## ANNIVERSARY EDITION



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# 5th ANNUAL GUIDE: A's Ho

40 SoCal - Artists Signed **This Year!** 

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Female Artists Dominate The Top 10 In '96



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MARIAH CAREY



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**CELINE DION** 



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#### **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 the instrument they play, a b&w photo, three future gig dates and a very short description of the musical style. 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 to include unsigned more bands and artists. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the submission guidelines in the Demo Critique Section of this issue.

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New;

## 28 The year of the women

Female artists and female-led bands dominated this year's Top Ten, and *MC* talks with industry insiders to find out what it all means. Also, in a related story, *MC* takes an extensive look behind the scenes of the music business to see if there is still a "Glass Ceiling" for women who work in all aspects of the industry.

#### By Scott Lenz and Carla Hay

### **42** The year in local signings

There were 40 local artists and bands who put the pen to paper in '96, and *MC* brings you up to date on what has happened since. In addition, you'll get a chance to catch up on the progress of 1995's crop of local signings.

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#### Calendar

#### 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

#### Current

Los Angeles Women In Music (L.A.W.I.M.) will be celebrating their 10th anniversary with a holiday bash on Wednesday, December 18th. L.A.W.I.M. is a nonprofit music business organization dedicated to fostering and promoting equal opportunities for women and men in the music industry. L.A.W.I.M. attracts songwriters, producers, A&R staff, promoters, publicists, managers, attorneys and others. The event will feature a buffet dinner and dance party, as well as being a great networking opportunity for everyone in the industry. The entire evening of dining and dancing is \$30 for members and \$40 for non-members (beverages not included). The location is The Olympic Collection (11301 Olympic Blvd. in West Los Angeles). Reservations are a must. For more info or reservations, call 213-243-6440.

Music For Miracles will present an evening of dining and dancing to benefit the "Here's Hope Ministries" homeless project. Proceeds from this benefit are needed to pay for numerous permits and city fees (totaling up to \$7,000) required to build a shelter for the homeless in Buena Park. The cost is \$50 per person for a special holiday chicken dinner and live music from local performers in Orange County. This event happens on Thursday, December 12, from 7-10 p.m., at Memories (1074 N. Tustin Ave. in Anaheim Hills). Reservations must be made before December 9 (\$60 without reservations). Group rates available for six or more. Call Maria Wood at 714-284-7190.

The National Academy of Songwriters' Tuesday night Los Angeles Songwriters Showcase will host several music industry professionals in the coming weeks at their on-going "Pitch-A-Thons" and "Cassette Roulette" song critique sessions. On December 10, NAS' guests will be Lena Michals from Coyote Entertainment, who is looking for pop, rock and dance songs and artists, and Rich Hagemeyer, VP of Wynnward Music Enterprises, who will be looking for dance/pop and industrial techno for film and TV. On December 17, the guests will be Sotero Diaz, A&R Manager, The Music Umbrella, who will be looking for all styles of songs and artists, and Richard Mears, Professional Manager, Curb Music, will also be looking for all styles of songs. The sessions begin at 7:00 p.m. at 1749 N. La Brea. Call 213-463-7178.

Tom Schnabel, producer and host of "Cafe L.A." on KCRW-FM, will help you refine your ear for recorded performances. From his home, Schnabel will share his appreciation of a vast diversity of music; including classical, jazz, African, Brazilian, Latin and ambient dub. "A Musical Salon with Tom Schnabel," will point out the special characteristics of each musical form. Sponsored by UCLA Extension, this nine-session course will meet on Mondays (January 13-March 24) from 7-10 p.m. The fee

#### CORRECTIONS:

Issue #24: An imaging problem with the photo of Sovory (pictured right) caused the photo to appear incorrectly. Also: Drum instructor Ed Shaughnessey's correct fee is \$40 per hour. Contact 818-766-3851 is \$355 and participants can earn three units of credit in Music. Call 310-825-9064 for further information.



Top rock bassist Billy Sheehan will be giving a special industry seminar that will cover achieving success in your career in 1997. Discover the key factors of what it takes to make it in the music business. The seminar will take place Sunday, December 22, at 1 p.m. at the Church of Scientology Celebrity Centre International (5930 Franklin Avenue in Hollywood). Call 213-960-3100. Seating is limited.





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## Pediatric AIDS Foundation Southern RAP COMMISSION

ost of you already know the tragic story behind the Pediatric AIDS Foundation, the organization started by Elizabeth Glaser, wife of actor/director Paul Michael Glaser, who contracted HIV through a blood transfusion in 1981, and, unknowingly, passed it along to her two children. Both Elizabeth and hor daughter have since passed away, but not before bringing the pediatric AIDS crisis to the forefront of Hollywood and the lives of millions around the country (including the Glaser's son, Jake, who is still living).

Elizabeth began the Pediatric AIDS Foundation in 1988, and to date, the organization has raised more than \$45 million, and is still the only major national foundation dedicated to identifying, funding and conducting basic pediatric AIDS research. Through public appearances, educational awareness campaigns and her friends in the entertainment industry, Elizabeth became a leader in making the public more aware of the differences in how HIV and AIDS affect children versus adults.

The Foundation has put on annual carnivals featuring children and celebrities, and has created numerous other high-profile fundraising events, all of which have raised awareness, as well as money. In addition, the foundation turned to the music industry to create compilation CDs, with the proceeds to benefit the charity. The result was For Our Children in 1991, which included cuts by Bob Dylan, Sting, Paul McCartney, Bruce Springsteen, Barbara Streisand and others, and has sold more than a million units to date.

For Our Children was so successful that the Foundation released For Our Children-The Concert, a second album, in 1993, and earlier this year, For Our Children, Too!, a follow-up album featuring such artists as Celine Dion, Elton John, James Taylor and Carly Simon, Toni Braxton, Seal, Cher and Luther Vandross.

Dion's version of "Brahm's Lullaby" was the first track recorded. and the only one which Elizabeth heard before she died. Because of their commitment to Elizabeth and to her cause, all of the artists involved with this project waived their recording fees and royalties, and each had the opportunity to select the song which they wanted to record or place on the album.

The money raised from the album will enable the Foundation to continue its many programs, including funding of research grants, the creation and distribution of public service announcements, workshops, a think tank, and an Emergency Assistance Program for hospitals serving HIVpositive children, adolescents and

pregnant women living below the poverty line.

In addition, the Pediatric AIDS Foundation has its own research projects which it funds the Ariel Project, the Long Term Survivor Study and the Gene Therapy Study.

The Ariel Project, named in memory of the Glaser's late dauohter, was initiated in 1992 as a four-year project designed to bring together key researchers throughout the country so that they can collaborate in the effort to find new ways to prevent HIV transmission from pregnant women to their newborn children. The Ariel Project recently completed its collection of data, and is now in the analysis phase.

The Long Term Survivor Study addresses the differences between HIV-infected children who remain well for many years and those who are unable to resist the effects of HIV infection. There are currently thirteen research groups around the country participating in this evaluation, in the hope of identifying what factors enable a child's system to control HIV.

The Gene Therapy Study is a two-year project, currently underway, which utilizes the process of isolating specific genes which block HIV growth, inserting them into cells taken from an infant's umbilical cord blood, and then reintroducing them into the infant in hopes that they will help combat the virus, the ultimate goal being to alter the child's immune system to resist the HIV's progression.

During the past few years, there has been some headway made in pediatric AIDS research, and a lot of this has to do with the Pediatric AIDS Foundation and Elizabeth Glaser's commitment to finding a cure for HIV. As the holidays approach, don't forget to support this, and the many other organizations, which are making a difference in people's lives today.

