was a situation where the record-buying public recognized that talent and responded to it."

Tim, who joined Crowded House in 1991, explains that the move was prompted by a desire to collaborate again as songwriters, not as a way for Tim to jump on the Crowded House bandwagon. "We had written a batch of songs that became *Woodface* [the band's third album, released in 1991]," notes Tim. "It was just Neil and I writing songs for the love of writing together. I joined Crowded House so we could play those songs live. But, at least for me, those songs lost a bit of their luster when we went on the road and other individuals became involved. That magical feeling that was there when we wrote the tunes disappeared after I joined. I don't regret the experience, but I didn't last long in that situation. But I did look forward to the time when Neil and I would collaborate again."

That time is now. With the release of the Finn Brothers' self-titled album on Discovery, Tim and Neil have renewed their songwriting alliance, creating a record that combines lush harmonies, soaring melodies and crunchy guitars with several unexpected twists. And they take their brother act even further by playing all of the instruments themselves.

"The whole concept behind this record is that there wasn't any," laughs Tim. "We did this record for ourselves. We spent our own money making it, without any pressure from a record company, without trying to write hit singles and without the interference of any outside forces. It's just something we wanted to do together as brothers and as musicians."

The fact that a record company picked it up for release is simply icing on the cake. It pleases us to no end, but it's not something that we expected to happen."

Syd Birenbaum, President of Santa Monica-based Discovery Records, oozes enthusiasm for the record he picked up for stateside release. "This record has been a labor of love for me," he says. "I've been a fan of Neil and Tim for a long time. When the opportunity came to sign them to Discovery, we jumped at the chance. We're going to market the record aggressively to radio, and I see us having a shot at multi-formatted radio play."

While Tim Finn maintains that any success with the record will be gratifying, he doesn't have any unrealistic expectations. "We've tapped into some other influences that might surprise people in an attempt to expand the boundaries of the traditional pop format."

Meanwhile, Tim continues to work on a solo record which he plans to release in early 1997. "I definitely plan on continuing with my solo career. I'm the type who writes songs and is reticent to share them with lots of people initially—except for those I really have a trusted relationship with. I gradually build up to the point where I can share the songs with my collaborators in the studio, then take the next step to where I eventually become totally free with my ideas by performing them in front of rooms full of people when on tour. But it's not an easy process getting to that point."

Finn fans will have the chance to see the brothers perform live during the summer months. "We'll be touring a bit for this record. It'll be a brief promotional tour that will hit about six or eight major U.S. markets." (They perform in L.A. at the John Anson Ford Theatre on July 16th.)

But, although the brothers will perform songs from all eras of their career, don't hold your breath waiting for a Split Enz reunion or a Crowded House comeback (the latter recently called it quits after ten years; Capitol will release a greatest hits package in July).

"I can't speak for Neil," says Tim, "but I don't think you'll see Crowded House together again for a while. Split Enz will definitely not reform."

So, will the Brothers Finn collaborate again? "I think so," says Tim. "This is the first time we've ever collaborated together as just the two of us. It keeps us fresh when we've stayed apart for a while musically. But after that period of not creating together has passed, we really are enthusiastic about getting together again to write songs and play music."

"These aren't side projects we do together. When we record together it's a natural evolution of both of us wanting to work together and needing to work together. We'll make more records together because we enjoy it."

But come on, Tim, haven't you guys ever gotten into a good down-n-dirty scuffle that would make the Davies brothers proud?

"Naaah," drawls Tim, after a long pause. "We respect and care for each other too much to do something silly like that."

Discovery Records can be reached at 310-828-1033. 

# Neil Finn

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## The Dream Is Over

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By Pat Lewis

Over the past two decades, ex-Crowded House leader Neil Finn has occasionally crossed musical paths with his older brother Tim.

First, Neil joined Tim's critically acclaimed outfit, Split Enz, and later, Tim joined Neil's band, Crowded House, for a short stint in 1991.

In late 1994, the Finn brothers got back together again for a joint-venture album which they wrote and recorded as simply the Finn Brothers. The album—which was actually released last October in Europe and the U.K.—has just been released in the United States on Discovery Records.

The long delay in releasing the album in America was due to the fact that Neil Finn—who was signed to Capitol Records in the United States—was in the process of breaking or re-negotiating his contractual obligations with the label.

"We thought we'd lost touch with them, and them with us," admits the younger Finn, "so it was time for some new blood."

And so an American release was put on hold until things could be sussed out. "Although Capitol wasn't putting any claims on the [Finn Brothers] record, it was difficult to do another deal," Neil Finn explains. "And we didn't know whether it was going to be linked to a new deal—there were a lot of factors involved. So, as soon as we knew Capitol was going to release us and that was resolved, we went on to find another label that wanted to do a one-off record deal, and Discovery Records seemed to have a real passion for this record."

Crowded House's official breakup probably came as a complete surprise to the band's fans, who first learned of it on the band's Internet web site. However, Neil had actually spent countless nights wrestling over the future of the band.

"I couldn't really bring myself to actually say, 'It's over,'" he confesses. "I guess relationships are a bit like that, aren't they? Out of loyalty and fear of the unknown, you stick to things you know. But I got to a point where I was listening through a whole bunch of stuff that I had just written, and it didn't sound like Crowded House to me. And I started to crave self-reliance and wanting to take responsibility for things and not having this entity that I had to feel responsible for."

"There were a lot of other factors involved, as well," he continues. "Paul [Hester] left [during the *Alone Together* U.S. tour], so obviously the chemistry of the band had changed. But I just was really afraid that we were repeating ourselves and it was starting to feel like a restrictive thing. I just wanted to break down some barriers."

When asked to elaborate on what he means

when he says that his new material—much of which ended up on *Finn Brothers*—didn't sound like Crowded House, Neil responds, "The soundscape and the way we put it together were different. And the two of us played everything ourselves, so it's got more of a homemade feel about it. And in this particular instance, we didn't work on it for very long; we put in a lot of live performances and served the moment and didn't second-guess ourselves—whereas with Crowded House, it has been more structured and carefully thought out, really."

Tim and Neil Finn grew up in New Zealand, and while there's an age gap between them, their relationship was such that the eldest brother never felt obligated to tote the younger sibling around with him.

"We got along really well," Neil confirms. "[Tim] never beat me up. He treated me with a lot of respect, so I was appreciative of that, especially when I hear what some other brother scenarios are like out there. But because there was an age gap, there wasn't a lot of direct competition for him."

Neil lets out a laugh and adds, "[Tim] didn't feel particularly threatened by me when I was young, so we got along really well."

Of course, another reason Neil never got under his older brother's skin during their youth was probably due to the fact that Tim spent five years away from home during his teenage years at an all-male boarding school—which "buggered up his love life," Neil recalls with a chuckle.

"He didn't have to contend with me much at the time," Neil continues, "but he was fairly tolerant and actually quite encouraging. He'd take me along to things. When he went to university, I'd end up at his friends' flats when I was fourteen and watch them playing music and he was pretty good. What he was doing seemed sort of glamorous to me."

But when Neil Finn uses the word "glamorous" to describe his earliest recollections of Split Enz, he's not talking about the band having lots of adoring female fans. "If you saw what Split Enz looked like in their early days," he laughs, "you'd understand there weren't a lot of girls around. It was all very surreal and kind of asexual."

Over the years, the Finn brothers' relationship has hit a few snags, but blood being thicker than water, they've weathered the storms relatively unscathed.

"Our relationship has evolved, like it normally does," he admits, "but we've maintained a friendship throughout. There's a few things that we don't have to worry about now. We've sorted some stuff out—you know, stuff you grow up with and it takes you a long time to confront."

But sibling rivalry being what it is, Neil Finn has already begun making plans for his next outing, which doesn't include brother Tim.

"I'm going off to make another record," Neil says, "but whether it will be a solo project or whether it will have another name has yet to be established. Tim and I will return to the Finn Brothers, but not in the immediate future." 

# HIGHER OCTAVE MUSIC



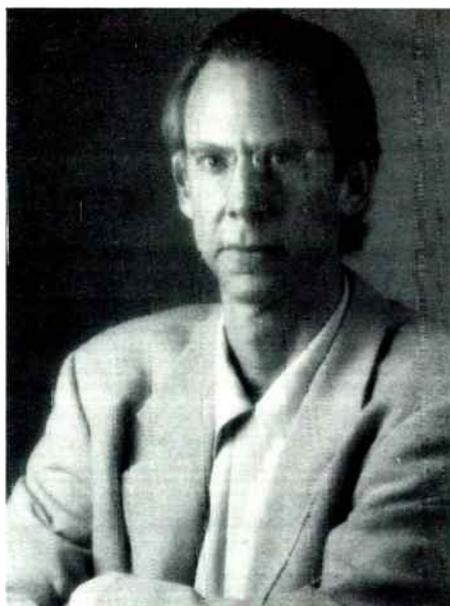
## Dan Selene, Chairman, Higher Octave Music

By Jonathan Widran

**P**ossibly the only instrumental-oriented independent label which could be considered cutting edge in the adult contemporary realm, Higher Octave Music is celebrating its ten-year anniversary with the release of a two-CD compilation, appropriately titled *Evolution*.

The fact that an indie company can not only survive, but actually thrive, that long is noteworthy enough, but the real achievement is the way its growth so perfectly parallels the popularity of the NAC radio format. In the mid-Eighties, just before stations such as L.A.'s the Wave (KTWV) offered an outlet for the music that's not exactly pop, jazz or world beat, but falls somewhere in between, it might have all been dismissed as new age.

But the Malibu-based company's ever-expanding catalog—which includes such rock heroes as ex-Starship guitarist Craig Chaquico and Journey's Neal Schon and Jonathan Cain, as well as acoustic guitarist Ottmar Liebert's platinum debut, *Nouveau Flamenco*, and



world music stars Lara & Reyes—is proof that whatever you call it, there's a lot more to it than space and elevator music.

"We called the company Higher Octave because the words mean a more refined vibration," says Chairman Dan Selene, a former Special Ed teacher and stockbroker who founded the label with former talent agent Matt Marshall. "Despite the expansion from a strictly new age label to a more pop, rock and world beat outfit, each artist fits into our philosophy of an underlying quality of emotion that touches the heart while lifting the listener's spirit and helping enhance his state of being.

"Whether you're listening to Chaquico, the West African Gumbay music of the Soto Koto Band or the calmer sounds of Cusco, our music seems to have found a way to shift tension from people's lives. Our success tells me that Matt and I have helped fulfill people's need for a more reflective sound experience, a peaceful or calming influence behind the rhythmic energy."

In light of the spiritual elements found in most of Higher Octave's music, it makes perfect sense that Selene and Marshall's friendship and subsequent partnership arose from a meeting at the Alexander Technique Conference, a West Coast body work seminar that was designed, like the music, to create a higher awareness. The two worked first on creating a syndicated new age radio program, then decided to expand their interest by creating the label.

Though the two did meticulous market research before taking the plunge with the release of Peter Davison's *Winds Of Space* in

1986, the secret of Higher Octave's growth stems from the fact that they approach music and business from a fan's perspective.

"We were both doing well in our chosen fields," he says, "but Matt was looking for a deeper meaning beyond just a solid income in the entertainment field, and I was looking for new challenges. We shared a passion for this type of music, from Brian Eno's ambient work to Kitaro's orchestral new age. It affected us so deeply that when we decided to form the company, it was more of a mutual calling than a pure business decision."

After the Davison project, the label grew slowly but steadily, releasing two albums in 1987 and three the following year, with increased sales as distribution developed.

What Selene calls Higher Octave's "comfortable, boutique label type atmosphere" was in place from the start, as it became a means to reach a wider audience for some musicians, while others considered it a home base on which to build other aspects of their careers. William Aura, whose *Half Moon Bay* was the company's second release, eventually came aboard as a staff producer, and his band, 3rd Force, remains one of the label's top ensembles.

While hard work and heartfelt devotion may have led the way, Selene is the first to admit that the timing of Higher Octave's launch, which was in synch with the explosion of the CD configuration as well as the onset of Wave-like stations, played a significant role in the company's ability to create a niche in a crowded marketplace. As the genre grew in popularity, record companies and radio stations even worked hand in hand in creating instrumental success stories.

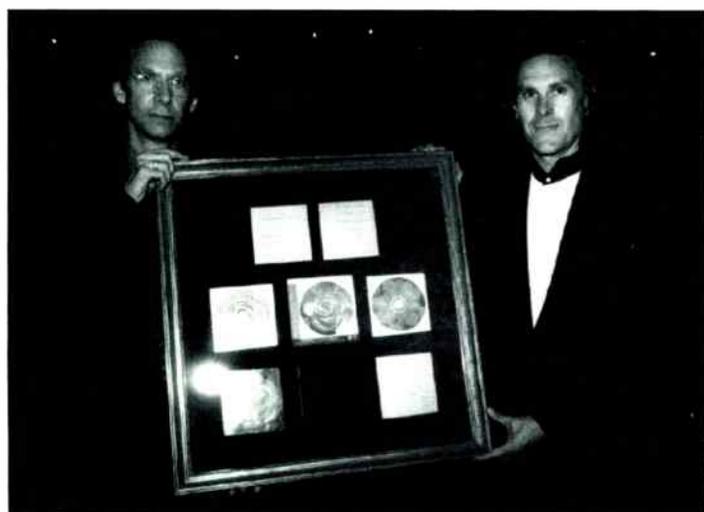
Shahin & Sepehr, a Washington, DC-based soul-meets-world beat guitar and synth duo, were recommended to Selene and Marshall by San Francisco's KKSF, for instance. But none of these tales can match Marshall and Selene's discovery of Ottmar Liebert, whose affiliation with Higher Octave turned them from a struggling indie into a company of means and clout to attract top talent.

"[KTWV on-air personality] Talaya told us about all the listener phone action the station was getting based on playing Ottmar's first album, which he released himself with funding from a friend," Selene recalls.

"We heard it and were immediately enraptured, even if it was different from the product we had put out to that point. But that was part of our ideal, go after music that hits us whichever way. It didn't seem incongruent.

"All we knew was it was music we wanted to release," he states. "We signed him, renamed the album and re-sequenced it. Ottmar became an in-demand artist overnight. *Nouveau Flamenco* was recently certified platinum, while *Borrasca* is currently gold. This definitely set the tone."

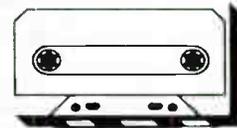
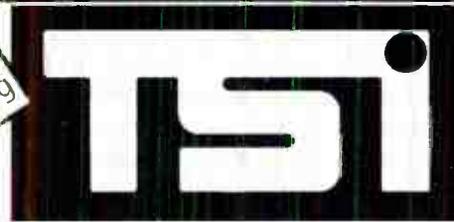
After Ottmar's success in the pop instrumental-meets-Latin niche, Selene and Marshall seemed even more open to ideas beyond their early new age visions. In some ways, with the success of Chaquico, Schon, Cain and new guitarist Chris Camozzi (the veteran sideman for Mariah Carey and Michael



Dan Selene (left) and Higher Octave Music President/CEO Matt Marshall



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Professional training is an asset in any job, and in music, it helps to have that extra edge. This directory is a listing of select SoCal music schools and the programs they offer. These vary from school to school, so make sure that the school you are choosing is the best one for you. Remember, always be sure to call and get an in-person appointment to see if the school is offering the right courses and if the tuition is in the right price range.

Compiled by Carla Hay

**J ADAM'S MUSIC**

10612 Pico Blvd.  
Los Angeles, CA 90064  
310-839-3575  
**Program:** Music instrument and voice instruction.  
**Degree:** None  
**Duration:** Varies  
**Cost:** Call for rates.  
**Notes:** All styles, all levels. Private lessons. Equipment rentals available.

**J AOG PRODUCTIONS**

15517 Cordary Ave.  
Lawndale, CA 90260  
310-379-1568  
**Contact:** Andrew Gordon  
**Program:** Varied, including instruction from beginning to advanced songwriting, arranging, producing, keyboards, sequencing, programming.  
**Degree:** None  
**Duration:** Varies  
**Cost:** Call for rates.  
**Notes:** Has published eight book/cassette instructional packages which are available at over 500 music stores throughout the world.

**J ASCAP**

7920 Sunset Blvd., Suite 300  
Los Angeles, CA 90046  
213-883-1000  
**Program:** ASCAP offers a series of songwriting workshops throughout the year, with an emphasis on film and theater. These workshops are aimed at aspiring songwriters looking for professional guidance.  
**Degree:** None  
**Duration:** Varies  
**Cost:** Call for rates. Some workshops are free.  
**Notes:** ASCAP affiliation not required. Applications require submission of a demo tape (3-4 songs), lyric sheet and resume. Materials cannot be returned.

**J CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC**

24700 McBean Pkwy.  
Valencia, CA 91355  
805-255-1050 FAX 805-254-8352  
**Contact:** David Rosenboom  
**Program:** Composition (includes computer music and technology)

**Degree:** BSA, MSA  
**Duration:** 4 years for BSA degree, 2 years for MSA degree.  
**Cost:** Approximately \$7725 per semester. Does not include cost of course materials or other fees.  
**Notes:** Fully accredited college curriculum.

**J CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS**

1000 Victoria Ave.  
Carson, CA 90731  
310-516-3543 FAX 310-516-3971  
**Contact:** Dr. Rod Butler  
**Program:** Audio Recording and Music Synthesis (ARMS)  
**Degree:** BA  
**Duration:** 4 years  
**Cost:** Call for rates.  
**Notes:** Accredited college curriculum. Extension courses also available.

**J CALIFORNIA STATE UNIVERSITY, FULLERTON**

P.O. Box 34080  
Fullerton, CA 92634  
714-773-3511  
**Contact:** Gordon Paine  
**Program:** A variety of undergraduate and graduate courses in music.  
**Degree:** BA, MA  
**Duration:** 4 years for BA, 2 years or less for MA.  
**Cost:** Call for rates.

**J CALIFORNIA STATE UNIVERSITY, LONG BEACH**

1250 Bellflower Blvd.  
Long Beach, CA 90840  
310-985-4781  
**Contact:** Music Dept.  
**Program:** Varied emphasis, including woodwinds, chorale, brass, percussion, music history, music education, electronics, new music, keyboards, commercial music.  
**Degree:** Bachelor of Arts (teaching), Bachelor of Music (performing). Also master's programs in arts and music.  
**Duration:** 4 years for bachelor degree, 2 years for master's degree.  
**Cost:** Call for rates.  
**Notes:** Requires admission to university plus audition and music theory test to determine placement.

**J CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION**

6300 State University Dr., Suite 104  
Long Beach, CA 90840  
310-985-4781 FAX 310-985-8449  
**Program:** Various extension courses in music. University enrollment not required.  
**Degree:** None  
**Duration:** Varies depending on course of study  
**Cost:** Call for rates.

**J CALIFORNIA STATE UNIVERSITY, LOS ANGELES**

213-343-4060  
**Program:** Various courses in music.  
**Degree:** BA  
**Duration:** 4 years  
**Cost:** Call for rates.

**J CALIFORNIA STATE UNIVERSITY, NORTHRIDGE**

18111 Nordhoff St.  
Northridge, CA 91330  
818-885-3184 FAX 818-885-3181  
**Contact:** Admissions office  
**Program:** Diverse with emphasis on liberal arts. Includes music therapy, education and jazz studies.  
**Degree:** Bachelor of Arts or Bachelor of Music. Also master's program.  
**Duration:** 4 years for bachelor degree, 2 years for master's degree.  
**Cost:** Call for rates.  
**Notes:** Contact music department for audition dates. Must enroll in university.