#### STATS:

Funding Breakdown: 5% overhead, 9% fundraising, 86% programs

Fund-raising Activities: Carnivals, release of CDs, concerts, sales of holiday cards and other merchandise.

Supporters: Natalie Cole, Cher, Amy Grant, Toni Braxton, Babyface, Seal, James Taylor, Steven Spielberg and Elton John. Address: 1311 Colorado Ave., Santa Monica, CA 90404 Phone: 310-395-9051 Fax: 310-395-5149

If you or your organization is involved in charitable causes, let us know about it. You can call our offices at 818-755-0101 or fax information to 818-755-0102. MC

#### **By Scott Lenz**

he rock & roll era has seen its share of strange stylistic marriages. Dickie Goodman used to slap pieces of pop tunes in between spoken bits of political or social satire, producing such cult classics as "The Flying Saucer" and "Mr. Jaws." David Bowie and Bing Crosby collaborated on the Christmas staple "Little Drummer Boy" in 1977, and during its brief run as the bane of everyone's musical existence, disco was meshed with everything, from classical (Walter Murphy's 1976 #1 hit "A Fifth of Beethoven") to big band (the Ritchie Family's take on Xavier Cugat's "Brazil").

The Los Angeles-based Southern Rap Commission (SRC), consisting of 25-year-old frontman MC Wild Turkey; his blues-influenced cousin, "New York City" on guitars; and producer/erstwhile DJ Bruce Wilson, are taking the notion a step further. They are not only merging two of the nation's most successful genres-rap and country-they are also, unlike the previously mentioned acts, taking it seriously.

MC Wild Turkey explains the paradoxical roots of his rapping. "I went to mostly black schools," says the Ft. Smith, Arkansas-born MC. "Rap was the thing there. When you went to the dance, it was all rap music, and you got two complementary rock songs for the white guys. But ever since I was little, I'd been raised around horses and country music, so I've enjoyed that music. Rapping was the thing, though-you had to learn how to rap

"So it progressed through college, and at that point I figured, 'Well, I'm not a gangsta, I'm a cowboy.' I wasn't gonna change my ways, so I thought, 'why not blend the two?' We took the best of both sides of the game and made a whole new sound."

Much of that sound, bass-laden grooves accented by slide guitars and faint samples, can be attributed to Bruce Wilson, whom Wild Turkey met while visiting San Francísco.

"I did a song with him to see if he was any good," says Wild Turkey, "and he just did great beats. I went back to Arkansas and tried to find somebody who could put out the funk like that, but no one else could. Bruce and I have become a partnership.'

Wilson, like Wild Turkey, also shifted gears from his original surroundings. "I started off doing folk, country, rock and blues," says the studio-savvy Wilson, "and for the past ten years I've been doing rap. It's easy for me to put them together. This project has put the joy back in [recording] for me. It's very fresh.



**MC Wild Turkey** 

Growing up in Arkansas, riding the range, and loving country music as he did, why didn't Wild Turkey pursue a career as a country star? "Cause I can't sing," he says, laughing. "I always thought country songs had the best stories, but I also enjoyed the rap from my surroundings. I figured rap is the best genre for me to get my country stories across.

Both Wild Turkey and Wilson are undaunted by the challenge of marketing music that speaks to two vastly disparate cultures. "It may seem that way on the outside," says Wild Turkey, "but being on the inside, I know that there are people who like both types of music. The only people who won't like it are at the extremes of both genres, which I think are small markets.

Wilson adds, "Sometimes I work with ten or fifteen rappers in a week. Hard-core rappers totally trip on it. I've had people in here jumping up and down and danc-

Wild Turkey says the SRC has enough songs together for a full album (a two-song demo, featuring Texas Queen" and "Cowboy on Crenshaw," currently exists), and that they are waiting for production money to come in. It's a good bet the group will be snapped up by some company with keen foresight, but for how long? Is Wild Turkey fearful of being branded as a novelty act?

"Yes, I am," he says candidly. "That's why the first song we release ['Cowboy on Crenshaw'] has to show that we have an edge. That's gonna show all the rappers that I have 'skillz', and that we're a semi-dangerous crew. We've had some trouble spots."

MC Turkey goes on to say, "If we put out 'Texas Queen,' one of our danciest records, it'd be a great line-dancing song, but we'd be dead in a year. It'd be another 'Macarena."

Lord knows we certainly don't MC need that.



This year's selection of Stocking Stuffers has something for musicians and music fans alike. From new instruments and equipment (compiled by New Toys editor **Barry Rudolph**) to videos, books, CDs and special holiday music (compiled by Senior Editor **Steven P. Wheeler**), there's plenty of musical gift ideas here to keep Santa busy well into 1997.

Speaking of which, the MC staff wishes to extend our holiday greetings and wishes for a Happy New Year to all of you.

#### **New Toys**



Zildjian has a new way of marketing their new drumsticks with four different promo packs that consist of eight pairs of either 5A or 5B sticks with either wood or nylon tips. Included with the sticks is a classic Zildjian black T-shirt.



Drummers should know that Pearl Corporation has the Stage Ready Performance Packs of cymbals priced from \$123 to \$333. The three-packs have a pair of fourteen-inch hi-hats, a sixteeninch crash, and a 20-inch ride.

At \$48.00 comes the Multi-Guiro II from LP Music Group. This versatile shaker has a unique fill cap that allows the player to reduce or add to the original nolead fill material to customize the sound and feel.

Priced at \$59.95, FormWizard from Virtual Reality Labs is a Windows CD-ROM program that allows you to scan or fax any form into your computer. You can then fill out the form on your computer and have it ready to be printed, faxed or e-mailed.



For guitarists, Millennia Industries has the ML2000 palm support bridge that attaches to the bridge with removable foam tape. This device supports your palm for better control and accuracy. If a little electric guitar music would sound good on Christmas morning, how about the **Gorilla GG-10** amp. This eight pound practice amp with five-inch speak-



er sells for \$79.95 and is available from Gorilla Amps.

Other gift ideas for that special guitar player in your life includes the **Seymour Duncan Classic Covers Series Pickups** in 24KT gold-plated finish. These vintage pickups come in four versions: 59 Model, neck and bridge versions; the JB™ Model for bridge; and the Jazz™ neck version.



Flip-It guitar stands are the safest place for that priceless sixstring gift on Christmas morning. On-Stage Stands are the ones who make these locking upper yoke stands that won't let the guitar come out until you flip-it.

HHB Communications has a whole line of competitively priced digital media such as ADAT tape, HHB Mini-Disc MD74's, CDR-Cyanine discs and CDR74 Pthalocyanine discs, as well as their line of 1.3 and 2.3 GB MO discs.

Equipped with dimmer and available in six-inch, twelve-inch and eighteen-inch lengths, the Littelite® by CAE, Inc. is a small gooseneck utility light that can mount just about anywhere and is powered by 120, 240 or 12 volts (AC or DC).

#### **Home Video**

Rhino Home Video has released an uncut version of Jimi Hendrix's classic film, *Rainbow Bridge*. Rhino also has *Live At The Isle Of Wight, 1970*, featuring the late guitarist's last performance in the UK, less than a month before his death. Both videos list for \$19.95.

Warner Reprise Video have two mega-selling home videos available (each listing at \$19.95)— R.E.M.'s *Road Movie* and Van Halen's *Video Hits: Volume 1.* 

While it may not fit into many Christmas stockings, and carries a stiff price (\$159 suggested retail), the eight-volume video set *The Beatles Anthology* is a great ad-



dition to any music fan's video library. With more than five hours of footage not included in ABC's television presentation, this home video series takes the most comprehensive look at the band that changed the world. For those with a slimmer wallet, you can always pick up the three double-disc *Anthology* CDs. The series culminated in November with the release of the best compilation of the lot, *Anthology 3*.

The Rolling Stones Rock & Roll Circus (ABKCO Video) is a great holiday treat for the rowdy rocker in the family, and it took nearly 30 years to get here. Why the Stones refused to release it until now is a mystery, but it was worth the wait. Aside from Jagger and Company's six-song performance, guest artists include John Lennon with Eric Clapton, Jethro Tull and the Who. Bring the circus home for the holidays. The ticket is only \$24.95.

#### Romance

For all you lovers out there, two veteran pop-rockers, **Elton John** and **Rod Stewart**, have released "best of" CDs, comprised of their best-known ballads. Elton's *Love Songs* (MCA) covers the spectrum of his early classics ("Your Song") to some of his more recent



hits ("Can You Feel The Love Tonight"), as well as his new single "You Can Make History (Young Again)," while Stewart's *If We Fall In Love Tonight* (Warner Bros.) does much the same thing, hitting on the standards ("You're In My Heart" and "Tonight's The Night") all the way to three new songs (two of which were produced by **Jimmy Jam** and **Terry Lewis**). Great stuff for the romantics out there.

#### **Box Sets**

Columbia has Neil Diamond's triple-disc box set, *In My Lifetime*, which features 71 recordings (sixteen previously unreleased tracks, including six songwriting demos). While this veteran singer-songwriter has always struggled with



gaining the recognition of the incrowd, perhaps this excellent package (complete with a 72-page book) will go a long way in gaining some respect for his early work.

She was only a teenager when she recorded her first big hit, "Who's Sorry Now," in 1958, and she would go on to become one of the leading female artists of the Fifties and Sixties. But, it wasn't all wine and roses for **Connie Francis**, who also rebounded from a rape in 1974 and subsequent sui-



cide attempt, to continue performing on the concert circuit. And now, **Polydor/Chronicles** has brought together a four-disc box set, **Sou***venirs*, that hails back to a time when "hairspray was sexy." If that wasn't enough, **Reader's Digest Music** has a three-CD collection, **Connie Francis: Her Greatest Hits & Finest Performances**, that is available by calling 888-RD-MUSIC.

Reader's Digest also has *The Definitive Jim Croce Collection*, a three-disc set that not only includes the late troubadour's greatest hits and vital album tracks, but also previously unreleased treasures.

In celebration of his 60th birthday, **Epic Nashville** has released the *The Roots Remain*, a three-CD box set honoring country great **Charlie Daniels**. With 45 songs from his seventeen Epic albums, this is a stylish collection featuring his biggest crossover hit "The Devil Went Down To Georgia," as well as his interesting cover of Derek & The Domino's legendary standard, "Layla."

#### Miscellaneous

For the kids in the crowd, you might want to stuff their stockings with the CD releases from the blockbuster films **Space Jam** and

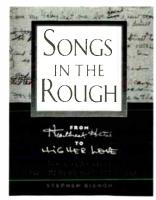


101 Dalmations. The Space Jam soundtrack (Warner Street Records/Atlantic Records) is the better CD, as it features such great tracks as Seal's updated rendition of Steve Miller's classic "Fly Like An Eagle" and Coolio's very soulful "The Winner." You'll also find Salt-N-Pepa, R. Kelly, Barry White and Spin Doctors.

Aside from the wonderful **Dr.** John track, "Cruella DeVil," the 101 Dalmations soundtrack (Walt Disney Records) serves more as a document of the film rather than a stand-alone CD.

If you already have the Beatles' Anthology series, you might want to grab Archaeology by the Rutles for the other side of the Fab Four legend. This Virgin release features such humorous tracks as "Major Happy's Up And Coming Once Upon A Good Time Band."

Tommy Boy Music has released Meat Loaf Live Around The World, a limited edition two-CD set featuring eighteen concert recordings from the barrel-chested vocalist. But there are only 200,000 copies available, so if you want your Loaf, you'd best hurry.



Shopping for that special songwriting fan? If you are, you can't do much better than veteran singersongwriter Stephen Bishop's new tome, Songs In The Rough (St. Martin's Press), an often fascinating look at the early origins of some of music's greatest songs. Supplemented with interviews by the writers themselves, you'll get to see the handwritten rough drafts of some 80 classics like "Heartbreak Hotel," Bob Dylan's "Blowin' In The Wind" and the Beatles' "Lucy In The Sky With Diamonds." This is the perfect gift for songwriters, historians or even just the average fan.

Bishop, who has hit the charts in the past with such hits as "On And On," "Separate Lives" and "It Might Be You," also has a new album out on Foundation Records. Blue Guitars was produced by Andrew Gold, and features guest appearances by Michael McDonald and Carnie and Wendy Wilson.

Priced at \$29.95 and necessary for music lovers interested in the salient career facts and biographical information of all popular recording acts over the last 50 years, **DK Publishing** has a brand new reference guide called the **DK Encyclopedia of Rock Stars**.

When it comes time to decorate your tree, Enesco Treasury Of Christmas Ornaments Collection has two cool ornaments—a jukebox (which has a mouse skating on a record) and Santa on a CD listening to holiday tunes through his headphones. The jukebox will run you \$25, while rockin' St. Nick is priced at \$17.50. To find the Treasury of Christmas Ornaments Collection retailer near you, call 800-NEAR-YOU.

#### Holiday Cheer This year, like every year, sees

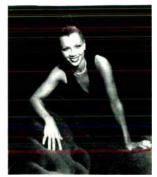
I his year, like every year, sees a slew of Christmas and holiday recordings released by big-name artists, little-name artists, unknown artists and compilations of different artists. This year's offerings include a wide array of styles.



Geffen Records' Just Say Noël is the alternative Christmas album, featuring such artists as Beck, Sonic Youth, the Posies, Southern Culture On The Skids (a brilliant rendition of "Merry Christmas Baby"), Wild Colonials, XTC, Aimee Mann with Michael Penn, Elastica and Ted Hawkins. This is not your standard Christmas collection.

Columbia Records has a couple of releases, including O Come All Ye Faithful, which features such cutting edge artists as Bush, Sponge, The Presidents Of The United States and Juliana Hatfield; and The 12 Soulful Nights Of Soulful Christmas, which has R&B artists like Brian McKnight, Gerald Levert and Chaka Khan.

Having trouble with your neighbors? Pick up *Tiny Tim's Christmas Album* (Rounder) and play it loud. The recently deceased Tim takes on all the standards.



Vanessa Williams has her first Christmas album, *Star Bright*, out on Mercury, featuring the usual holiday fare and a couple of originals. This is a soothing adult contemporary album stylistically, and could bridge the generation gap over the Christmas dinner table.

If you're looking for a more honky tonk feel, Arista Nashville is behind Star Of Wonder: A Country Christmas Collection featuring such Arista Nashville/ Career artists as Alan Jackson, The Tractors, BR5-49, Brooks &

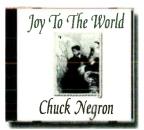


Dunn, Lee Roy Parnell and Radney Foster, but the nod goes to Steve Wariner, who recorded a surprisingly strong version of that overdone hymn, "Silent Night."

The Atlantic Group has a holiday foursome: A Celtic Heartbeat Christmas, Blessed Quietness: A Collection Of Hymns, Spirituals And Carols (a solo piano album from Cyrus Chestnut), Quad City All Star Christmas (an album of top hip-hop artists), and Christmas Eve And Other Stories (from Trans-Siberian Orchestra).