**J CONCERT SOUND INSTITUTE**

2201 E. Winston Rd., Suite J  
Anaheim, CA 92806  
714-776-7414  
**Contact:** Jim Paul, Director  
**Program:** Concert Sound Engineering  
**Degree:** Certificate  
**Duration:** 9 or 15 months  
**Cost:** Call for rates.  
**Notes:** Comprehensive education in concert engineering with emphasis on mixing skills, system setup and design and monitor engineering. Successful graduates are qualified for employment by touring companies, concert halls, nightclubs, churches, etc.

**J EVERYWOMAN'S VILLAGE**

5650 Sepulveda Blvd.

Van Nuys, CA 91411  
818-787-5100  
**Contact:** Laura Selwyn  
**Program:** Various courses in piano, guitar and voice. Past specialized courses include ragtime.  
**Degree:** None  
**Duration:** 8 weeks  
**Cost:** Call for rates.  
**Notes:** Everywoman's Village is a non-profit corporation dedicated to self-understanding and creative expression through the joy of learning.

**J EUBANKS CONSERVATORY**

4928 Crenshaw Blvd.  
Los Angeles, CA 90043  
213-291-7821  
**Program:** Music instruction. All levels, all styles.  
**Degree:** Yes  
**Duration:** Call for info.  
**Cost:** Call for rates.

**J FAUNT SCHOOL OF CREATIVE MUSIC**

12725 Ventura Blvd., Suite G  
Studio City, CA 91604  
818-506-6873  
**Program:** Flexible one-on-one instruction for professional and aspiring musicians  
**Degree:** None  
**Duration:** Varies  
**Cost:** From \$300-\$800 per quarter, depending on enrollment  
**Notes:** Primary focus is on effective development of real-world skills.

**J GLENDALE COMMUNITY COLLEGE**

1500 N. Verdugo Rd.  
Glendale, CA 91208  
818-240-1000  
**Contact:** Admission office  
**Program:** Comprehensive music program preparing students for university admission. Includes emphasis on guitar, voice, theory, history, chorale, concert band and orchestra.  
**Degree:** Certificate, AS, AA  
**Duration:** 2 years for associate degree  
**Cost:** \$13 per unit for California residents. Does not include cost of course materials and other fees.  
**Notes:** Most classes are open without an audition but they still may require certain prerequisites. Students eligible for \$13/unit fee rate must be California residents for at

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# MUSIC CONNECTION DIRECTORY: MUSIC SCHOOLS

least one year. All other students pay a higher tuition rate.

## ┆ GOLDEN WEST COLLEGE

15744 Golden West St.  
Huntington Beach, CA 92677  
714-895-8780  
Contact: Scott Steidinger  
Program: Commercial Music Program  
Degree: AA  
Duration: 2 years  
Cost: Call for rates.

Notes: Model program with 24-track and 16-track rooms controlled by Macintosh computer system and various software programs. Offers cross discipline learning with Television Production and Operations and Theater Technology programs.

## ┆ HARRISON SCHOOL OF MUSIC

Woodland Hills, CA  
800-828-MUSIC  
Contact: Mark Harrison  
Program: Varied emphasis on music instruction in pop and jazz.  
Degree: None  
Duration: 10 weeks  
Cost: Call for rates.

## ┆ KELLEY PIANO STUDIO

310-836-4196  
Contact: Robert Kelley  
Program: Private instruction on performance, technique, theory. All levels.  
Degree: None  
Duration: Varies  
Cost: Call for rates.

## ┆ TOM KIDD'S SONGWRITING COURSE

Amuse

43 Peninsula Center Dr.  
Rolling Hills Estate, CA  
310-377-7838  
Contact: Tom Kidd  
Program: Workshop exploring all aspects of songwriting.  
Degree: None  
Duration: 12 weeks  
Cost: \$64 plus materials.  
Notes: Taught by *Music Connection* Show Biz editor Tom Kidd.

## ┆ LEARNING ANNEX

11850 Wilshire Blvd., Suite 100  
Los Angeles, CA 90025  
310-478-6677  
Program: L.A.'s most eclectic class offerings. Popular titles have included "How To Star and Run Your Own Record Company" and "How To Be A Concert Promoter."  
Degree: None  
Duration: Varies  
Cost: Call for rates.

## ┆ LONG BEACH CITY COLLEGE

4901 E. Carson St.  
Long Beach, CA 90808  
310-420-4309  
Program: Commercial Music Program  
Degree: Certificate  
Duration: 2 years  
Cost: Call for rates.  
Notes: Facilities include 24-track, 16-track (analog, digital), 8-track, 4-track as well as 8- and 24-track ADAT studios. Has state-of-the-art MIDI classroom. Also has full TV and video production facilities.

## ┆ LOS ANGELES CITY COLLEGE

855 N. Vermont Ave.

Los Angeles, CA 90029  
213-953-4000  
Contact: Jane Bloomquist  
Program: Commercial program designed for students who just want AA degree or transfer program designed for students who want to transfer to a 4-year university.  
Degree: AA  
Duration: 2 years  
Cost: \$13 per unit for California residents. Does not include cost of materials and other fees.

## ┆ LOS ANGELES HARBOR COLLEGE

1111 Figueroa Pl.  
Wilmington, CA 90744  
310-522-8200  
Program: Course topics have included voice, electronic keyboard and country fiddle.  
Degree: None  
Duration: Varies  
Cost: Call for rates.  
Notes: Instructors are experts in their fields who bring hands-on, practical information to the classroom.

## ┆ LOS ANGELES RECORDING WORKSHOP

5278 Lankershim Blvd.  
North Hollywood, CA 91601  
818-763-7400  
Contact: Christopher Knight  
Program: Recording Engineer. Video Editing  
Degree: Certificate  
Duration: 30 weeks  
Cost: \$6400 for recording program. \$3495 for video program.  
Notes: Hands-on training facility calling itself a "driving school for audio and video training." Facilities include eleven studios with five 24-tracks, 48-track SSL, a

solid state logic 4000 G+ and a Studer A827. Video students train on CMX. Grass Valley and Avid non-linear digital editing system. Dorm housing, financial aid, job placement assistance available.

## ┆ LOS ANGELES VALLEY COLLEGE

5800 Fulton Ave.  
Van Nuys, CA 91401  
818-781-1200  
Contact: George Atarian  
Program: Various courses in music  
Degree: AA  
Duration: 2 years  
Cost: \$13 per unit for California residents. Does not include cost of materials and other fees.

## ┆ LOYOLA MARYMOUNT UNIVERSITY

7900 Loyola Blvd.  
Los Angeles, CA 90045  
310-338-3033 FAX 310-338-3030  
Contact: Patricia Oliver, John Michael Weaver  
Program: Recording Arts  
Degree: BA  
Duration: 4 years  
Cost: Call for rates.  
Notes: Emphasizes both the art of music recording and the creative use of sound in film and television. An inter-disciplinary course of study requiring classes in mass communications, the art of cinema, screenwriting, acoustics and recording technology among others.

## ┆ MUSIC EDUCATION ENTERPRISES

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classical, pop and jazz. Improvisation, theory, harmony, arranging. All ages and levels accepted.  
**Degree:** None  
**Duration:** Varies  
**Cost:** Call for rates.

**┆ MUSICIANS INSTITUTE**

1655 McCadden Pl.  
 Hollywood, CA 90028  
 213-462-1384 or 800-255-PLAY  
**Contact:** Music Dept.  
**Program:** Instructions in guitar, bass, percussion, keyboards, vocals.  
**Degree:** Certificate, AA, Bachelor of Music  
**Duration:** Varies depending on objective  
**Cost:** Call for rates.  
**Notes:** Complete training for the up-and-coming musician.

**┆ JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE**

11726 La Maida St.  
 Studio City, CA 91607  
 818-506-0236  
**Program:** Keyboard instruction  
**Degree:** None  
**Duration:** Weekly private instruction.  
**Cost:** Call for rates.  
**Notes:** All styles. Piano, electronic keyboards, MIDI. A complete program for training the contemporary keyboardist, singer-songwriter, composer. Credit cards accepted.

**┆ OCCIDENTAL COLLEGE**

1600 Campus Rd.  
 Los Angeles, CA 90041  
 213-259-2500  
**Contact:** Thomas Sommerville  
**Program:** A variety of courses in music  
**Degree:** BA  
**Duration:** 4 years  
**Cost:** Approximately \$560 per unit. Does not include cost of materials and other fees. Tuition is subject to change.

**┆ PASADENA CITY COLLEGE**

1570 E. Colorado Blvd.  
 Pasadena, CA 91106  
 818-585-7123  
**Program:** Various courses in music  
**Degree:** AA  
**Duration:** 2 years  
**Cost:** \$13 per unit for California residents. Does not include cost of materials and other fees.

**┆ PEPPERDINE UNIVERSITY**

24255 Pacific Coast Highway  
 Malibu, CA 90263  
 310-456-4000  
**Contact:** Gary Cobb  
**Program:** Music courses along with fine arts curriculum

**Degree:** BA  
**Duration:** 4 years  
**Cost:** Approximately \$600 per unit. Does not include cost of materials and other fees. Tuition is subject to change.

**┆ SANTA MONICA COLLEGE**

1900 Pico Blvd.  
 Santa Monica, CA 90405  
 310-452-9323  
**Contact:** Music Dept.  
**Program:** Varied emphasis in music, including classes in songwriting, instrument instruction and theory. Extension classes also available.  
**Degree:** AA  
**Duration:** 2 years  
**Cost:** Call for rates.

**┆ THE SINGERS WORKSHOP**

213-460-2486  
**Contact:** Lis Lewis  
**Program:** Workshop exploring all aspects of singing.  
**Degree:** None  
**Duration:** 6 weeks  
**Cost:** Call for rates.  
**Notes:** Performing experience not necessary.

**┆ SOUND MASTER RECORDING ENGINEER SCHOOL**

10747 Magnolia Blvd.  
 North Hollywood, CA 91601  
 213-650-8000  
**Contact:** Barbara Ingoldsby  
**Program:** Record Engineer  
**Degree:** Certificate  
**Duration:** 10 months  
**Cost:** Call for rates.  
**Notes:** Fully accredited school offering training in Recording Engineering, MIDI, Technical Maintenance, Audio/Video Post Production, Mastering and Synchronization. Three studios.

**┆ SOUTH BAY ADULT SCHOOL**

600 Diamond St.  
 Redondo Beach, CA 90277  
 310-372-1213 or 310-372-5456  
**Contact:** Mark Fitchett, Randy Lee  
**Program:** Mostly beginner and intermediate courses in guitar and piano, covering blues, classical and rock styles. Also offers courses in orchestra and songwriting.  
**Degree:** None  
**Duration:** Six weeks  
**Cost:** Usually \$32 per course.

**┆ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**

8711 Sunland Blvd.  
 Sun Valley, CA 91352  
 818-767-6554 FAX 818-768-6242

**Contact:** Richard Taesch  
**Program:** Young preparatory for ages 6-15. Adult preparatory for adult beginners and non-degree students. Conservatory for Bachelor of Music, diploma and certificate students.  
**Degree:** BA, diploma, certificate  
**Duration:** Varies depending on degree objective and student progress.  
**Cost:** Call for rates.  
**Notes:** A private, non-profit, academic institution. Braille music instruction is offered both privately and in class.

**┆ UNIVERSITY OF CALIFORNIA, LOS ANGELES**

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 Box 951616  
 Los Angeles, CA 90095-1616  
 310-825-4761  
**Contact:** Alfred Bradley (undergraduate admissions) or Mary Crawford (graduate admissions)  
**Program:** A variety of undergraduate and graduate courses in music.  
**Degree:** Bachelor of Arts, Master's, Ph.D.  
**Duration:** 4 years for BA degree, 2 years or less for graduate degrees.  
**Cost:** Call for rates.

**┆ UCLA EXTENSION**

Dept. of Entertainment Studies and Performing Arts  
 10995 Le Conte Ave.  
 P.O. Box 24901  
 Los Angeles, CA 90024  
 310-825-9064  
**Program:** Music Business, Songwriting, Recording Engineering, Electronic Music, Film Scoring.  
**Degree:** Certificate  
**Duration:** Approximately 2 years  
**Cost:** Varies—approximate range is \$295-\$535 per course; plus musician's fees where applicable.  
**Notes:** Adult continuing education taught by industry professionals held on evenings and weekends. Entry level to advanced training, including new technologies. Enroll on a course-by-course basis or in a certificate program.

**┆ UNIVERSITY OF SOUTHERN CALIFORNIA**

USC School of Music  
 University Park-MC 0851  
 Los Angeles, CA 90089-0851  
 213-740-6935  
**Contact:** Richard J. McLiverty  
**Program:** A variety of undergraduate and graduate courses in music. Individual instruction also available.  
**Degree:** Bachelor of Science, Master's, Ph.D.  
**Duration:** 4 years for BS degree, 2 years or less for graduate degrees.  
**Cost:** Call for rates.

**┆ NIK VENET SONGWRITER/ARTIST MASTER CLASS & WORKSHOP**

805-943-2462  
**Contact:** Nik Venet  
**Program:** This class explores all aspects of songwriting.  
**Degree:** None  
**Duration:** 5 weeks  
**Cost:** Call for rates.  
**Notes:** Reservations required. Venet has produced over 300 albums and is a VP of the L.A. chapter of NARAS.

**┆ WEST L.A. COLLEGE**

4800 Freshman Dr.  
 Culver City, CA 90230-3500  
 310-287-4200  
**Contact:** Admissions dept.  
**Program:** A variety of courses in music  
**Degree:** AA  
**Duration:** 2 years  
**Cost:** \$13 per unit for California residents. Does not include cost of materials and other fees.



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**CONTACT NAME:** Carlito D. Travis  
 614-444-4517/ The Key Bass Music Group.  
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# DISC MAKERS

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# Music Education Roundtable

By Pat Kramer

*MC interviewed representatives of four Los Angeles educational institutions—Joey Barclay (Musicians Institute), Ronnie Rubin (UCLA Extension), Lurrine Burgess (Southern California Conservatory of Music) and Christopher Knight (Los Angeles Recording Workshop)—and asked them a variety of questions regarding the state of music education in the Southland.*



**Joey Barclay,**  
Director of  
Admissions,  
Musicians  
Institute  
(213-462-1384)

**MC: Do trends in the music industry affect your enrollment?**

**JB:** I've seen trends in the way people feel about education resulting from the trends in the music industry, like the late Eighties were the "shredding-rock" scene and now it's the alternative, uneducated sound of the Nineties. People tend to follow what they think they need depending on what's happening on MTV.

**MC: Is enrollment up or down?**

**JB:** Basically it's standard to what it's been. We have approximately 1,000 students per year, which is what's it's been for a while. At one time we had 1,400 students. But currently it's stable.

**MC: What is the average length of your courses?**

**JB:** We have three-month courses and we have a two-year certificate program. Essentially, it's a two-year track with three certificate programs inside of that one—the first one being a year, the other two being six months each, adding up to two years. Then we have a two-year or four-year associate of arts or bachelor of arts degree program.

**MC: What is your fee structure?**

**JB:** Basically it's \$200 per credit unit per program except for RIT or something that's non-accredited like the three-month programs. We have "Prelude," which is a part-time evening program, then we have "Encore," which is a more advanced three-month program. Those are per the program. Some classes are two credits; some are four. Most students take twelve to fifteen credit units per quarter, so it's about \$3,000 per quarter.

**MC: How do you choose the courses you offer?**

**JB:** We try to survey the students all the time to see what they are interested in. We recently started what we call "Band Clinic" program. We have people who act like producers and help produce a band through a ten-week course. At the end of the ten weeks, they pick the best few bands and have a "Battle of the Bands" and have music industry folks out. We just had one recently and had a really good turnout from the A&R community. That's starting to be a big draw for us.



**Ronnie Rubin,**  
Director of  
UCLA Extension,  
Entertainment  
Studies and  
Performing Arts  
(310-825-9064)

**MC: Is enrollment up or down?**

**RR:** Our enrollment in the music area has been steady for a long time because we've been established for a long time. The music business courses are growing at a slow rate. In film scoring—a small program which we are expanding—the program is growing. The students who come out of our programs often get highly placed jobs in film scoring.

**MC: What music courses do you offer?**

**RR:** In the music area we have a certificate program which covers a wide range of subjects—music history, production, artist management and development, legal issues, marketing and publishing. We have certificate programs in songwriting, recording engineering and film scoring.

We have been offering courses and training people for the music industry in all of its aspects for a long time. We have certificate programs that we've developed over the last 20 years, from the late Seventies on. We really had the first certificate program for training individuals for entry into the music business in the country. People take one course or a whole certificate program with us. There's great freedom and flexibility.

**MC: What is a certificate program?**

**RR:** A certificate program is a sequential course of study that provides breadth and depth in a particular discipline with both required and elective courses, which need to be completed with a grade of "C" or better. They are designed in conjunction with members of an advisory board, people from all aspects of the profession, and all our courses are taught by top professionals.

A certificate program indicates someone has taken the initiative to acquire skills and depth of knowledge in a particular field. These certificate programs are widely recognized for their authenticity, for their wide academic quality and their up-to-the-minute practical application.

**MC: What are the costs of courses?**

**RR:** The courses are priced according to what they cost us to produce. Extension is a self-supporting institution. We are academically part of the University of California at Los Angeles, but financially, we are an independent self-supporting unit of the university.

**MC: Do you offer different courses each quarter?**

**RR:** About 20-30 percent of the courses we offer each quarter are new, and not every course is offered every quarter.



**Lurrine Burgess,**  
Director,  
Southern  
California  
Conservatory  
of Music  
(818-767-6554)

**MC: How is your school different from other schools?**

**LB:** Well it's really old-fashioned. It's organized on the pattern of a European conservatory where you start very young and you learn all the basics of everything. We teach applied music, mostly, which is private instruction in all the traditional instruments—flute, violin, piano, cello, guitar, brass and woodwinds, strings and so on—that you would find traditionally speaking. We also require examinations by all of the preparatory students here, which means they have a choice of outside exams like the certificate of

merit by the California Music Teachers Association or the Royal Conservatory of Toronto, involving theory as well as practical exams. The students have to take them twice a year. They also have to perform in recitals four times a year. We go in quarters and the discipline is quite strict as far as music is concerned.

**MC: Have you seen any trends in enrollment?**

**RR:** We've been getting more students, but we're a little exclusive because we insist on the old-fashioned way of learning everything—including music theory and learning how to read. For instance, a piano student has to learn how to read music, how to count and take all the examinations on theory as well as practical performance exams. There's no shortcuts. We do have a composition department, a very strong one. But the composition department takes a lot longer here than in most other schools because you have to learn the basics of form and traditional harmony rather than the 20th Century harmony which has no form and you pretty well do what you want. So it usually takes quite a bit longer here but you're thoroughly grounded in everything.

**MC: Is there a structured rate program?**

**RR:** We go by the quarter rate system so the student does not enroll by the year nor by the lesson, but it does average out. It's \$40 an hour, averaging out to \$480 a quarter. There's a \$15 registration fee for non-degree'd students and a \$20 for degree'd students.