Those crazy folks at Rhino have quite a Christmas list of holiday music for you and your family. In fact, there's quite simply something for everyone from the Rhino vaults: Just Can't Get Enough: New Wave Xmas (featuring stars of the Eighties and Nineties). Christmas In The Stars (the official holiday album based on the classic film Star Wars, including such tracks as "What Can You Get A Wookie For Christmas"), Country Christmas (featuring Johnny Cash, Tammy Wynette and George Jones), Christmas Classics, Dr. Demento Presents: The Greatest Christmas Novelty CD Of All Time (featuring Bob & Doug McKenzie's classic "Twelve Days Of Christmas"), Billboard Top Christmas Hymns, Have Yourself A Looney Tunes Christmas, Billboard Greatest R&B Christmas Hits. The Original Soul Christmas, Billboard Rock 'N' Roll Christmas (including The Kinks' "Father Christmas"), Billboard Greatest Christmas Hits (1935-1954) and Billboard Greatest Christmas Hits (1955-Present). You can order by calling RhinoDirect at 800-432-0020.

Former Three Dog Night vocalist Chuck Negron recently released Joy To The World through



Golden Arrow Productions, and it seems that retirement has served him well. This is a slick album (check out the jazzy vibe of "White Christmas" or the hybrid adaptation of the traditional and the Hoyt Axton "Joy To The World") that should become an annual staple. If you have trouble finding this one, contact Power Entertainment Group at 615-320-1250.

The Right Stuff has a few yuletime releases, including *Slow Jams Christmas* (featuring the likes of the Stylistics, the O'Jays, Donny Hathaway, New Edition, the Temptations and Nat King Cole), *Christmas Jollies* from the Salsoul Orchestra of the Seventies disco era, and *Happy Holidays To You* (a silky smooth soul package from the Whispers).



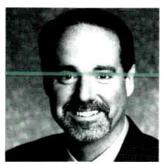
Patti LaBelle's This Christmas (MCA) is a twelve-song collection of original and classic holiday music from the R&B legend. Originally released in 1990, this reissue has been re-mixed and includes a re-recorded version of "O Holy Night." Also, LaBelle's autobiography, Don't Block The Blessing, is available in book stores.

Look for *Peace On Earth* (Domo Records), from Grammy nominated instrumental artist Kitaro. Proceeds from *Peace On Earth* are earmarked for the Earth Communications Office (ECO).

Passage Records has guitarist Phil Sheeran's I'll Be Home For Christmas, an engaging easy listening instrumental experience featuring all the Christmas standards (and one original). Very nice background music for the family holiday dinner.

#### JEREMY M. HELFGOT

SIGNINGS & ASSIGNMENTS



**Paul Satenstein** 

Satenstein has been Paul named Chief Financial Officer for MCA Records, where he will oversee the finance and administration for all of the label's domestic operations and associated ventures. In other MCA Records news, Nick Light has been appointed Vice President, Artist Development; Darren Wolf has been promoted to Manager, Artist Development; and Tim Stedman has been assigned to the position of Vice President, Creative Director. For further information, you can contact the label's Universal City headquarters at 818-777-4000.

Alliance Entertainment Corporation has a announced a series of promotions and appointments, as part of the company's efforts to streamline operations. Larry Stessel will join the company as Senior Vice President of AEC and President of Independent Distribution, the company's consolidated umbrella of distribution companies. In addition, Eric Weisman will become Senior Executive Vice President/Corporate Development, and David Schlang will hold the post of Executive Vice President/Distribution Operations. Alliance Entertainment is headquartered in New York at 212-935-6662.



Kurt Nishimura

Kurt Nishimura has been named Director of Publicity for Windham Hill/High Street Records, where he will oversee television and print publicity campaigns for the label's artists and activities. He was previously Manager of Publicity at MCA Records. The label has also appointed Grace Newman Director of Field Marketing, where she will work with the company's retail sales force. She was most recently Manager of Marketing for RCA Victor. Contact the company's Beverly Hills headquarters at 310-358-4800.

Red Ant Entertainment has announced the first appointments to its executive management team, naming Randy Phillips as President, and Randy Miller as General Manager/Executive Vice President-Marketing. Phillips will oversee all aspects of the company, as well as seeking out new business opportunities on behalf of Red Ant. while Miller will be responsible for the label's day-to-day marketing, sales, promotion and publicity activities. Also, Mark Walker has been appointed Vice President, Bus-iness Affairs; Lorne Saifer has joined the company as Senior Vice President of Music Publishing and International; and Jonathan Coffino will hold the post of Senior Vice President of Sales. You can contact Red Ant's L.A. offices at 310-247-1133.



Scott van Horn

Scott van Horn has been named National Field Marketing Manager for Geffen Records. A six-year veteran of the label, van Horn has worked in the company's production, sales and marketing departments, and will be based at the label's New York offices (212-841-8600). In related news, Geffen has also named Adrian Moreira to the post of Local Marketing Manager, based in San Francisco. Moreira comes to the label from Sony Music, and can be contacted via Geffen's L.A. headquarters (310-278-9010).

packaging and production. artist imaging and video production. She was director of Creative Services for Asylum Records. You can contact Rising Tide's Nashville offices at 615-254-5050.



Douglas Kluthe

EMI Records has promoted Doug Kluthe to the position of Vice President, Video Development. Kluthe, who joined the label's staff in 1989, was Senior Director, Video Development. Based in Los Angeles, Kluthe will oversee all aspects of video production for the label's artists. Contact EMI's L.A. offices at 310-659-1700.

Universal Records has announced a slew of appointments to the label's radio promotion staff. Evan Forster has been named Senior Director, Crossover Promotion; Charlie Foster will be Senior Director, Top 40 Promotion; Howard Leon and Kyle Wong are Co-National Directors, Rock Format Promotions; and Kay McCarthy will hold the post of National Director, Field Promotion. Contact the label's New York headquarters at 212-373-0600.

The Alesis Corporation has promoted Julie Tan to the position of International Marketing Manager. Tan, who has been with the company since 1994, will oversee the distribution of Alesis marketing materials, including print advertisements, in-store displays and product brochures, for international usage. You can reach Tan at Alesis' L.A. headquarters (310-558-4530).



#### Bob Tyldsley Bob Tyldsley has been upped to National Director of Sales for Discovery Records, where he has been Director of East Coast Sales

since joining the label in 1994. He has previously held sales positions with Hollywood Records and I.R.S. Records. Tyldsley will continue to work out of the label's East Coast office in Philadelphia. For additional information, contact Discovery'a Santa Monica headquarters at 310-828-1033.



Bruce Henderson Virgin Records has announced the promotion of Bruce Henderson to Senior Director of Marketing/Artist Development. In addition, the label has appointed two new Directors of Product Management, Leah Reid and Oscar Yong, and Casey Silcock has been named Manager of Tour Marketing. All four are based at Virgin's Los Angeles headquarters (310-278-1181).

Gia DeSantis has been upped to Director of Video Promotion for Reprise Records, where she was Associate Director of Video Promotion. Prior to joining the Reprise staff in 1995, DeSantis worked for Capitol Records, and was also an on-air personality at KROQ-FM radio in Los Angeles. Contact the label's Burbank headquarters at 818-846-9090.

Jose Raul Perez has been upped to Vice President at Reader's Digest Music, the musical compilation and box set division of The Readers Digest Association Inc., where he will be involved in broadening the company's music interests, as well as with signing contemporary artists and revitalizing the company's current product line. In addition, Dina Saffan has been appointed Manager of Licensing and Administration for RD Music. For further information, you can contact Tara Pethean at the Reader's Digest Association by calling 914-244-5786.