**MC: Do they take several courses at a time?**

**RR:** Some of them do; some of them don't, because most of the students are either working or going to school also. The quarter is twelve full weeks, once a week usually. We're structured mostly for tutorial, one-on-one. Even the composition classes are one-on-one. If we weren't a non-profit school and we weren't subsidized outside the school, we'd never make it. We take no government funds whatsoever.



**Christopher Knight,**  
Los Angeles  
Recording  
Workshop  
(818-763-7400)

**MC: What is the age range of the people who enroll in your program?**

**CK:** After high school, 18-20 years old. We offer three programs, 600-hour recording engineer program, a 300-hour video editor program and a 600-hour audio/video production technician program.

We train people who are interested in a career in music but are looking for what's considered a "real" job or a steady job. So these are people who train in a technical field so they can start working in the entertainment industry in music, but in a technical career.

**MC: Have you noticed any trends in enrollment over the years?**

**CK:** Enrollment is up. We have about 122 students currently and enrollment goes up each year. We just finished building a new 12,000 square foot training facility, so we have eleven studios on-site with all the newest technology and all the newest analog and digital recording equipment. When people are training on state-of-the-art equipment, their opportunities [for jobs] are better and that's why enrollment has gone up.

**MC: How is your training program structured?**

**CK:** We have a full-time schedule, 40 hours a week, so students are attending five days a week, eight hours a day. It's a very intensive, hands-on training for fifteen weeks.

**MC: What are your fees?**

**CK:** The cost of the recording engineer program is \$6,400.

Because we're a nationally accredited school, we have student financial aid in the form of student loans and grants. **MC**

# Music Education Report Card

By Tom Kidd and Jon Pepper

*There are two schools of thought regarding music education—that you can't have too much education (be it via a classroom or private lessons), and the other is that you should learn on the fly, that the only way to get good at what you want to do is by doing it.*

*Whatever the case, education continues to be an important part of most musicians' lives, and most are smart enough to know that you never stop learning.*

*Recently, we surveyed over 40 musicians—most of them with recordings in current release—and asked them a few questions regarding music education and the real world.*

*In addition, we conducted an anonymous survey of Southland music instructors and found out how business is, the age breakdown of enrollees, what instruments are most popular and if tuition has gone up.*

## MUSICIAN SURVEY

**Do you have any formal musical training or education?**

70% Yes  
30% No

**Summary:** Almost everyone polled had at least some training. Though he was trained in Europe, the experience of Gypsy Soul's Roman Morykit is typical: "I started playing piano at age five, moved into classical guitar at nine; these were basically private lessons. I stopped when I was seventeen because I felt it was stifling my creativity."

**Has your musical education—or lack thereof—helped or hindered you?**

62% Helped  
5% Hurt  
30% Both  
3% No opinion

**Summary:** The musicians we polled almost invariably felt that no matter how much musical education they had received, they had made the correct decision. Keith Kehrer of Spill notes that his education "has given me more options. Of course, I had to learn how to groove outside the classroom, but all those strange scales and chords are second nature to me now."

Not everyone agrees that a musical education is helpful. "Knowing the rules of music has sometimes made it more difficult to let my creativity flow in a natural way," says Dean Sharenow of Honest. "I am proud of my abilities as an arranger and producer, but I have difficulty letting certain compositional ideas express themselves in their purest, most raw form."

Dwight Twilley agrees: "My lack of training helped. I didn't have to follow rules and was different."

**Do you plan to seek more formal education?**

32% Yes  
36% No  
32% Maybe

**Summary:** Past education was very important to our respondents, but not future education. In our last survey, 60 percent said they planned to undertake more formal education. Of those who plan to further their music education, most would like to take something outside of their musical experience. Learning about what makes the music industry tick was a common response.

**Do you use educational videos?**

3% Yes  
82% No  
15% Sometimes

**Summary:** Even among those respondents who like educational videos, almost no one uses them. Those who value trying to develop their own individual style say that they try to stay away from learning someone else's licks or style.

Sally Landers of Sally & Michelle says, "My music time goes toward working up original songs."

However, her band mate, drummer Michelle Mangione, likes to use videos: "They help with visualization a lot."

Drummers, in fact, seem to favor educational videos precisely for that very reason. Says producer Andy Hill, "The rewind capacity is valuable. Seeing how things are played is easier than reading symbols."

## MUSIC EDUCATORS SURVEY

**Is business up or down?**

60% Report an increase in business  
25% Business has remained the same  
15% Report a decrease in business

"As a music department of a major university, we are at maximum capacity and cannot handle anymore students. We are described as being impacted by the state."

"It seems that some students don't feel that they have to have a music education to become a star."

**What is the state of music education?**

50% Feel that music education is getting better  
30% Feel that music education is the same  
20% Feel that music education is suffering

"Look at the improvements in technology. I could almost train a chimp to play some of these instruments."

"You still have to play scales and learn to read music. There is no getting around that."

**What are the most popular instruments?**

25% Want to play guitar  
20% Want to play keyboards  
17% Want to be a vocalist  
16% Want to learn drums  
12% Want to play bass  
10% Want to learn other instruments

"There had been a rush to learn to play electric guitar, but over the past couple of years it has eased off a little."

**What is the age breakdown of your students?**

75% Below 25 years old  
25% 25 and over

"We deal mostly with college-age people. It is rare that we see very young or very old players."

"Some of our graduate students are a little older, but mostly it is your regular college-type students."

**Are tuition fees up or down?**

35% Fees have increased.  
65% Fees stayed the same

"The budget crunch with both the state and federal government has hurt us. There are not as many grants or student loans available and we have had to raise tuitions."

"We have endeavored to keep our tuitions in line. Many of these students save for a long time to come to our school." 

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## SIGNING STORIES



### Goldfinger

**Label:** Mojo Records  
**Manager/contact:** Big FD  
**Address:** 10801 National Blvd., #530, L.A., CA 90064  
**Phone:** 310-441-2484  
**Booking:** Tahoe Agency  
**Legal Rep:** Eric Greenspan  
**Band members:** John Feldmann, Charlie Paulson, Dangerous Darrin Pfeiffer, Simon Williams  
**Type of music:** Punk  
**Date signed:** Summer 1995  
**A&R Rep:** Patrick McDowell

The story of how Goldfinger came to sign with Mojo Records is infamous in band lore. When lead vocalist John Feldmann sold Mojo Records' Patrick McDowell a pair of green suede creepers at Santa Monica's NANA, he wasn't expecting to receive a record deal in return. He was selling shoes, not selling out. Especially since Mojo wasn't even a record label at the time.

Mojo was a production company at the time of that first sell, but they were looking to expand. That's why McDowell kept calling Feldmann back. After hearing a handful of demos, his company wanted to produce and shop the band's demo.

It took a long time for Feldmann to return a call. "We didn't think we were ready for anything," explains guitarist Charlie Paulson. "I had been in the band for about a month."

By the time the production company and the band got together, things started to move quickly. A deal was struck. Goldfinger—which included not only Feldmann and Paulson but also fellow former NANA shoe-selling bassist Simon Williams and drummer "Dangerous" Darrin Pfeiffer—began to showcase, and McDowell began to get labels—"every indie and major in the world" according to Paulson—to come to the showcases.

Every label turned them down. The pop labels were thrown by the band's punk roots, the punk labels were put off by Goldfinger's pop flavorings and nobody knew what to do with all that ska.

After that, the production company became a record company and the production deal became a record deal. Goldfinger's EP, *Richter*, was released to critical success, followed by their eponymous full-length album, giving the band a hit on both radio and MTV with "Here In Your Bedroom."

Out on the road, the band has opening dates planned with No Doubt, Sex Pistols and Bad Religion, to name a few. They like to travel, even touring the West Coast smack in the middle of recording their hit debut.

Goldfinger's sudden success led to a crash course in the failing of punk rock ethics. "We first tried to get indie distribution to keep as grass roots as possible," said Paulson, "but as soon as the big chains put in their orders, the indies shined the mom-and-pop stores. So we went with UNI as a distributor. Sure enough, our records were everywhere we asked them to put us. The punk rock distributors just tried to sell us out." —Tom Kidd



### Varnaline

**Label:** Zero Hour  
**Manager/contact:** Self-managed  
**Address:** c/o Zero Hour, 14 W. 23rd St., 4th Fl., New York, NY 10010  
**Phone:** 212-337-3200  
**Booking:** Lemon Bitter  
**Legal Rep:** Michael Halitz  
**Band members:** Anders Parker, John Parker, Jud Ehrbar  
**Type of music:** Alternative  
**Date signed:** Fall 1995  
**A&R Rep:** Dan Efram and Ray McKenzie

Singer-songwriter and guitarist Anders Parker would have liked to have had a band record Varnaline's Zero Hour debut, *Man Of Sin*, but he wasn't in a band at the time.

*Man Of Sin* was recorded when the New York native was living in Portland, Oregon, adrift in life and ready to return to his roots.

At heart, Parker is a songwriter, though he is possibly better known for his work with several different groups. The tracks that make up *Man Of Sin* were recorded in Portland two years ago.

Parker is back in New York now and is currently the third member of Space Needle. So is drummer Jud Ehrbar, who, with Parker's brother John, now make up the band that is Varnaline.

The story of Varnaline and Space Needle is one revolving around a tight-knit community. Dan Efram, who would later sign Varnaline, managed one of Ehrbar's earlier bands while booking Parker around Poukeepsie, New York. It was Efram who introduced Ehrbar to Space Needle (he currently leads the group) during the three years Parker lived in Portland. "If we'd lived in the same city, we'd have been in a band together," Parker says of this time apart.

Eventually, the three rekindled old friendships and Parker's solo tape turned up in Efram's office and then in Ray McKenzie's hands. "Ray really believes in us," says Parker.

It was a foregone conclusion that Ehrbar and Parker would end up working together again, though playing in two bands is a lot of work. The two projects are distinct, Parker insists. Varnaline is built around songwriting. Parker is Neil Young for people who have never heard of Buffalo Springfield. Varnaline is as insightful as U2 but not as self-conscious about it. Space Needle is about noisy jams and ambiance, the opposite of Varnaline's painful reflections.

*Man Of Sin* has been described as "a desperate album, in which enlightenment means sorrow and redemption is just out of reach." Parker describes his work as "trying to write great songs and make good records."

Varnaline is on Lollapalooza for a month (including the Los Angeles stop). They will then tour Europe, a place tailor-made for these tales of dope, dust, pills and love. —Tom Kidd

**◀26 Higher Octave Music**

Bolton is currently charting with *Windows Of My Soul*, Higher Octave is becoming a haven for gracefully aging rockers to strut their stuff as grown-ups. Chaquico's debut, *Acoustic Highway*, topped the *Billboard* Contemporary Jazz charts, and this new direction opened the playing field for fellow rockers to explore less powerful, more reflective aspects of themselves. Yes vocalist Jon Anderson joined the crowd last year.

And, as their eleventh year gets underway, Higher Octave introduces a new subsidiary, Cyberoctave, which will feature everything from ambient to dance music to alternative rock projects, beginning with guitarist/keyboardist Osamu Kitajima.

"Because both Matt and myself come from the background of simply loving all kinds of

music, these ventures seemed perfectly natural," says Selene. "Chris Camozzi's and [violinist] Doug Cameron's releases are the perfect example of how a very straightforward, melodic pop instrumental album can have an underlying richness and spirit which helps us, in turn, expand our palette."

At the core of Higher Octave's success is the enduring partnership of Selene and Marshall. "The thing is we authentically love this music. We now have the reputation to attract bigger and better quality artists, and we plan to utilize our experience to create the best music we can as time goes on. We're ten years old, true, but in many ways we're just beginning."

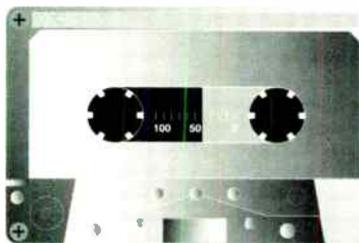
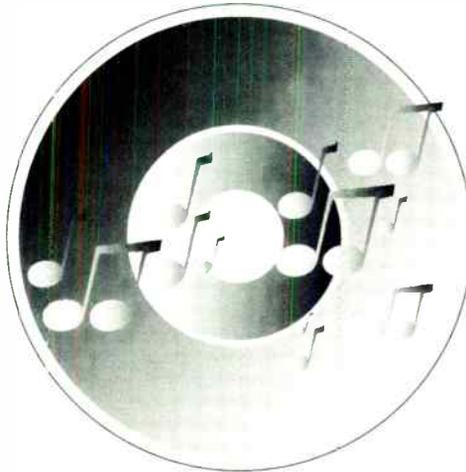
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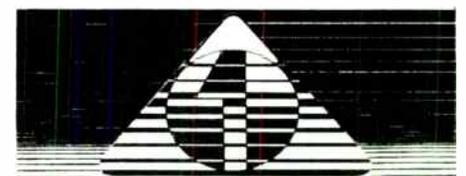
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**Fata Morgana**

Contact: Harriet Sternberg Mgmt.  
818-906-9600  
Seeking: Label Deal  
Type of music: Hard Rock

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

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

Comments: While there's definitely strong musicianship and a talented vocalist, as well as some strong elements in some of the material, nothing really screams out for attention. Unfortunately, strong grooves don't necessarily translate into a great song, and more originality is also needed in the lyrics. If that happens, they just might find A&R interest.



**Caretaker**

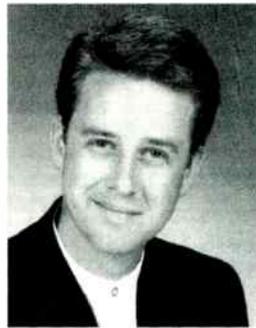
Contact: Squeezing Cheeks Music  
818-907-5842  
Seeking: Label/Distribution Deal  
Type of music: Rock

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

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

Comments: This solo artist puts out true "alternative" rock, in the sense that he is constantly thinking and coloring a musical mosaic, as opposed to painting by the numbers. Very Beatle-esque at times, but at least he set his sights at the top. Though the results may not have matched the effort—at least not yet—this is a very interesting project.



**Troy Spradlin**

Contact: Doppler Creek Music  
407-745-0571  
Seeking: Label Deal  
Type of music: Country

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

**Average**

- 1 2 3 4 5 ★ 7 8 9 10

Comments: This four-song CD is as much of a showcase for vocalist Troy Spradlin as it is for producer/songwriter Drew Thompson. The vocals are above-average, but not earth-shattering. It's the production and the songs that are really the attention-getters here. Interested country labels and publishers should definitely make the call.



**Pangaea/Monie Kulick**

Contact: Artist Hot Line  
818-765-4684  
Seeking: Label/Publishing Deal  
Type of music: Progressive Rock

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

**Average**

- 1 2 3 4 ★ 6 7 8 9 10

Comments: "Tremendously dated" best describes this Styx-styled rock sound. While this band (or solo artist—the package wasn't very clear) shows some chops, the vocals were average and the material should be copyrighted 1983. Even if this was an incredibly brilliant demo, we still couldn't see it getting signed in this day and age.



**Sentimental Water**

Contact: Artist Hot Line  
310-289-4645  
Seeking: Label Deal  
Type of music: Rock

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

Comments: There's nothing terribly wrong here, but there's nothing really right either. Usually you can pinpoint some things with developing artists that could use some work, but that's not really the case here. It's just that the creativity is not as strong as it needs to be. It's all very average, plus that intangible quality is missing.



**Cliff Bywater**

Contact: Artist Hot Line  
909-988-5534  
Seeking: Label Deal  
Type of music: Triple A

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

Comments: Bywater is a singer-songwriter who shows some talent by writing all the songs and playing all the instruments, but the results are very average and we contend that he needs to collaborate with others to possibly infuse his songs with some fresh ideas, which may take him to the next level. He's not quite ready for label attention now.



**Battery**

Contact: Jeff Sacharow  
310-550-1500  
Seeking: Label Deal  
Type of music: Alt. Rock

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

**Average**

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This is a solo project from the Nymphs' former drummer, who plays guitar and sings lead. Unfortunately, this is merely turbo-charged guitars with monotone singing that's at times reminiscent of Lou Reed. This is more avant-garde than alternative, so if you're looking for something out on the edge, you can make the call.

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

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

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Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.

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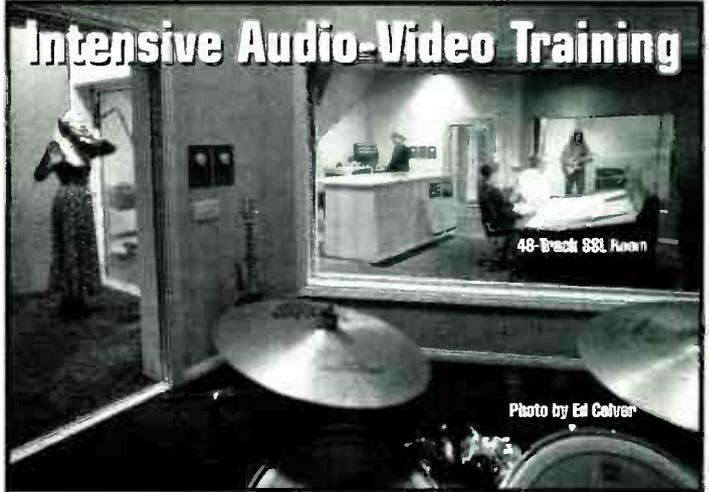


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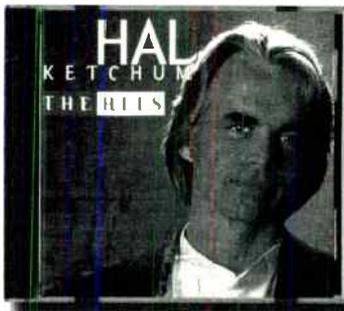
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Herb Alpert  
Second Wind  
Almo Sounds

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Herb Alpert and Jeff Lorber  
**Top Cuts:** "Second Wind," "Sneakin' In," "Flirtation."  
**Summary:** Alpert's newly launched label gets in smooth jazz gear with this easy funk outing, as he achieves his soulful second wind with the well-heeled help of Lorber, easily the master of pop-jazz fusion. You can hear Alpert modulate his horn to go either playful and breezy (like his best Sixties form) or darker and edgier, like his idol Miles Davis. As with all Lorberized material, it's the up-tempo which grabs you first, but Alpert's reworking of his old tune "Can't Stop Thinking About You" is equally artsy and sexual. A welcome return. —Jonathan Widran



Hal Ketchum  
The Hits  
MCG/Curb

1 2 3 4 5 6 7 ★ 9 10

**Producer:** Allen Reynolds & Jim Rooney  
**Top Cuts:** "Small Town Saturday Night," "Past The Point Of Rescue."  
**Summary:** Hal Ketchum is a vast and magnificent talent who has been lost in the Nashville shuffle of Barbie dolls and hat acts; he is one of the few artists not caught up in the hype and glamour. Seemingly unaffected, Ketchum remains a poet and performer of the heartfelt kind. A soul of great proportions, his work is stirring. As capable at romance as he is at philosophy, Ketchum has forged a style and grace all his own. This is an outstanding collection that gives a worthy accounting of Ketchum's accomplishments. —Jana Pendragon



Lorrie Morgan  
Greater Need  
BNA

1 2 3 4 5 ★ 7 8 9 10

**Producer:** James Stroud  
**Top Cuts:** "Soldier Of Love," "Steppin' Stones."  
**Summary:** Lorrie Morgan has strayed too deeply into adult contemporary pop to be truly considered a country music singer. While this over-produced project emphasizes her vocal strengths, much of the material on *Greater Need* is schmaltzy and bland. However, when this girl decides to kick up her heels and some dirt, she can still get the job done. Especially effective and fun in this vein is "Steppin' Stones" with Travis Tritt and Vince Gill, and "Don't Stop In My World," which shows us that Lorrie is still George Morgan's daughter, despite all the fluff. —Jana Pendragon



Bryan Adams  
18 Til I Die  
A&M

1 2 3 4 ★ 6 7 8 9 10

**Producer:** Mutt Lange and Bryan Adams  
**Top Cuts:** "The Only Thing That Looks Good On Me Is You."  
**Summary:** Dick Clark's got some competition in the oldest living teenager game. Clearly, Adams is more interested in partying until he drops than adding anything significant to his solid catalog. He's always been accused of writing sappy ballads, but his past melodies were at least memorable. Likewise, his previous rock hooks had more bite and purpose. When one of the best new songs is "I Wanna Be Your Underwear," we see he's having some fun at his fans' expense, but at least he's punching the clock in high style. —Nicole DeYoung



Porno For Pyros  
Good God's Urge  
Warner Bros.

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Perry Farrell and Thomas Johnson  
**Top Cuts:** "100 Ways," "Kimberly Austin," "Bali Eyes."  
**Summary:** With a trippy array of acoustic niceties and harmonic vocals balanced by creepy otherworldly effects and offbeat lyrics, this disc is like a hearty acid trip with no specific beginning or end. It wavers between modern alternative sounds and a Who-like Sixties vibe that plays tricks with your mind. Its best moments come on the few more straightforward acoustic ballads, but then come those spacey textures and oddball lyrics, but if you're into sonic fusion that's a bit warped and definitely off the beaten path, you just might give it a second spin. —Wanda Edenetti



Everything But The Girl  
Walking Wounded  
Atlantic

1 2 3 4 5 ★ 7 8 9 10

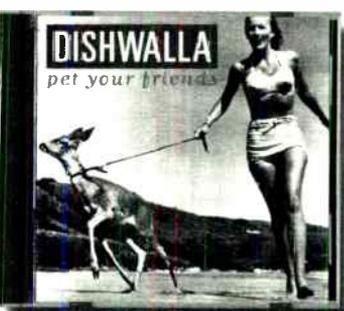
**Producer:** Ben Watt  
**Top Cuts:** "The Heart Remains A Child," "Walking Wounded."  
**Summary:** The remix of this veteran duo's "Missing" got them more attention than a decade of solid, low-key work, and Watt wisely keeps the beats pulsating and inventive here. Before its current Top 40 salad days, EBTG was always about cool vibes laced with jazzy elements and Tracey Thorn's flawless, rich vocal timbre, which is sort of Annie Lennox meets k.d. lang. Her takes on romance are first class, and Todd Terry's remix and some spacey jazz textures on the title track show that this duo knows exactly what it takes to keep its old and new fans fully satisfied. —Nicole DeYoung



SWV  
New Beginning  
RCA

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Various  
**Top Cuts:** "Fine Time," "Love Is So Amazin'," "On & On."  
**Summary:** These three sisters still have some of the most magnificent smooth soul pipes around, with creamy-cool, sample-happy production textures giving them a perfect playground to harmonize in. For all the eloquence, however, this lengthy seduction falls into the trap of having nearly every cut at a similar, rhythmic slow ballad tempo. The listen, then, is more about an overall silky vibe than standout tracks whose hooks stick around. This is fine for late night slow dancing, but a little more groove and energy would have made these sisters even more potent. —Jonathan Widran



Dishwalla  
Pet Your Friends  
A&M

1 2 3 4 5 ★ 7 8 9 10

**Producer:** Phil Nicolo  
**Top Cuts:** "Counting Blue Cars," "Charlie Brown's Parents."  
**Summary:** On occasion, Dishwalla successfully melds hard-hitting, poignant lyrics with melodies that awaken the senses and simmering, tension-and-release grooves. A shining example is "Pretty Babies," which examines how our obsession with sex in this country robs our children of their innocence. Even less thematically heavy songs such as "Charlie Brown's Parents" highlight this Santa Barbara-based band's wry sense of humor. However, Dishwalla falls short when they periodically forget they're a soulful alternative band and try their hand at hard-edged, noisy rock. —Pat Lewis



ROCK



Lenny Kravitz

The H.O.R.D.E. Festival comes to town on Saturday, July 27, at the Glen Helen Blockbuster Pavilion. On the Main Stage: Blues Traveler, Dave Matthews Band, Lenny Kravitz and Rusted Root. On the 2nd Stage: Rickie Lee Jones, Super 8 and others. Doors open at 2:30 p.m.; show starts at 4:00 p.m.

The last few days in August seem to be the week for reunited Seventies bands to play in L.A. You already know about Kiss, but never mind the bollocks. 'cause here's the Sex Pistols show dates: the Universal Amphitheater on August 22 and the Palladium on the 23rd.

"Summerland Tour 96" hits Los Angeles on July 31 at the Santa Monica Civic. The show will feature some of today's hottest rising young stars—Everclear, Spacehog, Tracy Bonham and 7 Year Bitch. Definitely get there for Bonham.

Berlin brings down the retirement wall with a Friday, July 26th show at the Palace. Does anybody out there know what happened to their original singer, Virginia Macolino?

The Greek Theatre continues its fine summer lineup with a highly recommended show by Chris Isaak on July 13, Tracy Chapman on Friday, July 19, and the Sunsplash World Tour '96 on the 20th and 21st.

August would seem to be flashback month with Crosby, Stills & Nash on August 9 and 10, the origi-

nal lineup of Styx on August 14 (sold-out) and 15 (with the equally overblown Kansas resurrected as the opening act); the 5th Annual Blues Festival on August 17 and 18 featuring B.B. King, Taj Mahal, the Neville Brothers and Delbert McClinton; k.d. lang returns to L.A. on August 19 and closing the month, on the 29th, it's the highly recommended Southern fried rock of the Allman Brothers.

Silverlake hero Beck has released his new album, *Odelay*, to overwhelming critical review. Produced by Beck and local mix-meisters, the Dust Brothers, the album mixes hip-hop with hoedown into a funky combination that really works. Definitely worth a trip down to your local record store.

Just in time for summer: The folks at Rhino Records have released what has got to be one of the best, if not *the* best, surf compilation packages ever. The four CDs on *Cowabunga! The Surf Box* span 35 years of the sounds that put Southern California on the music map. It's the only comprehensive, cross-licensed, multi-disc surf music collection ever released. Featured artists include classic surf meisters like Dick Dale, the Ventures, Mermen, Chantays and the Beach Boys, as well as second wave talent and revivalists like the Halibuts, the Insect Surfers, Laika & the Cosmonauts, Man Or Astroman? and even the Surf Punks.

The packaging on *Cowabunga!* is impressive, to say the least. The box set (which measures out in a 6" x 12" surfboard-esque motif) contains a detailed, photo-packed booklet with a forward by Dick Dale, an essay of surf music history leads, liner/track notes, a surf dictionary, a glossary of surf lingo and a section stuffed with suggested surf-related reading, listening viewing and Web-browsing sites. *Cowabunga*, indeed!

Oops! In my last column I wrote about local group Majenta Jets getting a gig playing the *Dark Shadows* convention. I opened with "It never amazes me how creative some local unsigned acts can be when it comes to getting gigs. That should have read, "It never ceases to amaze me..." Sorry about that.

—Tom Farrell

COUNTRY



Jim Leslie

Yes Virginia, there is a Bakersfield renaissance taking place, and the Americana chart proves it! Junior Brown's CD, *Semi Crazy*, made it to Number One with the inclusion of an inspiring duet with Bakersfield sage Red Simpson on the title cut. Rosie Flores, Dale Watson and the new Sugar Hill Records compact disc by Chris Hillman and Herb Pedersen, appropriately entitled, *Bakersfield Bound*, are also holding their own.

The Hillman-Pedersen project is a must-have for all serious C&W fans. In addition to a number of Bakersfield style originals, Pedersen and Hillman present some outstanding covers, including material by Buck, Merle, Red and Wynn Stewart. *Bakersfield Bound* should be required listening for all those who think that country and western music began in 1989 with the stadium rock antics of the anti-Hank.

Also chart-bound is Merle Haggard's former fiddle player, Scott Joss, with his debut CD. Scott's rendition of Jim Lauderdale's Bakersfield anthem, "Doin' Time In Bakersfield," has been targeted as potential platinum. It is a favorite with Americana DJs.

Merle is charting with his release, *1996*, and will be included on the new *Duets* album being produced

by Horse Soldier and Bakersfield acolyte Jeff Wolfe.

L.A. mega-talent Jim Leslie is out on the road with Dale Watson and making quite an impression. Watson, Leslie and the rest of the Lonestar Band are also doing a series of truck stop shows over the course of the summer in order to raise money for the National Center For Missing And Exploited Children. The truck stop tour not only benefits a worthy cause, but also underscores Watson's loyalty to the traditional tenets of country & western music and the old traveler's adage that says you can always count on a trucker.

Locally, check out the Round Ups, a West Coast western swing outfit who take their fashion cues from decades past. Especially outstanding in dress and performance style is Round Up bass player, Suzy Q. With a cowgirl's sensibility and a voice reminiscent of a young Rose, this lady stands out in any crowd. See this fun group at the Blue Cafe in Long Beach on July 8th.

Another L.A. act who are keeping the West Coast sound alive is the Dave & Deke Combo. Hillbilly to the core, this band recently opened the night at the Foothill for Ray Condo & the Ricochets. A great bill put together by Steve Zepeda. Dave, Deke and band are managed by Allen Larman.

Carl Perkins was inducted into the Hollywood RockWalk with all the fanfare befitting a legend of his caliber.

On hand to greet Mr. Perkins was Pete Anderson, Brian Setzer, the Rattled Roosters, Allen Larman and the always incomparable James Intveld. It was an emotional event as Carl also played an acoustic set for his special guests.

Finally, Linda Jemison, owner and operator of Linda's Doll Hut in Anaheim, was recently a featured speaker at the Women In The Music Business Association summer conference.

For more information about the WMBA, contact Maria Wood at 714-284-7190.

—Jana Pendragon



Sex Pistols



The Round Ups

## JAZZ



**Dianne Reeves**

This year's Eighteenth Annual **Playboy Jazz Festival** featured 20 groups.

A marathon party with jazz (as opposed to a jazz party), this major event has a great environment of which music is only a part. Most jazz critics (who complain while sitting in box seats others would kill for!) hate it, but heed them no mind!

This year the music was very erratic with some memorable moments alternating with embarrassments. Saturday began with a strong performance by the **Thelonious Monk Institute Contest Winners**. The rhythm section—led by pianist **Bill Cunliffe**—really swung, tenorman **Tim Warfield** had some fine solos and singer **Lisa Henry** showed potential. **Joe Lovano's** tenor playing during his passionate quartet set sometimes recalled **Sonny Rollins**, but **Eddie Palmieri's Latin Jazz Octet** failed to excite the crowd due to sound problems.

Vocalist **Dianne Reeves'** singing proved better than the R&B-ish material she emphasized, although she cooked well on "Love For Sale" and "Comes Love."

The **Yellowjackets**, in contrast, were consistently boring (no catchy originals) and the mediocre

**Crenshaw High School Elite Choir** was a flop. **Lalo Schiffrin** performed his five-movement piece, "Gillespiana," with a big band, but, despite some strong moments from trumpeter **Jon Faddis** and **Tom Scott** on tenor, few sparks occurred and the orchestra was under-utilized.

The **McCoy Tyner-Michael Brecker Quartet** played well even with the bad balance, and **Fourplay**—a quartet featuring **Lee Ritenour** and **Bob James**—performed some pleasing and melodic pop jazz. **Tony Bennett** (never a jazz singer) closed the show with one- or two-chorus versions of standards during a predictable set; nice suit, though!

Sunday was much better, at least until the last three acts. The **Washington Prep. High School** featured a fine baritonist **Corey Hogan**. **T.S. Monk's Sextet** brought back the sound of 1962 Blue Note jazz with color and swing, and rhythm & jazz saxophonist **Everette Harp** played some enthusiastic dance music.

**J.J. Johnson**, the best jazz trombonist since his debut in 1943, was absolutely brilliant during a highly expressive and well-conceived set with a sextet also featuring the steel drums of **Othello**—the music ranged from bop to avant-garde. **Wayne Shorter** followed with a funky but somewhat forgettable performance which sounded like **Weather Report** without **Joe Zawinul**. Host **Bill Cosby** assembled an all-star aggregation with **Lou Donaldson**, **Stanley Turrentine** and two organists that had the crowd going crazy until **Cos.** for some unknown reason, switched to a ballad and lost the audience. The Cuban group **Irakere** was quite exciting and essentially ended the festival three groups early. **Stanley Clarke's** funk was fair but **Gladys Knight** (what was she doing here?) put on a by-the-numbers Las Vegas pop show (circa 1973) that was unspeakably boring, and rocker **Brian Setzer's** date with a big band was an unintentional self-parody. Despite the ups and downs, the Bowl was the place to be! —**Scott Yanow**

## URBAN



**Iona Morris**

With the help of his new group, **NuSeed**, and his own Atlanta-based company, **Coattail Productions, Inc.**, Tim "Headliner" **Barnewell**, co-founder of the 1992 Grammy Award winning group **Arrested Development** is prepared to take control of the music industry.

The development of **Nu Seed** is a perfect continuation of **Headliner's** work. Moving away from **Arrested Development's** examination of society's stunted growth, **Nu Seed** strives to focus on growth and abundance. "After recording and touring with **Arrested Development** for so many years, I took a much needed break before concentrating on the projects that I am now working on," he says.

"The group's sound can be classified as world music, with its groove heavy, fluid lyrics that are commentaries on world events." Songs like "Unconditional Love" which calls for the bonding of human hearts and spirits, and "R/U Ready" deliver **Nu Seed's** message with a vengeance. Currently in the studio, expect the group's album soon.

Be sure to check out the first ever hip-hop movie, **LIVE Entertainment's Phat Beach**, starring rap superstar **Coolio**, **Jermaine Hopkins**, **Brain Hooks**, **Tre Black**,

**Tiny Lister** and **Def Jam** recording artists **Y?N-Vee**. The film is set for release August 2nd. Other music stars with films scheduled for release include **Queen Latifah** in **New Line Cinema's Set To Run**, and **Will Smith** in **Independence Day** from **Fox**.

Legendary funkster **George Clinton** is back with a new record **The Awesome Power Of A Fully Operational Mothership** on the **Sony 550 Music** label that reunites him with **Bootsy Collins**, **Bernie Worrell** and **Junie Morrison**. **Clinton**, whose famous **Mothership** is due to land in **New York's Central Park** on the Fourth of July, is expected to visit to the Southern California area sometime in the very near future.

**NEW RELEASES:** Check out the new compilation releases from **Priority Records** entitled **Electro Funk, Volumes One and Two**. The compilations contain classic electric funk tracks with an Eighties focus. **Priority** has also released the third volume in its classic R&B series entitled **Deep Soul, Volume 3**, which features tracks from the **Delfonics**, **Chairman Of The Board**, the **Moments** and the **Dramatics**.

Also just released is **Vertex Music's** debut rap and R&B release from the **Color Club**, entitled **In The Flow**. Other new releases include the debut single from **Next Exit**, entitled "Ride All Night," and the debut project from the female R&B trio **Raw Seed** from **Bobby Brown's Bosstown Records**.

**UPCOMING LIVE SHOWS:** A must see on the L.A. club scene is the fantastic artist **Bril-yent Nobody**. This girl has got a style and rhythm that is a surebet for anyone in search of a good time. For information on her next date, contact **Marci Kenon** at 310-822-7993.

Another impressive performer currently appearing around L.A. is **Iona Morris**, whose one-woman jazz play, **I Don't Want You To Know This**, appears at the **Mojo Ensemble** in Hollywood. For ticket information, call 213-960-1604.

—**Gil Robertson**



**T.S. Monk**



**Producer Charlie Singleton** of **Cameo** fame, and **Arrested Development** co-founder **Headliner**

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## CLUB REVIEWS



**Stereolab: A diverse musical brew of acid jazz, rock and ambient styles.**

### Stereolab

*The Troubadour*  
 West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

**Contact:** Giahn Salem, Elektra  
 Records: 310-288-3844

**The Players:** Tim Gane, guitar;  
 Laetitia Sadier, vocals; Mary  
 Hansen, vocals, guitars; Morgane  
 Lhote, keyboards; Richard Harrison,  
 bass; Andy Ramsey, drums.

**Material:** Stereolab takes an experi-  
 mental approach to crossing many  
 of the boundaries inherent in the  
 acid jazz, rock, dance and ambient  
 genres. The songs are conglomerations  
 of simple parts strung together  
 in clever arrangements. Songs like  
 "The Noise Carpet" have a bit of an  
 Elastica feel; a diverse musical brew,  
 indeed. While the combination works  
 for the most part, there were times  
 when the music would groove along  
 and I'd snap out of it and think "what  
 is this?" Stereolab puts out interest-  
 ing music, but sometimes things get  
 a little difficult to grasp. And many of  
 the songs are in French, demon-  
 strating that music may indeed be a  
 universal language, even if the lyrics  
 are not.

**Musicianship:** Not a whole lot to  
 talk about here. Sadier and Hansen  
 sing vocals that often come across  
 like ditties from one of those sub-  
 titled films you find on Bravo at 3:00  
 a.m. The root of the sound evolves  
 from drummer Ramsey and bassist  
 Harrison. Their backbone is embel-  
 lished with interesting, layered  
 rhythm parts. But overall, Stereolab  
 is clearly a case where the whole is  
 far greater than the sum of the parts.

**Performance:** Visually, Stereolab  
 just doesn't cut it, as they barely  
 move around during their shows,  
 and while their music can be fun  
 and aggressive, the band barely  
 reacted to the crowd or each other  
 for that matter. It felt like we, the  
 audience, were intruding in the  
 band's rehearsal. Maybe it was  
 just me, and I'm not looking for the  
 band to tell jokes or anything (al-  
 though that might be a thought for  
 future shows), but I'd at least like  
 to know that the band cares that  
 there's a crowd of people out there  
 who paid to see them play. I'm not  
 saying Stereolab didn't care, but  
 they certainly could have shown  
 a little more enthusiasm. There  
 was nearly a five minute lull when  
 Ramsey couldn't fire up his drum  
 machine. Fortunately, this was an  
 extremely patient and tolerant  
 audience.

**Summary:** Musically, it appears that  
 Stereolab can match what's on their  
 records. But when you go to their  
 show, bring your party along with  
 you.  
 —Chris Horvath

### Dar Williams

*The Troubadour*  
 West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

**Contact:** Marc Fenton, Razor & Tie  
 Music: 212-439-9173

**The Players:** Dar Williams, vocals,  
 guitar.

**Material:** Dar Williams plays folk  
 music, pure and simple. While the  
 music is folk music, the lyrics are  
 pure Nineties with witty titles and wry

social commentary. Songs with titles  
 like "The Baby-sitters Here," "South-  
 ern California Wants To Be Western  
 New York" and an autobiographical  
 tune called "When I Was A Boy."  
 This is music that pleased Joan Baez  
 so much that she granted Williams  
 an opening slot on her latest tour  
 and joined her every night of that  
 tour for a number. This is music that  
 does one of Williams' mentors—the  
 great U. Utah Phillips, last of the  
 Wobblies and a great folk singer  
 himself—proud. These are intro-  
 spective songs about life and love  
 and everything in between. They  
 deal with false pride and self-pity  
 and most every other emotion on the  
 map. This is music of the soul and  
 the heart.