Tortured Artists Publications & Productions, publisher of *Rock Love* magazine, has named Lisa Vian as its Advertising/Marketing Director. She was previously the president of Hunter Designs & Concepts. For additional information, contact Tortured Artists at 415-948-2099.

Betsy Alexander has been named Director, Label & Artist Relations for Pacific Microsonics, the company that developed the HDCD audio technology. Contact her at 818-845-4077.



Rising Tide Entertainment has appointed Teresa Blair to the post of Director of Creative Services and Production, where she will be responsible for the overall creative services at the label, including all

World Radio History



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World Radio History



#### **Everybody Wins!**

The 1996 National Ticketmaster Music Showcase, featuring five of America's top unsigned bands, took place recently at The Palace in Hollywood, and unlike previous years, all five bands were declared the winners. With that in mind, bloom (from Gainesville, FL), Hidden Persuaders (from New York, NY), Lughead (from Albany, NY), Marigold (from Eugene, OR) and tv fifty (from Kansas City, KS) will all receive the following: a \$2,500 development grant from Ticketmaster, Corp., \$2,500 in musical equipment from Guitar Center, a high-end roundback Ovation guitar (valued at more than \$2,000), 500 CD recordings from their live National Showcase performance from Disc Makers, a broadcast quality video of that same performance, and Ticketmaster Music Showcase will also shop the CD and video recordings to leading major and indie record labels and radio stations. Not a bad deal.

#### Submissions Wanted

Managers and artists should know that Aron Productions, a music and film production company, is currently accepting submissions for their next music video project. They are looking for unsigned artists or groups or veterans looking to make a comeback. You can submit your demos to: Aron Productions, 9903 Santa Monica Blvd., Suite 822, Beverly Hills, CA 90212. Good luck!

#### **Orange County Suite**

Pepperland Music Group has

released Orange County Rock, With A Twist Of Lemon. This compilation features two tracks each from eight Orange County bands, blending alternative with eclectic rock and lyrical pop. Produced by Ron Williams and the bands involved, Orange County Rock carries a very affordable \$9.98 retail price, and can be found at Tower, Moby Disc and other Orange County music stores near you. You can also contact Pepperland by calling 714-639-0909.

#### **Do It Yourself**

Legendary bluesman Johnny Winter and his manager, Teddy Slatus, will release Winter's first album in three years through their own label CPW (Central Park West) Records. A live collection of recordings that were suggested by his most devoted fans, the CD will be distributed through a unique marketing strategy focusing on direct mailings and television ads. Still under contract with Pointblank Records, Winter has received the approval of Pointblank for the special project. Contact CPW in New York (212-866-5371).

#### This & That

The rumor mill is full of more possible band reunions for the coming year. Apparently, the superstar Rumours-era lineup of Fleetwood Mac (Mick Fleetwood, John Mc-Vie, Christine McVie, Lindsey Buckingham and Stevie Nicks) is planning a massive world tour for next year, and possibly a new studio or concert album. Word is that if this reunion does take place, it may also include some of the more recent Mac members such as Billy

Burnette and Rick Vito (who both replaced Buckingham) and Bekka Bramlett (the powerhouse belter who replaced Nicks), and possibly even Dave Mason (the veteran guitarist, who joined Mac in their most recent incarnation).

Elsewhere, Rod Stewart has been recently quoted as saying that he and longtime Rolling Stones quitarist Ronnie Wood are close to solidifying the much-anticipated Faces reunion. The seeds for such a move were planted when Wood made a guest appearance on

NEW LABEL

Stewart's 1993 blockbuster live album, Unplugged ... And Seated.

Our final rumor for 1996 says that 1997 will definitely be the year that Vince Neil rejoins Mötley Crüe, which wouldn't be such a bad move considering the commercial decline of both the Neil less Crue and Neil's own solo career.

As for the future, I wish to extend my best wishes to all of you for a safe and enjoyable holiday season. Thanks for all your support.

-Compiled By MC Senior Editor Steven P. Wheeler



N2K Inc., the leading on-line music entertainment company, has announced the formation of the New York-based indie record label N2K Encoded Music (212-378-5555), which will be headed by legendary producer Phil Ramone. The first releases are scheduled to appear in early '97, and feature a variety of musical genres, including pop, rock, blues, R&B, jazz and classical. Each title will be produced in the enhanced CD format. Pictured at the N2K offices are (L-R): (standing) Jon Diamond, Vice Chairman, N2K, Inc.; Dave Grusin, Vice Chairman, N2K, Inc.; Carl Griffin, VP/A&R, N2K Encoded Music; Jim Coane, President, N2K, Inc.; (seated) Larry Rosen, Chairman/CEO, N2K, Inc.; and Phil Ramone, President, N2K Encoded Music.

#### **Editorial Picks For '96**

What people say about opinions is very true. They are truly like ....., well you get the meaning. Anyway, with that in mind, MC editors Steven P. Wheeler and Jeremy M. Helfgot have listed our favorite picks for this special year-end issue. These lists are merely the albums and songs that we have enjoyed the most over the past twelve months:

#### Steven P. Wheeler Senior Editor

#### Top 10 Albums:

- 1. Linda Perry, In Flight (Interscope)
- 2. Farm Dogs, Last Stand In Open Country
- (Discovery)
- 3. Mark Knopfler, Golden Heart (Warner Bros.)
- 4. Sheryl Crow, Sheryl Crow (A&M)
- 5. The Wallflowers, Bringing Down The Horse
- (Interscope)
- 6. Pete Droge & The Sinners, Find A Door (American)
- 7. The Beatles, Anthology 3 (Capitol)
- 8. BR5-49, BR5-49 (Arista/Nashville)
- 9. Graham Parker, Acid Bubblegum (Razor & Tie)
- 10. Various Artists, A Tribute To Stevie Ray Vaughan (Epic)

Most Disappointing Album: Maria McKee, Life Is Sweet (Geffen)

- Top 5 Singles:
- 1. Tracy Chapman, "Give Me One Reason" (Elektra) 2. Fiona Apple, "Shadowboxer" (WORK
- Group/Clean Slate)
- 3. The Wallflowers, "6th Avenue Heartache" (Interscope)
- 4. Dave Matthews Band, "Too Much" (RCA)
- 5. Dishwalla, "Counting Blue Cars" (A&M)

Most Anticipated Release For '97: Debut album by Big House on MCA/Nashville

#### Jeremy M. Helfgot Associate Editor

#### Top 10 Albums:

- 1. Sugarspoon, Sugarspoon (MCA)
- 2. Various Artists, Romeo + Juliet
- Soundtrack (Capitol)
- 3. Counting Crows, Recovering The
- Satellites (Geffen/DGC)
- 4. Brendan Benson, One Mississippi (Virgin)
- 5. Duncan Sheik, Duncan Sheik (Atlantic)

6. Fiona Apple, Tidal (WORK Group/Clean Slate)

- 7. Wild Colonials, Turn It Up (Geffen/DGC)
- 8. Oingo Boingo, Farewell Live (A&M)
- 9. Hootie & The Blowfish, Fairweather
- Johnson (Atlantic)

10. Adam Sandler, What The Hell Happened To Me? (Warner Bros.)

#### Most Disappointing Album:

Journey, Trial By Fire (Columbia)

- Top 5 Singles: 1. Dishwalla, "Counting Blue Cars" (A&M)
- 2. Sponge, "Have You Seen Mary?"
- (Columbia)
- 3. No Doubt, "Don't Speak" (Trauma/ Interscope)
- 4. Garbage, "Stupid Girl" (Almo Sounds)
- 5. The Cardigans, "Lovefool" (Mercury)

Most Anticipated Release For '97: New U2 album on Island



uring the past year, A&R Report has spotlighted 24 A&R representatives covering all musical styles. For our 19th annual year-end issue, we have compiled auotes from a few of this year's interview subjects. If you'd like to read any of these interviews in their entirety, you can purchase back issues by calling the Music Connection offices at 818-755-0101.