**Musicianship:** The best thing that  
 Williams has going for her is her  
 strong voice. This is a voice that can  
 sing pretty, happy, joyful songs or  
 sing low, melancholy, sad songs. It  
 is a voice capable of ringing out in  
 the night against injustice and at the  
 same time singing a small baby softly  
 to sleep. With great range and control,  
 Williams uses this instrument to its  
 fullest potential. Add to this her  
 good guitar playing, which while not  
 spectacular, is solid and you have a  
 nice little package.

**Performance:** Dar Williams has al-  
 ready mastered something that the  
 best of the old-time folk singers al-  
 ways did. In between each song,  
 these folk singers would tell a story,  
 that may or may not have anything to  
 do with the song they are about to  
 sing. And Williams does this just  
 fine. Her stories are entertaining and  
 show a side of her that is funny and  
 sparkling. It is easy to see why Wil-  
 liams chose to tour without a band.  
 There is no distraction from her per-  
 formance, no deviating from the  
 thread of her consciousness. This is  
 a great asset in the hands of a per-  
 former like Williams.

**Summary:** Dar Williams is filling a  
 void that has begun to exist with the  
 passing of a generation of musi-  
 cians. This kind of music should not  
 be forgotten, as it is a part of our  
 history and our culture, and with  
 artists like this it is in no danger of  
 going away.  
 —Jon Pepper



**Dar Williams: Folk music with Nine-  
 ties commentaries.**



Cousin Lovers: Wild-eyed southern boys who play their hearts out.

### Cousin Lovers

Jacks Sugar Shack  
Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Dean Thomas: 310-839-7871

**The Players:** Tim Ferguson, mandolin, lead vocals; Dean Thomas, acoustic guitar, vocals; Barry Thomas, standup bass, harmony vocals; Stewart Johnson, drum, suitcase, vocals.

**Material:** With a mixture of original tunes and some surprising choices in cover tunes, including the Blondie hit "Heart Of Glass," this hillbilly band retains a traditional stance while also moving forward and honing their sound to a fine, sharp edge. Lead vocalist Tim Ferguson has a voice that is pleasingly reminiscent of Elvis. The band's three- and four-part harmonies harken back to the Stanley Brothers and the Louvin Brothers, while delivering the same emotional punch. The songs cover a wide range of influences, including Hank Williams, Sr., Junior Brown, Bill Monroe

and George Jones. Originals such as "That's Why God Made You," "Double Saw Buck," and "Here's To The Horse Players," cover honky tonk, bluegrass and hillbilly nicely.

**Musicianship:** The true test of a musician is his or her ability to play in an authentic bluegrass band. And all these guys cut the muster. Dean Thomas, formerly with Love Jones, is quite a picker, Ferguson takes mandolin playing into another dimension. Barry Thomas is a stoic but solid player whose bass lines are felt in every song, while Stewart Johnson, whose percussion skills have enhanced Matthew Sweet's performances, is a hillbilly delight on snare and suitcase. Skilled and able, these well-seasoned musicians make for a top-flight band that has the chops to take their act to the top of the mountain.

**Performance:** With lots of wit and good humor, the Cousin Lovers worked their way through a full set. From hard-hitting tunes to those best described as soft and sweet, this band covered all the emotional bases. Deft, energetic and able, their performance showed the great promise of things to come.

**Summary:** This was a very impressive presentation of very traditional music. Still, these boys have an eye on the present, as well as a longing to take bluegrass, hillbilly and hardcore C&W into the future. Four transplanted, wild-eyed southern boys who seem to like the feel of the Los Angeles roots scene, the Cousin Lovers are an outstanding addition to our community. Talented and diverse and equipped with great tunes, these guys seem to come alive onstage, playing their hearts out for the crowd. What's not to love about a band like that?

—Jana Pendragon

### Spacehog

The Whisky  
West Hollywood

1 2 3 4 5 6 7 8 9 10

Contact: Joel Amsterdam, Sire/EEG: 310-288-3809

**The Players:** Royston Langdon, lead vocals, bass; Antony Langdon, guitar, vocals; Richard Steel, lead guitar; Jonny Cragg, drums.

**Material:** It's impossible to ignore this band's debt to Ziggy Stardust-era David Bowie, but Spacehog's glam-rock style often blinds the unwary to just how original their music is. In fact, they've got a huge, hypnotic sound that's very much their own. Antony Langdon's overdriven, dirty rhythm guitar chords are like blinding, fuzzy lightning bolts that strike deep into your hippocampus. And Spacehog's lyrics plant delirious and irreverent ideas and images in regions of your brain that you probably haven't used since high school. Years from now, you may remember exactly what you were doing when you were listening to many of these tunes—and they sound better and better every time you hear them.

**Musicianship:** Like many of the Seventies artists they have been compared to, and unlike many of their imitators, the musicians in Spacehog aren't afraid to improvise, and they're incredibly good at it. They played a very tight, punchy set, and you'd never guess these guys have been touring so hard. The band played "Space Is The Place" even faster than on the album, and blasted into a wild jam in the middle of "Candyman." Live, Royston Langdon's voice has got more grit than is apparent on the band's hit album, *Resident Alien*, but he didn't miss a single note, including the impossible falsetto in "Zeroes." And while the band is out of control in all the right ways, Steel makes sure the sound never gets sloppy because his leads are so articulate. What's more, he gets terrific sustain from his Les Paul, and he's got great control of his wah-wah pedal.

**Performance:** Royston has said that Spacehog is really a live band, which was a little hard to believe considering the careful production choices that were made on *Resident Alien*. Incredibly, he wasn't kidding—live, the band somehow manages to reproduce the unique sound of their recording debut. What's more, they reproduce it very loud without hurting your ears, possibly because the guitar feedback hits the perfect notch of slightly-lower-than-high midrange. The enthusiastic buzz in the crowd was a dramatic contrast to the tepid, listless response that greets many Thursday night shows at the Whisky. Everybody was talking about this band—trying to cop tickets to the band's show the following night, or hovering by the stage door.

**Summary:** Spacehog featured terrific unreleased songs in both the opening of the set and the first encore—a very bold and very successful gamble for such a young band. These guys have got a combination of talent and guts that's extremely rare, and it will be really depressing if they don't become wildly successful.

—Matthew J. Jansky



Spacehog: A combination of talent and guts that is extremely rare.

Paul Norman  
PHOTOGRAPHY

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## CLUB REVIEWS

### The Refreshments

*The Troubadour*  
 West Hollywood

① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Contact: Jolyn Matsumuro: 213-462-6279

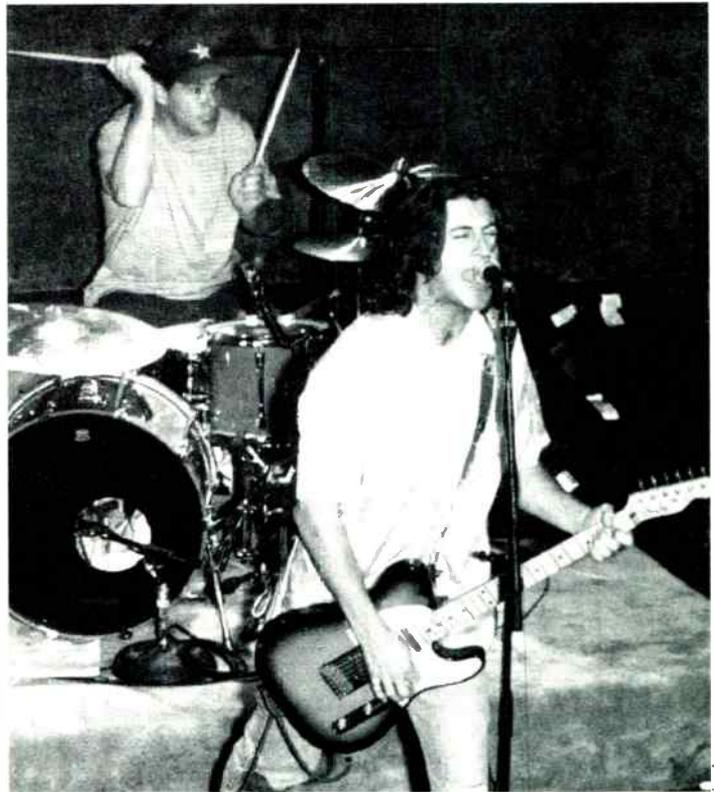
**The Players:** P.H. Naffah, drums; Roger Clyne, guitar, vocals, Brian Blush, guitar; Buddy Edwards, bass.  
**Material:** The first time you hear this band's inane titled new album, *Fizzy Fuzzy Big & Buzzy*, you'll probably be wowed by their clever, sizzling, well-produced guitar hooks. But don't get too excited, because these guys can't even come close to reproducing this sound onstage. When you strip away the CD's production values, the Refreshments just don't seem that fresh, partly because most of their tunes conform to such a familiar style of contemporary pop. This band sounds a little like the Gin Blossoms, and a little like Hootie, and if that's your bag, maybe you'll like this act. But probably not, because the lyrics are bland enough to make even Supertramp fans shriek from ennui. The songs are loaded with overworked southwestern shtick. Brace yourself for the same old lines about rattlesnakes and getting drunk that everyone's heard a thousand times before.

**Musicianship:** Early in the set, this band massacred America's "Sister Golden Hair" so badly that it was almost impossible to forgive them for anything else they did. Naffah threw the beat in the intro, and the band members simply could not come in together whenever the song kicked into each chorus. A commercial pop act can't afford to make obvious mistakes like these, and this band just didn't seem quite ready for a weekend night at the Troub. Their originals were much tighter, and the players definitely have some chops. Clyne's vocals are slick and professional, Naffah's a hard hitter and Blush coaxes fine tones and tasty licks from his gold-top.

**Performance:** Clyne has an eager-to-please demeanor that you see a lot of these days, and he must have said "thank you" to the audience at least a half dozen times. It's much more effective to just say it once or twice, like you really mean it. Another disturbing element of this show was the crowd, which was so homogeneously wholesome. It seems like not so long ago that well-groomed college kids like these could rub elbows with the deviant, tattooed youth of Hollywood on a Saturday night. It's too bad the club scene isn't the melting pot it used to be, but this crowd certainly adored the band.

**Summary:** The Refreshments are supposed to be a welcome relief from the angst-laden grunge rock that's permeated the airwaves throughout the past few years. In theory, there's nothing wrong with this idea, but right now, these guys just aren't pulling it off.

—Matthew J. Jansky



The Refreshments: A welcome relief from angst-laden grunge rock.

### Mermen

*Dragonfly*  
 Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Debra Narmer Media Relations: 818-716-8479

**The Players:** Jim Thomas, guitar; Allen Whitman, bass; Martyn Jones, drums.

**Material:** The Mermen play a brand of surf music that is quite unique. It is as if you took Dick Dale and crossed him with Pink Floyd. The music has the surf rhythm and drive with the spacey sounds of psychedelic music. This is an intriguing idea for the first ten or twenty minutes, but it does lose some steam by the end of the show. There is only some much you can do with waves on acid.

**Musicianship:** All of the members of this band excel at what they do. Jim Thomas is a very good guitar player and makes sounds that would make Robert Fripp proud. Allen Whitman drives the bass just under the melody and doesn't ever let up. Martyn Jones propels this band, with his drumming making the surf rhythms all that much more understandable. These three musicians have also worked together quite a bit as they seem to read each other's minds about where the music is going and how they will get there.

**Performance:** As moody and atmospheric as the music is, the band has the same persona. They do not talk a whole lot to the audience, they just seem to move from one song to another without a break other than to tune their instruments. The few attempts at humor, ("Look, we have

our own guitar tech"), did not seem to go over that well. In fact, it was almost as if the audience wanted the band to be introspective and withdrawn.

**Summary:** This is a band with a concept. It is a good concept and with a little stretching could be a great concept. This kind of blend of surf and psychedelia is just what many fans of both of these types of music are waiting for. This band could go a long way on that alone. It doesn't hurt to remember that Tangerine Dream never says anything from the stage and they sell out concerts all over the world.  
 —Jon Pepper



Mermen: A cross between Dick Dale and Pink Floyd.



Jars Of Clay: Christian rock is now being played on KROQ.

### Jars Of Clay

The Troubadour  
West Hollywood

1 2 3 4 5 6 ★ 7 8 9 10

Contact: Lydia Sherwood: 520-579-8064.

The Players: Dan Haseltine, lead vocals; Charlie Lowell, keyboards; Steve Mason, bass; Matt Odmark, guitar.

Material: The majority of their music is written in praise of Jesus Christ and the Almighty, which means they are playing Christian Rock on KROQ these days. Still, Jars of Clay manages to expound their joy of faith without preaching. They resist showing their spiritual beliefs through our ears; in fact, I hadn't thought of them as a Christian band until that night (spotless souls tend to stand out in this jaded town.) Thankfully for heretics, Jars of Clay has other inspirations, as described in their mellow morning ode dedicated to that ad-

dictive cuppa joe, "Good coffee, strong coffee...."

Musicianship: Harmonies are definitely one of their strong suits. They sound like Crowded House (which the Troubadour appropriately is on this night) with occasional strains of Toad the Wet Sprocket. Haseltine's voice sounds so young and sensitive but he needs to work on articulation; his face expresses real meaning but it always helps if we know what message is flying about the room. The double acoustic guitar effects provided a warm wall of sound, though they saved room for off-the-rails-on-a-crazy-train riffs during "A Product Of The Eighties."

Performance: At one point, Haseltine gets a bit starstruck with the audience, "You guys are so lucky that you live out here—we're from Nashville, Tennessee." Mason later complimented us, "Thank you, this is a very un-L.A. crowd, from what we hear." Unfortunately, Haseltine picked an inopportune time to get serious with "Death By Child Abuse," a song in memory of Ursula Sunshine, a four-year-old murdered by her parents. The singer lamented the need to even write a song about humans brutalizing one another but they position to play anyway. At this point, we are with him so fully, we collectively feel like shit for belonging to the race and then...fump, no sound. Sure, it worked out eventually—after making paper airplanes out of their play list to pass the time—but talk about an anticlimax.

Summary: A combination of talent and clean living should keep these boys in the music scene for a long time. On this night, however, they had two factors working against them: their own intimidation of the L.A. scene and repeated sound problems via the Troubadour. Although both situations were handled with healthy wit, they kept us from witnessing a dedicated band performing at their best during the self-described "Tour On A Stick."

—Heather Clisby

### Geno Delafosse and French Rockin' Boogie

The Alligator Lounge  
Santa Monica

1 2 3 4 5 6 7 ★ 9 10

Contact: Dave Garr, Rosebud Agency: 415-386-3456

Players: Geno Delafosse, vocals, Cajun, piano & triple-row accordions; Bobby Broussard, guitar; Pops Espre, bass; Steve Nash, rubboard; Jermaine Jack, drums & percussion.

Material: Both covers and originals get the Cajun/Zydeco treatment. With a liberal sprinkling of traditionalism and a light dusting of roots rock soul, everything Geno and the boys touch comes out spicy and satisfying. Most notable in this performance was their version of "Keep A Knockin' But You Can't Come In" which wowed the crowd, both dancers and listening audience alike. Also, cuts from the new Rounder Records CD met with a rousing response. The set incorporated instrumentals and fabulous vocals in both English and Cajun. Other highlights included "Come My Way" and "My True Love."

Musicianship: From start to finish this Cajun/Zydeco country rockin' band is tops. Geno Delafosse is in a league of his own musically. His expertise on the triple-row accordion is unsurpassed. Steve Nash, whose rubboard style seems to be a well balanced combination of tradition and his own more exuberant moves, is a standout on this unusual instrument. As for the rest of the band, each carries his share of the responsibility with finesse. Energetic and tight, French Rockin' Boogie is a solid unit.

Performance: It is immediately obvious that Geno Delafosse possesses that certain something. He takes the stage and inhabits it completely. As handsome and charming as he is talented, it is hard to resist his powerful stage presence. Vocally he is mesmerizing. As well seasoned veterans of the road, Delafosse and his band know how to touch a crowd. A chip off the old paternal block, Geno is the son of the late and very legendary John Delafosse. As the heir to his father's sturdy Cajun/Zydeco throne, he wears it all very well. Live, Geno Delafosse and French Rockin' Boogie are magnificent.

Summary: Everything about Geno Delafosse and French Rockin' Boogie is impressive. As contemporary as they are traditional, Geno's easy manner and his band's verve make for a successful combination. A favorite of dancers everywhere, Geno and the boys are also a treat for those who just want to sit and watch. Appealing and entertaining in every way. —Jana Pendragon



Geno Delafosse and French Rockin' Boogie: In a league of their own.

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**Cowboy Junkies**

*Wiltren Theatre*  
Los Angeles

Following Vic Chestnutt's powerful acoustic performance, the Cowboy Junkies strode onstage, took their places and began their set with "Lay It Down," the title track of their latest release—no small talk, no hello. Longtime CJ fans, accustomed to their distance, know better than to take it personally.

This time out, the Junkies were accompanied by David Henry on the cello and Jeff Hearn on keyboard, harmonica, mandolin and percussion. Michael Timmins is back on lead guitar and not a moment too soon. CJ's darkness is more real with the pangs and throbs of his haunting riffs.

Conservatively dressed in a mid-length black dress, Margo Timmins was pure class. Maybe because her mother was in the audience, ("the

first misguided angel," as she described her, introducing their song of the same name) but the famously shy singer was not only graciously warm, but also funny and relaxed. Her story about being barred from using the *Tonight Show's* limo phone was hysterical. ("I thought, if I was Courtney Love they'd let me use the phone—then again, if I was Courtney Love, I wouldn't have asked")

Her voice, too, was strong and sure. The Wiltren is one of her favorite venues and, lucky for us, it showed. Unfortunately, there was the typical L.A. bonehead crowd in the same room. With that whisper of a voice, it's hard enough to hear her talk as it is without some idiot yelling "We love you, Margo!" or "You guys are stars!" Such embarrassing idiots should never be allowed out of their dorm rooms. Natalie Merchant recently dealt with this problem by leaving the stage, but Margo, cool as ever, just struggled quietly and repeated herself. —Heather Clisby

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*Music Connection's* Employment listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed here, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

**LOS ANGELES COUNTY**

**ALLIGATOR LOUNGE**

3321 Pico Blvd., Santa Monica, CA 90405  
Contact: Mill Wilson, 310-449-1844  
Type of Music: All styles  
Club Capacity: 300  
Stage Capacity: 8-10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: By tape with bio and picture.  
Pay: Negotiable

**AMAZON BAR & GRILL**

14649 Ventura Blvd., Sherman Oaks, CA 90401  
Contact: Jimmy D., 818-340-8591  
Type of Music: All types except metal  
Club Capacity: 250  
Stage Capacity: 12  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Call for info  
Pay: Negotiable

**THE BLUE NILE**

1066 S Fairfax Ave., Los Angeles, CA 90019

Contact: Boomer Maverick, 213-939-0223  
Type of Music: World Beat, African, reggae, jazz, alternative  
Club Capacity: 120  
Stage Capacity: 4-6  
P.A.: Yes  
Lighting: Yes  
Audition: Send promo package to Boomer  
Pay: Percentage of door / No guarantees

**BRAVE BULL**

261 S. Mission Dr., San Gabriel  
Contact: Del Weston, c/o MPR, 532 Monterey Pass Rd., Monterey Park, CA 91754  
Type of Music: All types, specializing in country  
Club Capacity: 3 rooms, 100, 279, 400  
Stage Capacity: 3 rooms, 3, 5, 8  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send promo package to Del Weston, c/o MPR  
Pay: Yes

**CLUB AVALON**

19470 Nordoff St., Northridge CA 91324  
Contact: Marvin Estrada, 818-834-1700  
Type of Music: All types, except heavy metal  
Club Capacity: 700  
Stage Capacity: 10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, or call  
Pay: Negotiable

**CLUB 414**

414 N LaCienega, Los Angeles, CA 90046  
Contact: Toi, 310-652-6808  
Type of Music: Acoustic, Pop, Alternative  
Club Capacity: 60  
Stage Capacity: 5  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack  
Pay: Negotiable

**COCONUT TEASER**

8117 Sunset Blvd., Hollywood, CA 90046  
Contact: Audrey Marpol, 213 654-4887  
Type of Music: Upstairs-R&R originals, R&B/Downstairs-8121 Club (acoustic sets)  
Club Capacity: 400  
Stage Capacity: 12  
P.A.: Yes, with pro engineer  
Lighting System: Yes  
Piano: Yes upstairs, downstairs no  
Audition: Send Promo  
Pay: Negotiable

**FM STATION**

11700 Victory Blvd., North Hollywood, CA  
Contact: Booking, 818-769-2221  
Type of Music: All new, original music. Rock, alternative  
Club Capacity: 500  
Stage Capacity: 10-12  
P.A.: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman  
Lighting: Yes  
Piano: No  
Audition: Send tape, promo pack, SASE  
Pay: Negotiable

**HENNESSEY'S TAVERN**

8 Pier Ave., Hermosa Beach, CA 90254  
Contact: John Tyler, 310-372-5759  
Type of Music: Top 40, acoustic, & rock  
Club Capacity: 125  
Stage Capacity: Singles/duos only  
P.A.: Yes

**Lighting: Yes**

**Piano: No**  
Audition: Send tape/package to club  
Pay: Negotiable

**INSOMNIAC SOUTH**

900 S. Catalina, Redondo Beach, CA 90277  
Contact: Cory Gabel  
Type of Music: Unplugged alternative, rock, jazz, blues, new age & folk  
Club Capacity: 100  
Stage Capacity: 3-4  
P.A.: Yes  
Lighting: No  
Piano: Yes  
Audition: Call or send package  
Pay: Yes + tip

**TOWN HOUSE COCKTAIL LOUNGE**

52 Windward Ave. Venice Beach, CA 90291  
Contact: Riche, 310-821-3616  
Type of Music: Rock  
Club Capacity: 200  
Stage Capacity: 6  
P.A.: No  
Lighting: No  
Piano: No  
Audition: Send demo c/o Riche to club  
Pay: presale/negotiable

**TROUBADOUR**

9081 Santa Monica Blvd., L.A., CA 90069  
Contact: Lance or Zack, Mon.-Fri. 2:00-6:00 p.m., 213-276-1158  
Type of Music: All types  
Club Capacity: 450  
Stage Capacity: 8  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Tape, bio, picture.  
Pay: Negotiable

**THE WHISKY**

8901 Sunset Blvd., W. Hollywood, CA 90069  
Contact: Jeff Taverner, 310-652-4206  
Type of Music: All original, Rock, Heavy Metal, Pop, Funk  
Club Capacity: 450  
Stage Capacity: 8-10  
P.A.: Yes  
Lighting: Yes  
Piano: No  
Audition: Call or mail tape/promo pkg to above address  
Pay: Negotiable: Pre-sal tickets

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**A&R INTERN**, Zomba Music Publishing. Duties: Tape listening, correspondence w/record labels, managers, attorneys. Must have knowledge of commercial alternative music and be reliable. Jeff or Wendy 310-247-8300

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**MUSIC PROMOTION** company seeks aggressive individual for paid position. Must be well organized with strong computer and typing skills. Industry experience preferred. Fax resume 213-656-3365

**INTERN WANTED** for talent agency representing 40 national acts. Mac work, data entry, phones, clerical. Punk alternative. Fax resume to 818-787-9283

**DOMO RECORDS** seeks energetic marketing intern who is interested in learning the music business. No pay, great opportunities for growth. Call Todd 310-557-2100

**CABERNET PUBLISHING** and studios seeking interns songwriters, producers with very commercial songs. Great opportunity. All styles are welcome. Contact Patric 213-46-5574.

**LOW BLOW RECORDS** looking for in-house publicist. If interested please call Michele 213-660-5946.

**A&R/PROMO** Internship for indie label with rock artists. Responsible, committed person. Opportunity to work in multiple areas, can lead to pay. 818-505-0069

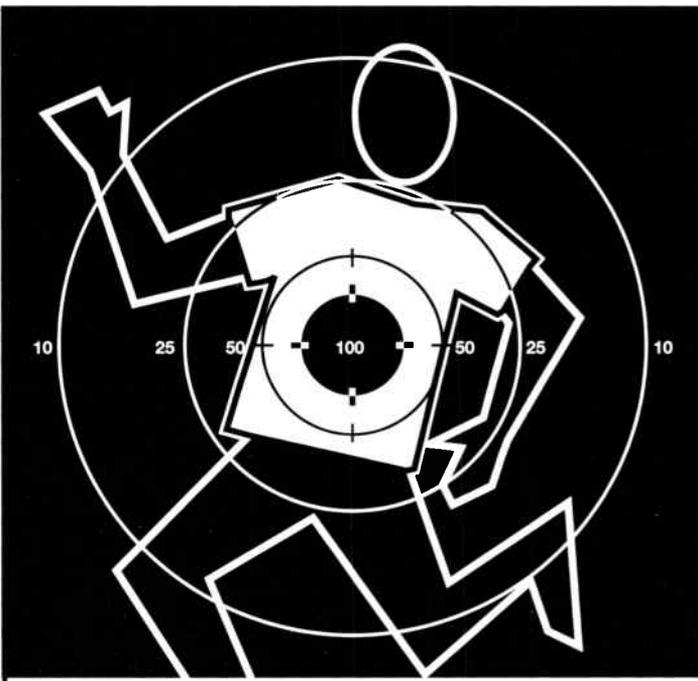
**GUITAR TECH/Tour assistant** needed by recording group with CD, national release, work with record label and group. Concert and office work, can lead to pay. Rich 818-508-0069.

**NEW INDEPENDENT** record company seeks interns within U.S. Work from home. Possible pay. Send resume. Rude Records 20121 Drehl Street, Walnut, CA 91789

**INTERNS WANTED** for a new promotion/record company. Must be reliable and creative. Learn and grow with company. Possible pay. 310-659-7906

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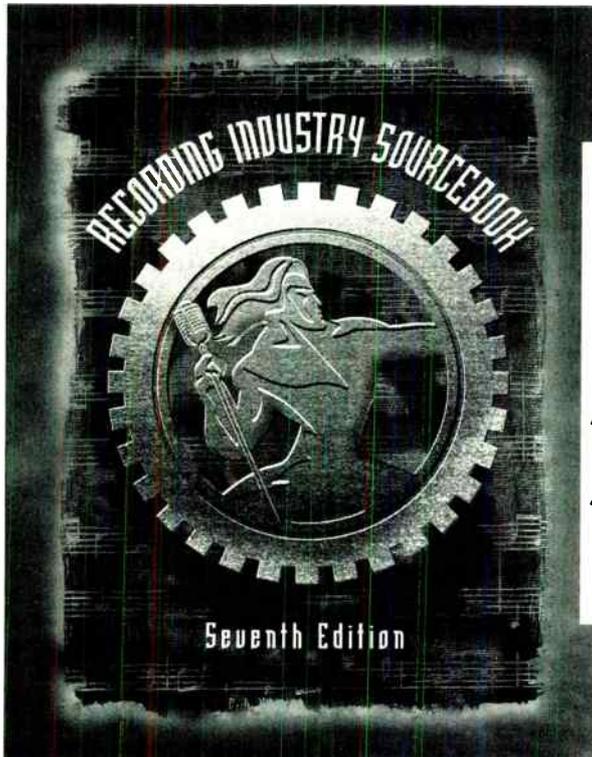
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<b>CLIFF B. - Prod./Arrgr./Kybds.</b> 213-469-4981	✓	✓	✓	✓	✓	✓	Platinum etc I don't name drop	Creative genius humbly at your service	✓	✓	✓	✓	Beatles, Bowie, Led Zep	
<b>J.P. CERVONI-F. GROSSI- Producers</b> 213-462-0615	✓	✓	✓	✓	✓	✓	J Julian (Sting, Pokey, Paul Young), Nina Hagen, Vinne Colaiuta, Buddy Miles, Steve Vai, Gregg Bassette, Lita Ford, Mark Wolfson (S.T.P.), Ice-T, Talking Heads, B Cantarelli (A Franklin), Joe Cocker, Quincy Jones, Jack Ruben (K Loggins, Billy Idol, Lionel Richie), Flock of Seagulls & more	Songwriting pre denio production Album tracking and mix Solo artists to full band. Back up band and top name players available. Will work with your budget	✓	✓	✓	✓	Blues Indst Alternative	
<b>DARRELL - Drummer</b> 818-907-9707	✓	✓	✓	✓	✓	✓	10+ years studio, club, and touring experience Versatile in all styles with great feel and time Sequencers and/or click tracks welcome Good reading ability also.	Great feel and fast learner Reliable and easy to get along with List of credits demo available	✓	✓	✓	✓	✓	
<b>TY DENNIS - "Songwriter's Drummer"</b> 213-256-5681	✓	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly Dynamic. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/funk - dynamic	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, I know it, I love it Flexible rates	✓	✓	✓	✓	✓	Master of the vibe
<b>MAURICE GAINEN - Producer</b> 213-662-3642	✓	✓	✓	✓	✓	✓	Read music. Berkline College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Master & demo production. Best live drums for the price. Keyboards, arranging, engineering, & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.	✓	✓	✓	✓	✓	New jack swing, MIDI-rock
<b>TERRY GLENNY - Violinist/Compsr.</b> 818-249-5200	✓	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra national tour television (including Tonight Show); electric violin on Mitsubishi jingles, country, new age albums alternative bands gypsy musical; 20 years professional experience. USC degree Composer arranger producer. Live video film.	Very soulful soloing improv. excellent reader Strong stage presence Flexible and fast Very strong in rock, fusion, alternative, progressive, new age	✓	✓	✓	✓	✓	Versatile and friendly
<b>JOE GOFF - Drums/Percussion</b> 310-577-0004	✓	✓	✓	✓	✓	✓	12 years experience Extensive touring & recording. P.I.T honors graduate Studied with the best. Specializing in demo & session work at reasonable rates. Casuals, club work, touring & substituting	Highly versatile player Fast learner Great groove, meter, & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓	Making a band groove
<b>CARLOS HATEM - Percussion/Drums</b> 213-874-5823	✓	✓	✓	✓	✓	✓	RECORDING AND PERFORMING ORIGINAL MUSIC PROJECTS NATIONAL AND INTERNATIONAL TOURING FILM AND TELEVISION SOUNDTRACKS MUSIC PRODUCTION. FLUENT LANGUAGES: ENGLISH AND SPANISH.	GOOD EARS, GOOD HANDS, AND A PRD ATTITUDE AVAILABLE FOR LESSONS	✓	✓	✓	✓	✓	Music with groove
<b>PAUL JACQUES - Guitar/Bass/Prod</b> 213-344-0390	✓	✓	✓	✓	✓	✓	18 years experience USC School of Music Graduate Extensive recording credits including composition and production of L.A. Times movie trailers. Currently a member of Soundhole recording act Gang A Noise. Fast, professional and fun to work with	From a great guitar part to complete MIDI/digital audio w/full sync to picture productions, I can help make your next project a success	✓	✓	✓	✓	✓	New Age to raging Metal
<b>BOB KNEZEVICH-Producer/Musician</b> 310-312-0125	✓	✓	✓	✓	✓	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree. U. Miami. Over 800 local & regional releases arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates	Live, sampled and MIDI arranging. Emphasis on mood, flow, and style	✓	✓	✓	✓	✓	Hot CD quality mixes
<b>HOWARD LOREY - Vocalist/Sngwrtr</b> 213-913-2878	✓	✓	✓	✓	✓	✓	Young and energetic, strong performer. Studied classical voice BMA under Thomas Carey University of Oklahoma. Plenty of live experience along with multiple recording projects that I have co-written. Some jingle experience. Member of ASCAP. Have had songs played on major radio networks	If you're searching for a singer to give your music originality and life, give me a call! I'm creative, easy-going, I love music and I'm not a music snob. Workable rates	✓	✓	✓	✓	✓	Sweeping melodies
<b>BOB LUNA - Pianist/Kybds./L. Vocs.</b> 213-250-3858	✓	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/tenor range Rehearsal pianist	✓	✓	✓	✓	✓	Extremely versatile
<b>ROBBIE McDONALD - Vocalist</b> 213-482-8669	✓	✓	✓	✓	✓	✓	Fifteen years experience. Very versatile, good pitch and attitude. Read music. Quick and creative	Fun attitude. Uniquely creative vocals. Good instincts	✓	✓	✓	✓	✓	Special first session rate
<b>LESTER McFARLAND - Bassist</b> 310-392-2107	✓	✓	✓	✓	✓	✓	Thirty years of pro credits albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chitlin' circuit alumnus	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in Downbeat & Bass Player. Aka. The Funkmaster	✓	✓	✓	✓	✓	Makes you sound better
<b>BIBI MCGILL - Guitarist</b> 213-462-7365	✓	✓	✓	✓	✓	✓	Extensive studio experience albums/demos National & international tour experience Good ears, fast learner. Highly versatile, unique, yet able to adapt my style to give you what you want. Alternative, punk, psychedelic, as well as dance, blues, and funk	Born performer, great image, professional, dependable. Hired again & again Available for sessions, touring and casual gigs. Reasonable rates.	✓	✓	✓	✓	✓	Strong lead player
<b>STEFAN NEARY - Prod./Enq./Gtr.</b> 818-782-5096	✓	✓	✓	✓	✓	✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents Excellent recording skills. Biggest drums in town Modern production style for cutting edge modern music.	Record without compromise	✓	✓	✓	✓	✓	Industrial, Alt., Metal
<b>CRAIG OWENS - Keybrds./Prod./Arr.</b> 310-559-8403	✓	✓	✓	✓	✓	✓	Young, talented keyboardist/producer Good ears, ass kicking arrangements My programming sounds as live as any band Play many styles of music. Have done hundreds of sessions Clients signed for my demos. Soulful lead & backing vocals.	Professional attitude Friendly & easy to work with Professional results. Can work very quickly to achieve desired goal	✓	✓	✓	✓	✓	Alternative hip-hop funk
<b>WILL RAY - Country Producer/Picker</b> 818-848-2576	✓	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16 24 32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcats. Friendly, professional, affordable	Cow thrash, farm jazz, prairie metal, nuke-a-billy I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk	✓	✓	✓	✓	✓	Western beat range rock
<b>JOHN SALVATORE - Lead Vocs/Guit</b> 213-850-1476	✓	✓	✓	✓	✓	✓	15 years touring/recording experience staff song writer with major publisher Have played with or written for many top artist. Passport ready!	Quirk study Love to write and produce Soulful vocals and guitar	✓	✓	✓	✓	✓	Full band available

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- Formr Blkboard Jungle voc sks guit/sngwrtr, collab/recrdng. Send tape to 6429 Montgomery Ave., Van Nuys, CA 91406.
- Funk/rock fem voc lkg for lead guit. Infl Living Colour, Prince, Rufus, Fishbone Serious only. 213-694-2785.
- Funky guit ndd for funk rock theatrl band. Infl P/Funk, Prince, Hendrix, Ace Freely, Kravitz. No drugs. 818-973-2219.
- Garbage, NIN, Portishd, PJ, creatv, dnmic, yourself, orig proj based on music, not just guit, OC based, no drugs. James 714-990-9011.
- Gay rockr sks guit plyr for live & recrdng. Great songs, passn, drive, label int. Serious & open-mindd only. Max 213-969-1910.
- GINA LEAVES FOR TEXAS is lkg for rhythm guit plyr. Infl Stones, Hatt, S/Earl, Sunvlt. Serious commt req. Mike 213-933-3131.
- Guit/sngwrtr (vocs a plus) wntd by fem voc to collab &/or form band. Infl Hiatt, Patsy Kline, Sara McGlachlan. 213-303-8404.
- Guit ndd to complt line-up for soon-to-be showcsng fem solo artist Suzanne Lastad. Must have complt pkg, skill, equip, bckng vocs. Tony 714-227-8930.
- Guit plyr wntd for totally pro band w/great songs, studio, connex, Dshwalla, Ezra, Live, Eagles. Mark 310-289-4645.
- Guit plyr wntd for alt band. Rehrls/recrdng studio, producer/mgr. Lv msg 818-757-7482.
- Guit plyr wntd for groove orientd proj. Ala Morrissette, Colctv Soul, Venice area. We have studio, web page, busns org. Darrell 213-255-9330
- Guit sought by ambient, spacy, alt rock band w/ gothic overtones. Dave 213-644-9097.
- Guit wntd for R&B voc Tamatha. Must be Christn, petite, plyr. 310-453-1339.
- Guit wntd for unique pop/rock concept band. Vocs/humor a must! No flakes/addicts/alt/nukes. Arndw 818-900-9356.
- Guit wntd for 70s cover band now formng w/fem lead singr for fun & poss future ggs. Over 25 w/day job pref. 805-582-2499
- Guit wntd for hvy groove rock band. Must be serious, dedicatd. No hrd drugs. Ricky, Chris or Eddie 818-763-7881.
- Guit wntd. Org gigng band, punk metal. Have 24 hr lckout rehrl studio. 310-864-2313
- Guit wntd for groove orientd funk/rock band. Infl Janes, Kravitz, Sndgardn, Pumpkins. 213-935-1680.
- Guit wntd to form band. 23-26 only. No att problms pls. Infl Stones, P/Jam, STP, Beatles. Have rehrl space. Jack 310-649-5271

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- Guit wntd. alt pop rock band w/label int, 24-trk studio. paying gigs, nds texture & support. Infl Melissa, Hootie, Cranberries. Serious only. 714-998-3783.
- Guit w/hi energy wntd to complt group of poetic terrorists, music vignettes for haunting melodies & in-face aggression. Riley 213-969-1445.
- Guit w/fatal command of instrum to collab w/ talented singer/sngwrtr. Infl by all, for complitly new proj. Nicole 818-244-0992.
- Guit, lead, wntd for orig band. Focus on dynamics, recrdng 24-hr, perform live. Must be able to create unique parts, backup vocs helpful. 310-281-7593.
- Subscribe to Music Connection Magazine. Call 818-755-0101.
- Lead guit, who can also play rock violin & sing. Our orig rock band is Hamnd B3 meets Celtic rock. Pro plyrs, no drugs. 805-251-0901.
- Lead guit/collab rdd to complt rock act. Ala Blossoms, Toad Vocs a plus, gigs wating. Greg 310-512-7705.
- Lead guit/sngwrtr wntd to merge w/upcomng rock act for indep label. Ted 213-883-0851.
- Lead guit nnd ASAP for rock band w/fem lead. Chops, showmshp, serious att nnd. Bckgrnd vocs a plus. 213-427-8211.
- Lesbian guit nnd. Very live, very aggress, very pro. Hard, raw, emolnt, visual. Kravitz meets Zombie meets Manson. Greg 818-996-8530.
- Listen up. 2nd guit, rhythm, acous, lead plyr w/ vocs nnd to complt fem artist proj. Great songs, potentl ala Live, Alanis. Jeff 714-636-7540.
- Male guit/keybrdst wntd for formr Motown recrdng artist NU SOUL HABITS. Infl 70s soul. Michael 213-525-7240.
- Melodc lead guit wntd for alt rock band w/fem singr. Vocs a plus. Pro level only. 213-427-8211.
- Pop voc group sks acous rhythm guit. Must sing tenor voc range, have good ear for harmny. Clear voc a must. Jeannie 818-786-5537.
- Rhythm methods R&B funk cover band sks versatl guit who reads for paid gigs. Must be team plyr. Willing to rehse occasny. Jay 818-842-1761.
- Top notch band sks lead guit. Working w/namrd producer on indep album. Eric Johnson, D/Gilmore, C/Santana. Christn ethics, positiv msg. Lance 818-341-6268.
- Versatl rhythm guit wntd by progress, funk, jazz, rock, instrum band w/indie dist deal & sign or show bckup. Real recrd, CD ASAP. 213-851-9660.
- XInt fem guit nnd for all girl alt rock band. Must be reliabl, bckup vocs a plus. 310-473-2145.