**Paul Worley Executive VP** Sony Music Nashville April, Issue #8

"A&R is the identification of talent and the nuturing of talent and the bringing of it to the commercial marketplace. I'm doing the same thing that I did when I sat down with my songwriter buddies and said, 'Let me help structure the songs on your demos.' I'm just doing it on a different level now."



Mark Mazzetti VP, A&R A&M Records June, Issue #12

"[A&R] is like being an internal manager. I still have a big overview job, watching the integrity of the project and seeing that various things are observed. It's a wonderful process, and when you have a hit record, it's fantastic, because it really doesn't happen all that often."



Репту Watts-Russell VP, A&R Capitol Records March, Issue #6

"The thing that I say to all the artists and bands that I work with is, 'The artistry of your album and your music is you. I have nothing to do with that, I'm not a musician, I'm not

an artist, that's who you are.' But the place where I can play a role, and indeed, should play a role, is where art meets commerce-which for the most part, and in most simplistic terms, means hit singles."

**Director of A&R** Metal Blade Records September, Issue #18

**Matt Bower** 

"When a band is recording an album, I don't want to have to get to a point where I'm breathing down their necks and telling them that their record sucks. They have to sense when they're not doing well or know when they're not writing a good song, and then have the ability to improve without someone telling them how."



**Dave Novick** Sr. VP. **International A&R RCA Records** January, Issue #1

"I've never had a specific style of music that I work with. I suppose, if anything. I'm fairly broad-minded. I'm probably more pop-minded than alternative-oriented, but my taste is as broad as it can be. I will pursue anything that I am excited about, whether it be dance music, rock music or pop music."



**Island Records** July, Issue #15

"When I sign an act, it comes down to three things. First, the music obviously has to be great and what's considered great is subjective. Second, the band has to be an extraordinary live act. I can't emphasize that enough, because sometimes after a band's signed, it's their live show that gets their name out to the public before radio and MTV come into the picture. And third, the act has to have an unwavering sense of who they are."



**Eric Brooks** President **Noo Trybe** Records January, Issue #2

"With an indie, nine times out of

ten, you live and survive on your releases and the releases are usually one form of music. The staffs are usually all more focused on the style of music that is being released, and if you have a smaller unit of people, you're going to be closer to one another. The turnaround time is a lot quicker than if you're a major label, and it's usually a younger environment with a family aspect."



**Monte Conner** VP, A&R Roadrunner Records May, Issue #10

"I think [talent searching is] the same thing for every A&R person, in that we all rely very heavily on a network of contacts out there-club owners, radio programmers and retailers. You could be a band in the smallest bum-fuck town, but somewhere in that town there's someone who has a connection with an A&R person somewhere.



Julie Larson Director of A&R **Reprise Records** June, Issue #13

"I love finding things through sources that no one else would really get. I like being the first to find something whether through friends or going out to clubs. A friend will tell me an act is good and I'll got out and see for myself."



**Geoffrey Weiss** VP, A&R Warner Bros. Records February. Issue #4

"My sensibility as an A&R person is that an artist should really make records based on what they feel, and it's our job to do our best to sell exactly what the artist gives us. And to the extent that we can, we like to put out our records with the least amount of meddling.



David Lipson **Vice President Cabana Boy** Records Dctober, Issue #22

"Our job as a label is to mold the artist and do everything to build awareness of that artist. An artist has an obligation to be out performing. I think that if they're good and they're out there performing, whether it's in front of two people or 200 people, I will look at that.



**Scott Schorr** President Lazy Bones Recordings September, Issue #19

"I've had some great luck in Portland. It's a small town, it's a happening town-people are very receptive to new music. It's the sister city of Seattle, and everybody knows what's happening with Seattle. But Seattle's been, I don't want to use the phrase 'played out' because there are still some great things happening there, but Portland hasn't had the mass exposure Seattle had, so there's still a lot of cool indie things going on there. Portland is a base builder. You can go anywhere from there."



**Bruce Duff** Co-Head of A&R Triple X Records July, Issue #14

"There's no real 'scene leader' [in L.A.], and I don't think there has been since the Guns N' Roses. Jane's Addicition 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.

"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 Angelos, 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 the old school ska. I just think it's an exciting new thing.



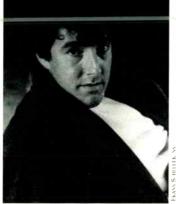
**Delight Jenkins** President Alias Records August, Issue #17

"I think L.A. has traditionally been a little more hard-core, but it's gotten out of that now and seems to be turning toward the style of music that I listen to more. And I definitely would sign a band from L.A. that I like. I'm not prejudicial to L.A. bands, it's just there's never been one who has appealed to me enough to sign." MC

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#### **BMI JAZZ WINNER**



Outch pianist Michiel Borstlap was recently named the big winner at the 1996 BMI/Thelonius Monk Institute of Jazz Composers Competition. In additon to grabbing the grand prize of \$10,000, Borstlap had his award-winning number, "Memory Of Enchantment," performed by Herbie Hancock and Wayne Shorter at the Institute's 10th Anniversary Jazz Gala.

#### **BMI Elections**

BMI has re-elected Donald A. Thurston of Berkshire Broadcasting to the position of Chairman of the BMI Board, and Frances W. Preston to the position of President/CEO.BMI's shareholders also approved amendments to fix the number of board members at fourteen and to provide future board members to be elected to four-year terms in a classified system, beginning in 1997.

Members re-elected to the Board

#### FAMOUS MUSIC SIGNING

for four-year terms were Preston, Philip A. Jones of Meredith Broadcasting and David Sherman of Capital Cities/ABC. Reelected to three-year terms were Ken J. Elkins of Pulitzer Broadcasting, Frank E. Melton of TV3 Inc., G. Neil Smith of Cosmos Broadcasting and George V. Willoughby, Esq. Re-elected to two-year terms were Joseph A. Carriere of Gray Communication Systems Inc., Willard W. Hoyt of Nationwide Communications Inc. and Francis A. Martin III of U.S. Media Holdings. Re-elected for one-year terms were James G. Babb of Lin Television Corp., Harold C. Crump of KSTP-TV (St. Paul, MN), BMI Chairman Thurston, and K. James Yager of Benedek Broadcasting Corp. Finally, J. Clinton Formby of the Formby Stations and Clifford M. Kirtland, Jr. of Noro-Mosley Partners have retired from the Board, and have been appointed honorary Board members.

#### **Peermusic Miami**

In response to the growing marketplace for Latin music, independent music publisher **peermusic** has opened an office in Miami. The office will be headed by peermusic's **Ramon Arias**, Director of Latin Talent Acquisition, East Coast.