**10. BASSISTS AVAILABLE**

- #1 bass w/lead vocs, 4 & 6 string bass. SWR amp, lkg for paid perfmcs live or studio. 805-297-1325.
- 20 yrs exp bass plyr. Lead vocs, avail for paid sits, studio/live, curr & classic rock, top 40. 6 string, SWR gear. Ryan 818-715-0423.
- 28 yr old Fender P bass sks estab band w/mgmt, gigs, etc. Infl STP, Sndgardn, Pumpkins. 213-911-9378.
- Aggressv bass plyr sks prwll groove metal band w/ touch of indust. Pro att & equip. Infl Fear Factory, Meshuggah. John 909-980-6476.
- Avail, bass, plys acous uprite & elec fret/d/frets bass. Into jazz, rock, blues, R&B. Has groove, reads, for gigs, recrdngs, showcss. Joseph 818-763-8078.
- Bass avail for perfrmng & recrdng, all styles, fret/d/frets elec/uprite acous, jazz, funk, R&B, site readng etc. 818-909-4952.
- Bass plyr in LngSch lkg to join/form band. Have essentl, indie Melvins, Helmet, Eyehategod, Grief, Rollins. Rick 310-621-0498.
- Bass plyr, pro, sng paid gigs only. Xtensv exp, refs. 310-826-9429.
- Bass plyr sng proj or group, Fender, Ampeg equip, lots of exp, dedicatn, 714-638-7147.
- Bass plyr/lead singr lkg for alt band. Have rehsls/recrdng studio, product/mgmt. Lv msg 818-780-7869.
- Bass, 21, in Pasadena. Lkg for band where all membrs write & sing. Into alt pop sound. Infl Beatles. Chris 213-225-7495.
- Bass/voc, 33, avail for paid sits. Sessns, gigs, etc. Classic rock, pop, cntry. 310-798-5461.
- Bass/voc, tour/studio exp. Sks tour only. Rock & roots. Bio/tape avail. Phil 510-489-5982.
- Exp bass avail for paid gigs. All styles, bop, swing, R&B. 818-766-6687.
- Frets bass plyr sks ultra modern pop band. Must be bold, textl, ambient sndng. Infl Silvan, JBK, Japan. Lv msg 213-938-8472.
- Great bass plyr avail for group or proj. Fender, Ampeg etc. Windsor 714-638-7147.
- Intermed level bass plyr w/vocs lkg to jam. Serious but fun, blues, cntry, roots rock. 818-763-2908.
- John Paul Jones style bass plyr avail for alt

- rock band. Into Elephantine, STP, Sndgardn, old Zep, Fender endorsmt, Trace Elliot amps. 818-904-9454.
- R&B funk bass plyr avail for working cover band. Have pro equip, att. Must be working Jay 818-842-1761.
- Riteous groove daddy. Very exp. Lkg for his tribe of lost souls. Vision, insight, directn, talent, clean socks a must. 818-763-5618.
- Solid 6-string bass, can sing 20 lead vocs per nite, lkg for band working 4 nites per wk w/in 100 miles of LA. 818-424-0956.
- Solid bass plyr + keybrds & vocs, new from Texas, pro att, equip. Serious calls only pls. Marty 909-396-0740.
- Top bass, talent, equip, looks, versatlty. Sks driven rock, pop, or funk band w/mgmt & career goals. No druggies or ego maniacs. Carl 213-656-7649.

**10. BASSISTS WANTED**

- #0 bass wntd Hvy alt, A&M deal. STP, Bush. Short hair image, rehsl, gigs, must be very pro. Paul 213-655-4346.
- #1 solid bass pro w/bckng vocs, pro gear, exp wntd by complt top-notch rock band. Very serious pro only. 213-715-5787, 213-654-1550.
- #1 absoltly fresh KROQ/KLOS band w/tunes, gigs, studio, lckout, connex, momentum sks discipld bass w/voc, style, hunger, santy! 818-508-6767.
- #19-25 bass plyr wntd to join org prague metal band. Focus tech, musicsnshp, directn. I got matrl. Serious only, no drugs, Wstside pref. Andre 310-576-2053.
- #25-30, bass plyr wntd. Infl TRex, early Bowie. 818-848-6657.
- #A bass plyr/voc for covers, rock, latin, jazz. 805-296-5166.
- #A1 hvy bass plyr nnd to complt hvy rock band. Infl Hendrix, Zep, Stones. 310-289-9503.
- #Ace bass wntd. Melodc, rhythmc, tight, intense style. Talent, exp, good att, dedicatn essent. Mainstrm progressv rock, funk, pop tunes. JV 310-455-4304.
- #Adept, yng bass wntd. Band w/fem singr. Alt rock/pop/groove, surfl/psych, Siouxsie/Blondie/Doors, atmos/edgy/90s. Upcomng gigs, maj connex. 818-507-7475.
- #Aggressv alt band w/ndie album sks open mindd, energic bass. Infl No FX, Lagwagon, AIC. Dave 818-841-5112.
- #Aggressv bass wntd for HM band going places. Must have own equip & transpo. If you're someone who likes to show up, call. 213-851-1639.
- #Aggressv bass wntd. Kelly Nichols, Rache, Bolan type street punk look. Ramones, Lush, C/Trick, NY Dolls sound. Working on 2nd recrd 818-887-1072.
- #Alt bass, male/fem, wntd for top 40 cover band. Jeff or Laura 818-403-2499, 818-462-6996.
- #Alt pop band w/Brit infl nds a great rhythm sectr for label, showcssng, recrdng. 213-851-1680.
- #Ambitious bass plyr nnd to join psychd, groove, rock, song orientd band. If serious, call. 310-471-4629.
- #Are you an aggressv plyr? Do you own the bass? Spontansly jam? Tunes/Korn meets J Sndgardn. Maj recrd deal pendng. Serious only. 818-977-8532.
- #Subscribe to Music Connection Magazine. Call 818-755-0101.
- #BADWRENCH nds bass plyr. Male/fem, hvy new rock. Andy 818-84-8403.
- #Bass nnd immed for alt trio from S/Monica. Na'l touring, radio airplay, mgmt, Expert, pro gear, att. Michael 310-396-2462.
- #Bass nnd for Bon Jovi tribute band. Xint connex, must have xint gear & vocs. Serious & fun. Have xint frontman. Call for details. 310-927-6698.
- #Bass plyr nnd to complt trio band. Infl Hendrix, Zep, Stones. 213-694-0444.
- #Bass plyr nnd for totaly pro band w/great songs, studio, connex. Ezra, Live, Dishwalla, Eagles. Mark 310-289-4645.
- #Bass plyr wntd. Groovy, aggressv, melodc, dyna'c, song-orientd. Deal pendng. Simon 213-467-9274.
- #Bass plyr wntd for band. Style like AIC, some Halen. Victor 213-876-0219.
- #Bass plyr wntd for 70s to 90s orientd band. Hvy to acous, mature vibe orientd songs. Must have sngwrng cap, creatvty, motivain. 818-901-7102.
- #Bass plyr wntd by pro HR band w/debut album. Must be team plyr. Infl Aerosmth, G&R, AC/DC. Brian 818-285-1104.

- Bass plyr wntd to make recrd w/band w/product deal w/maj producer. Infl STP, GL/Buffalo. 213-464-8168.
- Bass plyr wntd by guit & drmr for HR band. Have music, rehsl room. Infl Aerosmth, P/Jam, Zep Steve 213-851-1193.
- Bass plyr w/bckgrnd vocs nnd for progressv alt band, SCREAMING POLITICIANS. Curr working on 2nd CD release. Hotline 818-905-1622.
- Bass plyr wntd w/good vocals for melodc rock/progressv rock orig band. Into interstng/and music like Yes, Genesis, Rush...30 yrs+ and serious only. Mike 818-991-2001.
- Bass plyr wntd for Thin Lizzy tribute band. Vocs a plus, not nec. Ready to gig. Jeff 310-316-9564.
- Bass wntd to do videos w/modern rock artist. No pay except copies of videos. TV exposr 818-451-2121.
- Bass wntd for formng band. Must be open mindd indiv who is capbl of bringng somthng unique to eclec group. 310-376-7082.
- Bass wntd for alt rock proj. Dan 818-843-6711.
- Bass wntd for very org band. Vars low tunings, hard, tribal, psychd, hvy. Demo avail, CD, tape. Open mindd plyr pref. WLA area. 310-314-0054.
- Bass wntd by gltr rock natl act. Marilyn Manson meets Pretty Boy Floyd. Must have star quality. Immed tours, recrdngs. 818-300-3401.
- Bass wntd for recrdng/flourng. Great alt rock/funk matrl. Intese dynamic sound. 310-398-2574.
- Bass wntd by pro drmr to help form contemp jazz fusion band. Infl Will Lee, John Pataatucci. Bill 213-874-7118.
- Bass wntd by singr/guit/sngwrtr. Difrnt sndng proj. Psych, groove, blues, acous, hrd edge. Too many infl to list or mislead. Hanns 310-202-7782.
- Bass w/pick wntd. Sugar, Pixies, Midnite Oil, Nirvana, Devo. Paul 213-660-5848.
- Bass w/bckup voc wntd for estab rock band. Infl Bush, Pumpkins, STP. Fems welcome. 818-842-8750, 818-762-9652.
- Bass wntd for working all top 40 band. Road exp, out-state gigs, groove orientd essentl. 213-599-4842.
- Bass wntd for unique pop/rock concept band.

- Vocs/humor a must. No flakes/att/nukes/addicts. Andrew 818-990-9356.
- Blk bass, ala Bootsie, wntd for all-blk funk/adic rock. Hendrix, Parlimnt, early Prince. 310-372-3208.
- Canadian singr/sngwrtr lkg for bass w/integry to showcs very strong orig acous based melodc songs. Curr pursung maj recrdng contract. Christopher Barran 213-368-8155.
- DECADENT WRAITH, 3-pc org rock band, sks bass. Paul 818-505-0918.
- Deep pockt lunky, funky, funky bass wntd for 10-pc retro R&B SHAKER MACHINE. Groovy D 213-461-5901.
- Drmr lkg for guit or bass. Into jazz fusion, progressv rock. Have generatr, like to play on wkends at Angelus Crest, side of road. Have permit. 818-352-2365.
- Estab band, PROTOTYPE, sks bass. Must have exp, musicsnshp, dedicatn, equip, Progress & thrash infl. Kragen 310-915-0423.
- Estab band nds bass plyr. Robert 213-661-4925.
- Ex-CBS artist sks pro aggressv, tastell bass for HR alt band. Vocs a plus STP, Sndgardn, P/Jam. Jay 310-581-4887.
- Fem bass for unique, orig proj. Creatvty a must,

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vocs a plus. Dave 213-257-0866.  
 •Fem bass quit wntd. Able to create music, sing, 200% dedicatd, willing to tour. Serious artists call. 714-270-8956.  
 •Frets bass nnd 5/6 string. Styles of Tori, Mchlaclan, Matthews, Merchant. Fem lead w/ label, mgmt, publishing int. 310-395-4231.  
 •Funk bass wntd to join psychdlc blues, funk band. Must be into Bootsie, Flea. Joe 310-396-5457.  
 •Funkadlc bass wntd for funk rock theatrl band. Infl P Funk, Prince, Bootsie, Hendrix, Kravitz. No drugs. 818-973-2219.  
 •FUNKY JUDY sks pro bass plyr for alt rock band. We rehrse in Gardn Grove, we have all, all you nd is your bass. Rob 310-594-6176.  
 •GINA LEAVES FOR TEXAS lking for bass plyr, Infl Petty, Stones, Hiatt, Steve Earl, Sunvoit. Serious commnt req. Mike 213-933-3131.  
 •GulfVoc/sngwrtr sks bass for recrdng & band proj. Infl Bowie, Radioh, Weezer, Beatles. Pro only. Dean 310-823-1286.  
 •Hvy groove plyr wntd for pwr trio. No hags, no beginrs. Jeremy 310-216-0383, Bryan 310-

541-9984.  
 •KROQ cover band, RED HOT GREEN PUMPKIN JAM, sks bass. Must have chops, transpo, good equip, image, stage pres. Good \$\$, vocs a plus. 818-366-4372.  
 •Lking for pro bass plyr, into 50s & 60s. Must sing 50s & 60s. Be prepared to work in nite clubs. Stan 818-505-1964.  
 •Local signd rock in Espanol band nds bass plyr. Must be versatl, bi-ling, willing to travel, vocs reqd. 213-276-7407, 310-513-1987.  
 •Nd bass for new trio formng who can share costs of recrdng, photos, demo shoping etc. Pref W/ Valley residnt. Robert 818-702-8843.  
 •Nd bass plyr to join orig pop rock proj w/ develop deal. Immed rehrsl & recrdng. John 818-713-1569.  
 •Nd tenld bass plyr for CD proj. Origs, no pay. Julie 818-886-0400.  
 •OC BRAT PRINCE sks pro bass. No drugs, flakes. Equip, transpo a must. Have mgmt, CD. Infl Kiss, Cult, Aerosmth. Tommy 714-758-1243.  
 •Orig rockin blues band w/gigs, atty, label int,

recrdng studio, PA, great songs nds pro bass immed. Must sing, relocate to Michgn. Joey 517-792-1643.  
 •Phoenix area band sks bass. Styles range from AIC to O/Ryche to Megadeth. Equip, pro at must. Relocate? Will send demo. 602-649-5546.  
 •Pro HR band sks pro bass. Must be dedicatd, great oport. 818-359-7990.  
 •Progrsv rock band sks bass plyr. Strong bckng vocs a must. Indle label w/CD release. For more info call. 818-981-6212.  
 •Raw bass nnd. Very hard, very pro, very aggressv, very visual. Low slng w/great groove. Kravitz meets Zombie meets Manson. Greg 818-996-8530.  
 •Reggae rock bass for acous proj. Poss pay. Scott 310-826-8883.  
 •ROC EN ESPANOL bass wntd for Pocho alt band. Infl Caifanes, Ska, Maldita Vacindad, funk, Victimas, Los Lobos. No flakes pro favor. Esteban 818-336-0823.  
 •Rock act w/CD, mgmt, offers pendng, curr recrdng. Sng bass, bckgrnd vocs a must. 818-380-7102.  
 •Sng/sngwrtr sks versatl bass for orig band. Adult contemp style. Christopher 818-953-9283.  
 •Wntd, bass plyr to form band w/X/faster PCat guit & new voc takng on new musicl directn. 310-288-6298.  
 •Xint fem bass plyr nnd for all girl alt rock band. Must be reliabl, bckup vocs a plus. 310-473-2145.

•Keybrdst/pianist for hire. Good readr, midl fluent, payng gigs only, can travl, lots of pro gear. 18 yrs plyng most styles. Barry 818-766-7545.  
 •Keybrdst/sng/sngwrtr w/2 albums avail for band w/maj label deal. 818-342-3100.  
 •Music program/pro keybrdst plyr. Xtensv recrdng, live exp. Cubase, Korg, Akai, Roland. Avail for studio, demo, arrange. Eric 310-208-3772.  
 •Ndd, funky bass plyr ala Jocko, sax plyr to complt organ/bass trio. Jazz, R&B, funk infl. Shaeffer, Preston, Booker T. Rep ready for right plyrs. Steve 818-405-1020.  
 •Pro accompnst, formrly w/Sarah Vaughn, Joe Williams, avail for sngs proj. Herb Mickman 818-990-2328.

**11. KEYBOARDISTS WANTED**  
 •A keybrd plyr/voc for covers, rock, latin, jazz. 805-296-5166.  
 •Classcl keybrdst, Wakeman type, wntd for orig progrsv rock band. Infl Yes, Genesis, Rush, etc. Serious plyrs only. Mike 818-991-2001.  
 •CLOUD NINE, estab band, sks keybrd plyr. Must have improv skills, transpo, image, melotron snds, Hammnd, etc. Infl Beales, Hendrix, Zep. Have 24 hr hckout, demo. 213-960-2010.  
 •Fem keybrd plyr/sngwrtr for instrum proj w/2 CDs releasd. 213-935-8579.  
 •Funkdlc keybrdst wntd to form theatrl funk rock band. Infl B/Worell, Prince, Bootsie, Kravitz. No drugs. 818-973-2219.  
 •Keybrdst nnd for a reggae/acid jazz/jungle orig band. Rehrsls in RedndBch. Lui 310-543-2797.  
 •Keybrd plyr wntd who speclz in/owns Hamnd B3. Our snd is Celtic rock meets B3. Must sing, pro plyrs, no drugs. 805-251-0901.  
 •Keybrdst wntd for R&B, blues, classc soul band. For live gigs, recrdng sessns. Susan 818-784-1643.  
 •Keybrdst sought by ambient, spacy, alt rock band w/gothic overtones. Dave 213-644-9097.  
 •Keybrdst sought by sngwr, formng Journey tribute band. Must sing, have transpo, pay share of rehrsl time 1-2 days wk. JJ 714-444-0374.  
 •Keybrdst wntd by sngwr/guit/sngwrtr. Dftrnt sndng proj. Psych, groove, blues, hrd edge. Too many infl to list or mislead. Hanns 310-202-7782.  
 •Keybrdst wntd to add to melodic HR sounds of Essence. Nd abil at compositn, pro equip. Bckgrnd voc abil a plus. Ted 805-253-1574.  
 •Keybrdst wntd by pro dirm to help form contemp jazz fusion band. Infl Joe's All/All, Herbie Hancock. Bill 213-874-7118.  
 •Lead keybrd plyr wntd by progrsv pwr jazz, funk, rock, instrum band. Have indie dist deal, financl bckup. Real recrd, CD this summer. Lking for jam w/ great plyrs. 213-951-9864.  
 •Orig workng band nds keybrdst. Rock, blues infls. Nd simple organ & strings to fill out sound. Gigs pendng for late July/Aug. Ramz 818-990-9249.  
 •ROC EN ESPANOL keybrdst wntd for Pocho alt

**11. KEYBOARDISTS AVAILABLE**  
 •A1 keybrdst sks orig band. I have matrl, so do you. Infl Police, Toad, Tears for Fears. 310-358-7194.  
 •B3 piano, dbl on rhythm guit, vocs. Formrly w/ Sass Jordan, Peter Wolf of Geils Band. Just finshd recrd w/Wes Arkeen. Avail for pro projs only. Greg 213-960-4358.  
 •Fem keybrdst avail. BMI writer, much exp. Infl KROQ, Melinda 310-642-4952.  
 •Subscribe to Music Connection Magazine. Call 818-755-0101.