Arias, who joined peermusic in 1992, has been responsible for signing such writers as **Mari Lau**ret, Sony recording artist **Donato Poveda**, **Gabriel Loor** and Miamibased act the **Butterclub**. The company's Miami location is peermusic's sixth office in the United States, joining other company locations in Los Angeles, New York, Nashville, San Francisco and Puerto Rico. The company has offices in 27 countries worldwide,

#### SESAC LATINA SIGNS OMAR ALFANNO



SESAC Latina, the Latin music division of SESAC, has inked a worldwide deal with songwriter Omar Alfanno. An award-winning writer, Alfanno has penned songs for Latin stars Luis Enrique, Olga Tañon, Willie Colon and Tony Vega. Pictured (L-R) are: Roberto Sueiro, Alfanno's attorney; Olga Cardona, Writer/Publisher Representative, SESAC Latina; Omar Alfanno; Carmen Alfanno, Sony Music Publishing; and Bill Velez, President/COO, SESAC.

and peermusic has been named **BMI's** Latin Publisher of the Year for the past three years.

Peermusic's new Miami office is located at 209 Ninth Street, Miami Beach, Florida 33139. The phone number is 305-534-0808 and FAX number is 305-534-0830.

#### **Sebastian Settlement**

Mark Sebastian, younger brother of former Lovin' Spoonful leader John Sebastian, has gained copublisher status for the song "Summer In The City." Mark Sebastian had filed suit in L.A. federal court last year, claiming that Leiber & Stoller's Trio Music and Freddy Bienstock's Alley Music were unfairly claiming rights to the songs without an original signed release. Under the settlement agreement, Mark Sebastian Music (BMI) has now gained co-publisher rights to the song. "Summer In the City" which was co-written by John Sebastian, Mark Sebastian and Lovin' Spoonful bassist Steve Boone—was a Number One hit in 1966, and has generated sales in excess of one million dollars.

#### EMI Deal

EMI Music Publishing has completed a deal in which the company will continue to publish the catalogue of the late Tony Romeo, who was best known for his hits for the Partridge Family, Brooklyn Bridge and the Cowsills. Among the songs in the catalog are "I Think I Love You" and "Indian Lake."



Alternative rockers Placebo recently inked a worldwide publishing deal with publishing company Famous Music. The group, whose self-titled album is currently out on Caroline Records, recently played at L.A.'s Viper Room as part of the F Music Fest. Pictured (L-R) are: drummer Robert Schultzberg; Ira Jaffe, President, Famous Music; lead singer/guitarist Brian Molko; bassist Stefan Olsdal; and Bobby Carlton, Senior Creative Oirector, Famous Music.

#### PEERMUSIC PARTIES WITH KANZA



World music artist Lokua Kanza was recently honored with a reception by his publishing company, peermusic. The singer-songwriter-producer from Zaire is on his first U.S. tour in support of his BMG/Catalyst Records release, *Wapi Yo*. Pictured at peermusic's L.A. office are (L-R): singers Julia Sarr and Oidi Ekukuan; peermusic's Nicole Bahuchet; Lokua Kanza; Brady Benton, Manager, TV, Film & New Media Licensing, peermusic; John Lloyd, Sr. Director, Talent Acquisitions, peermusic; and Kathy Spanberger, COO, peermusic.



During the past twelve months, Songworks talked with 24 representatives of the songwriting and publishing communities—songwriters, artists and publishers—all discussing the craft of songwriting, as well as the business of music publishing. For our 19th annual year-end issue, we have compiled quotes from a few of this year's interview subjects, including tunesmiths, veteran artists and publishing execs. If you'd like to read any of these interviews in their entirety, you can purchase back issues by simply calling our offices at 818-755-0101.

#### PUBLISHERS



Danny Benair VP, Film & TV PolyGram Music Publishing October, Issue #22

"So much of an artist's worth is based on breaking songs on MTV and having that one big hit as opposed to building careers. I really feel that, unfortunately, the Nineties will be a decade known for its one-hit wonders more than any other decade."



Joanne Boris Executive VP, Music Services EMI Music Publishing March, Issue #7

"Performing rights societies like ASCAP and BMI always have activities that nurture new talent. That's why it's helpful for songwriters who don't have a contact at a publishing company to go through performing rights societies."



Neil Portnow VP, West Coast Operations Zomba Music Services Sept., Issue #18

"About five years ago, I started

thinking of ways to develop Zomba in an area we weren't really focused on — film and television. Since then, we've come to a point where Zomba Music Services has become a onestop shop for the film and TV communities."



David Renzer President MCA Music Publishing July, Issue #15

"Alanis Morissette is probably one of the best success stories of the Nineties. She was developed by MCA Music Publishing, we shopped her record deal, we teamed her up with Glen [Ballard, Morissette's producer/songwriting collaborator] and we helped put that whole project [Jagged Little Pill] together."



Irwin Z. Robinson Chairman/CEO Famous Music Publishing January, Issue #1

"I set a philosophy for the company and give the people in the trenches the wherewithal to carry out that philosophy. I have a wonderful Chief Financial Officer, Margaret Johnson, and I have [President] Ira Jaffe, who is really the chief creative force. I do get into the trenches with Ira and search out the high-profile deals like we did with Boyz II Men. I also look for catalog acquisitions and oversee the international area."



Kathy Spanberger Chief Operating Officer peermusic June, Issue #12

"Our niche in the market is in developing songwriters. Instead of going after songwriters that already have record deals or getting involved in bidding wars, we like to find songwriters before anyone else does"

#### SONGWRITERS



Walter Afanasieff Pop songwriterproducer known for his work with Mariah Carey & Michael Bolton February, Issue #3

"The songs I write aren't songs I would write for myself. It would be very hard for me to write the same songs that could be done by a number of different people. The way I approach songwriting with an artist is, 'This is the song that was only meant for you."



Rosanne Cash Daughter of country legend Johnny Cash forges her own musical identity June, Issue #13

"My mother was very worried about me going into the music business. Our view of it was that this business breaks marriages up, keeps you away from home and is basically capable of destroying your life."



Steven Curtis Chapman Leading artist in contemporary Christian music Sept., Issue #20

"Christian music has grown and matured... We don't want to be perceived as people who have it all figured out, and in your face with the Bible, telling you what you're doing wrong. We've become more accessible and people are responding to that."



George Clinton The influential "Godfather of Funk" speaks on his musical legacy May, Issue #11

"It'll probably be a while before we see a funk band become as big as Parliament-Funkadelic was. We were too white for some black folks and too black for some white folks, but the people that liked us stuck with us."



Steve Diamond Award-winning songwriter has big hit with "I Can Love You Like That" January, Issue #2

"Collaborations can definitely spark ideas, but I think you can get very lost in co-writing, and even psychologically dependent on cowriting, and I've seen that happen with several great writers."



Gerry Goffin Legendary pop songwriter returns with solo album May, Issue #10

"I'm not ashamed of 'Up On The Roof,' 'Will You Love Me Tomorrow' and 'Natural Woman,'but there were a lot of throwaways. I could safely say I wrote those songs just for the money. I'll never stop writing pop songs. When I write a rock & roll song I feel like writing a pop song and vice versa. What's great about pop music today is the diversity."



Justin Hayward Leader and chief songwriter of the Moody Blues Nov., Issue #23

"When I was sixteen, I answered an ad in *Melody Maker* to become a backup musician for Marty Wilde. He always used to tell me, 'To survive in this business you've got to write your own songs. It'll give you your own identity and a way to express yourself that no one else can give you."



Michael Kamen Veteran film composer best known for his hits with Bryan Adams April, Issue #8

"I like the idea of writing a piece of music that can spook me, scare me or lift me out of myself. If there's one constant force in my music, it's that there always has to be a melody. I see film scoring as adding emotional voices to the characters."



Brlan McKnight R&B singer has his own hits as well as writing hits for other artists August, Issue #16

"Sending unsolicited material worked for me. We sent tapes to everyone. I happened to be in L.A. on other business, but I got a meeting with an A&R executive at Mercury. It was late afternoon on a Friday and he said he'd give us 20 minutes. We ended up staying for two hours. Ed [Eckstine, then-Mercury Records President] came back in town that Monday and I got signed on Wednesday."