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 Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.  
 I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!  
 Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora., Geddy Lee, Trevor Rabin and Greg Allman.  
 Rock-singing is very different from singing classica music, and different from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.  
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band. Infil Califanes, Ska, Maidita Vacindad, Cafe Tacuba, Los Lobos. No flakes pro favor. Esteban 818-336-0823.

- Singer/sngwrtr sks keybrd synth plyr for live/recrdng proj. Infil Samba, bossa, pop, alt rock. Carol 310-457-4219.
- Wntd, keybrd plyr to form band w/faster PCat guit & new voc taking on new musicl direc. 310-288-6298.

**12. VOCALISTS AVAILABLE**

- #1 pro avail for R&B, funk, dance music or band. Ready for paid or soon/paid sits. Pat 805-252-2155.
- 2 pro, exp not/mention gorgeous, fem vocs avail for live/studio, lead/bckup, all styles. Paid sits only. Suza Lovena 818-982-3699.
- 26 yr old singr/sngwrtr lking for band w/songs & cool alt. LenCohen, Stills, Animals, Russ 310-450-6260.
- #1 pro Canadian voc avail for signd band. Xtensv writing, touring, studio exp. Looks, soul, chops, alt. All rock, pop, r&f. 213-469-3459.
- Alt fem voc avail for studio, demo work. Infil Garbage, Lush, Pumpkins, Claudia 213-957-4774.
- Attractv, talentd, exp fem voc avail for sessn work & touring. Call for credntis. Pref alt rock. 310-236-0334.
- Baker, formrlly of Baker Bros lead voc, lking to work w/new band. Infil Eagles, Springsn, Mellencamp, McDonald. 310-276-2290.
- Braziln, bossa nova, samba voc sks recrdng/live proj. Carol 310-457-4219.
- Brilliant young ong singr/sngwrtr w/prod to prove lking for tours, gigs, recrdngs. 110%, wolves only. Brian 818-980-7453.
- Dynamic fem lead, rate quality. Easy on eyes, joy to work with, sks fearless, rock band. Laura 818-842-7707.
- Eclsc singr/sngwrtr/perfrmr sks to form band. Infil Guided by Vox, Butthole Surfers, Everyting/Girl, Vic Chestnut, Future Snds London, Cal Stevens. Serious only. Joseph 818-563-3301.
- Exp voc lead/bckup for pro sits only Demos, recds, pay negotbl, 818-377-9978.
- Fem alt singr lking for muscns. Infil Tori, Cranbrys. 310-838-4259.
- Fem jazz voc avail. B/Holiday meets June Christy meets Ella for swing band. Hep cats only w/chops & gigs. 310-281-6640.
- Fem lyricist/voc sks quit/sngwrtr w/101.9 feel to recrd/form band. Must be strong sngwrtr/arrangr. Serious pro only. 818-754-2430.
- Fem singr/dancr/sngwrtr sks produc w/studio access. Maj labels int. Latin, hiphop, dance styles. 310-281-7174.
- Fem voc pro has workd w/Eiton, D/Foster, Jureau, B/Cosby sks studio, live, TV, film, tours, demo, paid gigs only. 213-660-1994.
- Fem voc avail for sessns, demo, top 40, showcsc. Leads & bckgrnds. Tape avail. 818-769-7198.
- Fem voc avail for sessns. Voc styles Tori/Alanis. 818-762-5426.
- Fem voc ready to work. Sessns, demos only. Pwr, range, great to work with. Demo avail on req. Rose 818-769-4333.
- Formr Btkboard Jungle voc sks band or indiv members to collab/recrd. Send tapes to 6429 Montgomery Ave, Van Nuys, CA 91406.
- Subscribe to Music Connection Magazine. Call 818-755-0101.
- French singr/artist from Paris avail for perfmc. Sinai 310-358-6438.
- Funkldc singr/musicn lking for funky plyrs to form theatrcd funk rock band. Infil PFunk, Prince, Bootsie, Hendrix, Kravitz. No drugs. 818-973-2219.
- Int'lly known voc avail for pro sits, demos. Bckup vocs, recrdng projs, movie, sndtracks, etc. Wide range, many many styles. Voc scholrshp & album credits. 310-289-4734.
- Male, 30, sks human beings w/desire beyond success. Fierce quest for truth, enlntmnt, spirital motives beyond religion. Honesty, fortitude. 213-462-3583.
- Male lead voc, Infil Purple, Sabbath, Crew, Alice, Dyvynals Jim 818-834-3015.
- Male pop singr avail for demos, jingles, sessn work, Exp, talentd, most styles covrd. When you nd real singr, call me. Steven 213-876-3703.
- Male tenor voc, pro exp, avail for demos, projs, sits. JR 818-884-2146.
- Male voc w/great range, vox, sks orig band ala Eagles. Dan 310-775-0004.

- Male voc sks orig rock band already formd. Infil Jovi, Graham, Team plyr, dedicatd, much studio/ stage exp. Doug 805-375-7270.
- Pop, R&B fem voc. Lead, bckup, voc arrange, 3 octave range, harmnys, site read, for demo, sessns, specl projs. 310-669-4797.
- Pro singr nds band w/songs, style, ong. Pref estab. 213-532-5787.
- Pro fem voc avail for recrdng sessns & live work. Paid sits only. Great range, good credits, specly R&B, blues, pop, soul, funk, Susan 818-784-1643.
- Pro fem R&B singr sng alt R&B band to join. Pwrlf sessn singr, wnts to perfrm live, maj credits/unique qualty. Serious muscns only. 818-577-8189.
- R&B fem orig group sks drmr & guit. Robin 213-461-3552.
- Sngvr avail for pro band w/songs. Hvy, aggress sound ndd. Infil Warrior Soul, Love Hate, Ramones 213-532-5787.
- Sngvr, male, 25, versatl, image, exp. Lking for muscns/sngwrtrs to form band. Infil Prince, Bowie, Kravitz, NIN, G 800-385-1438.
- Sngvr sks creatv, open-mindd muscns to form orig band. No flakes, no homophobs, all considr. Devin 310-450-4867.
- Sngvr/dancr, blk & P/Rican, w/model looks Sngk produc to assist w/demo for track dates, poss pro recrd deal. Lana 213-468-1144.
- Sngvr/sngwrtr, maj label credits, int'l touring, guit abil, ironman qual. Sks song-orientd 90s act w/credibl mgmt/deal. Relocate, starve, whatever. 908-830-1497.
- Sngvr/sngwrtr lking for gritty, blues rock band w/innovatv hvy edge. Infil Stones, Crowes, Zep, Melanie 818-789-6502.
- Sngvr/sngwrtr avail to form punk rock band. Infil Subhumns, Filth, Rudimntry Penk. Chris 818-762-9485.
- Talentd singr/sngwrtr infl by all lking for guit or muscns w/total command of instrum for complty new proj. Nicole 818-244-0992.
- Top fem voc w/may great contax nds KROQ style songs immed. Must have demo. 310-236-0334.
- Very talentd 26 yr old male singr sks paid demo work. Pref cntry or contemp. Terry 714-522-3218.
- Voc sks proj w/mgmt, label or financl bckng. Has 3-octv range, soul, exp. Anything from grunge to funk. Tyler 213-651-1954.
- Voc w/complt band sks only 1 thing, a great drmr w/alt, fluidity, convicn. If serious about next 10-15 yrs, call. 818-789-1042.
- Voc/guit avail, 29, for band w/snd like Cracker or Crowes. Steve 310-479-6558.
- World class male lead voc sks blues, blues rock

band. Infil G/Allman, R/Charles, J/Bruce, Cocker, Nathan 818-243-2696.

- Young, attractv fem voc lking for work. Wide range, from alt to R&B to Chstn. Very energic, motivatl. Stephanie 213-466-9210.

**12. VOCALISTS WANTED**

- 90s HR band sngr to complt CD, potentl membr. Sndgardn, STP, Alice. Send demo PTPN 20955 Warner Ctr Ln, Woodind Hls, CA 91367.
- 90s HR band sks sngr to complt CD, produc deal. Infil Sndgardn, STP, AIC. Send tape/bio to Frank Maher, 1200 Esplanade #315, Redondo Bch, CA 90277.
- A+ talentd blk fem blues singr wntd by post-Warner Bros produc/writer, T/Turner shape, style, grace. Michael 818-566-8745.
- A1 pwrlf, emotnl male voc for melodic diverse blues infl rock. Hvy to acous. Good range & creatv. Infil Zep, Floyd. 310-453-8628.
- Africn Amer male, approx 30, to sing gospel on demo. Paid. Rob 213-667-3003.
- Africn Amer male voc, pwrlf, gospel, R&B range wntd for provocatv gay musicl. Michael Spillers 213-953-8810.
- All types of singrs ndd by Billbrd creditd sngwrtr. Michael 310-572-4173.
- Axs kickin voc for LAs #1 alt rock band, Alice, Sndgardn, Zep. We have recrd deal, mgmt, rehrls l/cont. 310-543-1885.
- Ballsy, pwrlf, melodic lead voc for HR proj wntd. Styles of Oni Logan, Seb Bach, John Carobi etc. Jeff 213-650-5589.
- Bckup voc for fem artist proj. Must be able to sing, or don't call. OC rehrls, not payng gig. 714-443-4289.
- Brit pop soullf rock voc wntd by guit/produc w/ studio & connex for sngwrting collab. Poss band. Jagger/Richards, Lennon/McCartney, Mariott Lane, Noel Galagher. 213-656-3878.
- Cloe London, fem singr, call Rich in LngBch.

- 310-429-9605
- Estab rockIn blues band sks pro caliber singr w/ pwrlf vox & presnc 818-556-6771.
- Fem bckup singrs ndd for R&B voc, Tamatha. Chrstns only. Ladies must be petite, slim, short, attractv. 310-453-1339.
- Fem voc wntd for formr Motown recrdng artist NU SOUL HABITS. Infil 70s soul, Aretha, T/Turner. Michael 213-307-7086.
- Fem voc wntd by sngwrtr for all pop proj. Under 30, hrd workr, Blondeie, Souixie, Pretendr, Hole, Cranberries, Pgr 805-730-2498.
- Fem voc, blk or 1/2 blk, under 28, w/long hair, attractv image, wntd for funkadlc proj. Must love Parlmt, early Prnce. 310-372-3208.
- Fem voc wntd by sngwrtr to sing on demo. Latin pop style between Estefan & Sade. Not paid gig, but good & pro contact. 213-656-9676.
- Fem/male voc wntd, wide infl. PJ to Janes, Alanis to Sndgardn. Pros only, exceptnl vocs/lyrics a must. 310-281-7583.
- Formng fem group, lking for 2 fem vocs, 21-30, sing Spansh & Eng. Pop style music. Exp pref. Patty 218-294-6426.
- Front person, lead vocs to join orig band. Classic rock roots modernzd. Dedicatn, pro sit. France 310-798-8294.
- Frontm/voc/lyricist wntd by estab progresv, punky, alt rock band. Have mgmt, gigs, new sound. Lv msg 213-436-0560.
- Guit sks voc to form orig rock band. Infil Queen, Extreme, Duran, Corey 213-874-1055.
- Guit sks singr w/loose grip on reality to form band w/Moon type drmr. Infil Stones, Stooges, TRex, Who, Kinks. 213-860-9950.
- Guit/drmr team w/album, tour credits sks singr/sngwrtr for collab & band proj. Funky, bluesy. Dead, D/Matthews, improv. Patlr 714-377-9096.
- Hard rock singr wntd to bring back LA. Infil G&R, Cars, AC/DC, Motley. 818-783-6439.
- Hvy alt band sks voc w/cool vibe, att, writing/ collab skills. Rehrls in NoHo. We are it. 619-

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 •Male lead singer ndd for forming Doors tribute band. Most import attri is vox, also resembl Morrison a plus. Mike 818-884-0195.  
 •Male rock singer wntd. Up & comng ok, for recrdng proj. Get exp & credit, some pay. 818-841-6607.  
 •Male singr/sngwrtr wntd for orig rock band already formd. Lyrics, origntly welcome. Evan 818-774-0016.  
 •Male voc wntd for 70s, 90s band. Hvy, diverse, vibe orientd songs, elec to capous. Must have creatvly, vision, sngwrntg ac. motivatn, indep. 818-901-7102.  
 •Melodic HRs, ESSENCE, auditing male replace lead voc. Strong bariton to tenor range. Like Glenn Hughes, Coverdale. Also skng male bckgrnd voc. Doc 818-980-4685.  
 •Naturl 1st tenor wntd for group PLATTNUM. J/ Mathiss or Tony Williams inf. Only pros pls w/inf ears apply. Elmer 310-399-4492.  
 •Phoenix area band sks Sndgardn/AIC style voc. Tune style from AIC to Q/Ryche to Megadeath.

Equip, pro a must. 602-649-5546.  
 •Pro male voc wntd for orig rock act. Varied style, very pro, label int. 20-30, very comfrtbl working almos. 310-236-0992.  
 •ROADHOUSE is auditing bckup singrs w/pay for recd/release parties, private showcxs. Steve 310-396-5887.  
 •ROC EN ESPANOL voc/lyncist wntd for Pocho alt band. Infl Caiñanes, Ska, Maldita Vecindad, Afghan Whigs, Los Lobos. No flakes pr favdr. Esteban 818-336-0823.  
 •Singr wntd for Ratt tribute band. Steven Piercy look/snd alike. Have rehrl studio, ready to Ratt & roll. Lv msg 818-763-2421.  
 •Singr wntd by guit & drmr for HR band. Have music, rehrl room, w/PA. Infl Aerosmth, P/Jam, Zep. Steve 213-851-1193.  
 •Ted Nugent cover act now offrng \$75 nite for Nugent to come forward. 213-883-0851.  
 •Top notch voc wntd in vein of Floyd, U2, Trower. Hotline to hear songs. 818-343-5508.  
 •Voc who is creatv, aggressv, unique, versatl, seasond, commitd, motivatl. Infl Rage/Machine, Deltones, Korn, Sepultura. Gregg 818-229-0021. Shane 818-886-5901.  
 •Voc wntd to complt hvy aggressv groove orientd band. Upcomng recrdng, gigs pendng, label int. 818-705-4376.  
 •Voc wntd for orig rock band w/ndie label. Infl Alice, Scorpz, Halen. Lv msg. Ron 909-399-3874.  
 •Voc wntd to form new rock explosn. Infl MC5 to Beasties. Must be ready to rock. 213-962-2559.  
 •WIND OF CHANGE sks singr/sngwrtr that's open mindd, versatl, pwrfl, has stamina. Infl Halford, Mercury, Tate, Perry. Serious only. 818-897-5811.

•A#1 drmr avail for funk or soul orig proj. Must have great groove, great bass plyr. 805-252-2155.  
 •Accomp drmr w/rhythmic, tight, intense groove style. Progressv rock, funk, pop infl. Talent, pro exp, good att. Working bands call JV. 310-455-4304.  
 •Aggressv dbl kick fem drmr lknng for hvy/groove band. Pro gear, exp, xtremly motivatl, great image. Absolutely no BS. 818-985-6110.  
 •Avail for demo, gigs, proj, recrdng, various sats. Exp readr, composr, recrdng/tourng, infl funk, jazz, latin, fusion, classcl. 310-839-2702.  
 •Drmr from signd band now avail for well-estab bands. Tourng, studio, stage exp. Ready to go now. Pref liike Deltones, B.Boys, 311, Rage. 714-841-1010.  
 •Drmr lknng for bass plyr, guit plyr. Into improv. Must be very talentd, into jazz fusion, rock. Pls no grunge or orig bands. Jams on Sunday w/generatr. Bill 818-352-2365.  
 •Drmr lknng for full band, or to form full band. Into HM of 80s, tribute, glam, HR. No alt, grunge, punk pls. Bill 818-352-2365.  
 •Drmr, pr tour/concert exp. Dbl kick acous set & dbl kick Roland TDE-7K elec set. 20 yrs exp all styles. Sks pro bands only. Steve 818-981-0545.  
 •Drmr w/good image avail for blues, swing, jump, cntry bands. Working sats only. Stage/studio/tour exp. Eric 213-935-8187.  
 •Drmr w/pro exp avail for soon-giggng band. R&B, HR, alt. Contract 213-467-3834.  
 •Subscribe to Music Connection Magazine. Call 818-755-0101.  
 •Elec drmr avail for techno pop, rave, rap proj. Pro only. 310-399-6831.  
 •EX-Berklee rock, blues, jazz, soul, pop avail for live/studio. Doug 310-556-6152.  
 •Exp drmr w/equip, transpo lknng for estab rock band. Infl Bonham, Mitchell, Cameron. Pros only. 714-857-2872.  
 •Fem K/Moon, classic rock roots modernzd composr. Sks plyrs. France 310-798-8294.  
 •Funky, pro drmr avail for gigs. Solid, versatl, edge to dance, exp working musicn. Vocs, acous/elec, image, studio, live. All styles. Jerry 213-585-7114.  
 •Funky drmr w/gear, vocs, hand percussn, pro att sks paid sit or signd act for gigs, recrdng, showcsgn etc. Very versatl. 310-281-1778.  
 •Incredibl drmr, 20 yrs exp, sml portbl kit, groove master. For tours, recrdng, etc. Vax 818-980-7453.  
 •Lead guit avail for HR proj. Have equip, transpo, etc. Some infl Skid, Mötley, Hard Line, Scorpions, G/Lynch, Schon, Sykes, etc. Jeff 213-650-5589.  
 •Lknng for full band. Into covers, tribute band.

Molley, Halen. Bill 818-352-2365  
 •Maj label pro drmr. Have 2 maj releases out, US tours, endorsmnts, lknng for tours, studio, signd band, pro bands only. Hvy rock, rock, funk, univ. 602-939-5855.  
 •Pop, R&B, rock, jazz fusion infl. Many recrdngs, tourngs, exp drmr avail for recrdng, tourng, gigs. Reads, strong grooves. 818-789-8342.  
 •Pro, SBDM sks exp, tight, fun, lunkin unit for ing-term deal. Me=earthly, hypnctic, tantnc canvas, yu=pregnant elephant fan. Doug 805-988-9116.  
 •Pro drmr avail for contemp jazz fusion band. Infl Steve Smith, Dennis Chambers. Bill 213-874-7118.  
 •Pro drmr avail. Bonham, Steve Perkins style. Wnts Janes, Zep, old Aerosmth in music & image. Brian 213-876-5706.  
 •Rhythm sectn avail. Drums, bass, percussn w/ vocs avail for working R&B funk cover band. Must be working. Avail immed. Jay 818-842-1761.  
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 •A#1 drmr avail for funky, rhythmic soul band. Must be funky or soull. 805-298-1287.

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