Donovan Sixties folk artist returns with his first album of the Nineties Nov., issue #24

"My music has always worked in response to something instead of just being entertainment. I noticed in the early Nineties, social lyrics were becoming important again. Acoustic guitars were coming back, world music has been accepted and ['new age'] music had arrived in the shopping malls."



DOING AMERICA: The team of producer/engineer Gary Brandt and producer Dave Donnely recently finished re-mixing the Red Hot Chili Peppers' "Love Roller Coaster." from the Beavis And Butt-Head Do America soundtrack, at Alpha Studios. The re-mix was done for MTV, who were looking for a "more robust" mix of the cut from Geffen Records, and Brandt and Donnely's mix got the thumbs up from MTV, Geffen's A&R staff and, of course, the Chili Peppers, The pair also recently re-mixed Beck's "Devil's Haircut," for the British sinale release: both re-mixes were mastered by Donnely. The pair are now slated to do an album project for the group O'Malley, set to begin later this month. If you'd like to contact Brandt and Donnely, you can call Alpha Studios (818-506-7443) or you can also send e-mail to: eirrecords@aol.com.

WESTLAKE NEWS: Republica, Ugly Kid Joe and Electronic were all re-mixed in Studio B by Danny Saber; John X engineered and Wes

#### ALL IN THE FAMILY

Johnson assisted...Engineer Rob Jacobs was in Studios B and E working on Sheryl Crow B-sides for A&M Records; assisted by Tim Gerron...Chuck D and Danny Saber were in Studio B working on "Generation Wrecked," which Saber cowrote and co-produced. Chris Vrenna of Nine Inch Nails lent his drum talents to the track...Lava/Atlantic act Matchbox 20 tracked acoustic B-sides in Studios A and D, with producer Matt Serletic and engineer Noel Golden: assisted by Tim Gerron...Nancy Wilson has been tracking and mixing in Studio C with various producers, including Randy Jackson and Barry Eastmond, with Alan Abrahamson engineering ... Brandy's brother, Raviay Norwood, tracked material for his first release in Studio A. Kipper Jones produced the sessions; Charity Lomax assisted...Finally, Milton Berle was in Studio E recording the introduction to the new George Burns biography for a "book on tape" release; Chris Roberts engineered and Kevin Wright assisted. MC



Veteran producer Jack Douglas (John Lennon and Yoko Ono, Aerosmith, Alice Cooper, Cheap Trick) was recently at work in Apres MIDI studios in New Jersey working on tracks for 33, a New York-base rock band that is managed by David Krebs of Krebs Communications (Aerosmith, AC/DC, the Scorpions, Def Leppard, Ted Nugent). Douglas brought in his son, John Collin Douglas, to play percussion on the tracks. Pictured are John Collin Douglas (at the drums) and Jack Douglas (standing).

#### **IS THERE A DOCTOR IN THE HOUSE?**



Pongo and Perdy, the four-legged co-stars of Walt Disney Pictures' blockbuster film 101 Dalmations, recently hounded multiple Grammy winner Dr. John, during a break from filming the "Cruella DeVil" music video in Los Angeles. Dr. John's all-new bluesy version of tho classic song, for the Walt Disney Records soundtrack to the film, plays at the end of the movie. Pictured (L-R) at the video shoot are Glen Lajeski, Vice President, Product Management-Music for the Walt Disney Motion Pictures Group; Dr. John; Kathy Nelson, President-Music, Walt Disney Motion Pictures Group; and Gerry Wenner, the video's director.

#### A STUDIO FULL OF JOY

Singer-songwriter Joy Lynn White brought her brand of country music to Mad Dog Studios, where she was finishing up recordings for her third album, The Lucky Few, due out in early '97 on Little Dog Records. The new album, which is being produced by Little Dog President Pete Anderson, also includes a duet with Dwight Yoakam and a guest appearance by Marty Stuart on mandolin. Pictured (L-R) in the studio are Pete Anderson, Mad Dog Studios **Owner Dusty Wakeman and** Joy Lynn White:



#### M 0 0 F 0 R U

#### YAMAHA PROPOSES 52 TRACK DIGITAL AUDIO/ **MIDI PROJECT STUDIO**

In a move that has major implications for the the music industry, Yamaha Corporation of America has introduced two new products that, when linked, combine into a system for music creation and recording of unprecedented flexibility, power and quality.

The two products, the QY700 music sequencer (\$1495 MSRP) and the MD4 digital 4-track recorder (\$1199 MSRP) are synchronized using MTC (MIDI Time Code) or MIDI clocks (with tempo mapping), creating a 52 track system with ping-pong and track mixing and bouncing capabilities that actually increases the "virtual" number of tracks far beyond 52.

The MD4 allows simultaneous four track recording and multiple track ping-ponging with literally no signal loss or degradation. The MD4's ability to mix four recorded tracks to any track (no open track required) permits it to function as a larger format multitrack. And its sonic performance is so impressive, it is indistinguishable from CD to all but the most sensitive and exacting listener.

The QY700 features a database of drum, bass, guitar and keyboard parts or "phrases" consisting of over 4,000 musical items. These phrases can be combined together in almost any configuration to form everything from a skeleton rhythm arrangement to a fully "fleshed out" sequence. With 32 linear tracks and 16 pattern tracks of

480 ppg resolution, 110,000 notes of memory for 20 song locations, lithium battery backed memory and an internal 32 note polyphonic XG rone generator and three programmable effect processors, the QY700 is an intensive MIDI music creation device.

When combined, the QY700 and MD4 system becomes an incredibly capable audio and MIDI production studio at an equally incredible cost: just \$2694 MSRP together.

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#### CROSSTALK



hroughout the year, Crosstalk spoke with a wide variety of behind-thescenes studio and video personnel from recording studio captains, engineers, arrangers and film composers to video directors and session musicians. For our 19th annual year-end issue, we have pulled together a few quotes from those who make their living by bringing dimensions to some of the biggest stars around today. If you'd like to read any of these unedited interviews in their entirety, you can purchase back issues by calling the *MC* offices at 818-755-0101.



Jerry Goldsmith Film Composer (*The Omen*, *Basic Instinct*, *Chinatown*) Feb, Issue #3

"[When] I first started out, the studios gave me a timetable of ten weeks to do a score. Now that's down to five weeks or less, because pictures aro so expensive to make these days, there's not a lot of time between that huge investment and their need to get it out there, break even and turn a profit."



Kenny Aronoff Session Drummer (John Mellencamp, Bob Dylan, Bob Seger) April, Issue #7

"I think the most important thing I learned from the classical experience was the dlscipline. You're used to taking instructions and adapting to situations. It took me from just being a drummer to being more of a musician."



Mervyn Warren Producer/Arranger (Quincy Jones, Babyface, Whitney Houston) Nov., Issue #24

"I'll always love [Christian/gospel] music, but I'm not fantatical about it tho way some religious people insist one should be. The music I do and my ideas about life are separate issues. I like to ask people: 'If someone is a Christian and a carpenter, does that mean he can only build churches?'"



Ramaa Mosley Video Director (Kristen Barry) Sept., Issue #20

"I swear I listened to Kristen Barry's 'Created' more than 150 times in the car. I feel that by becoming the song, I get to know the nuances of the artist better. Then I put together a short list of plot points and storyboards. I subscribe to Hitchcock's idea that it's best to make the film before you get to the set, so I create an overambitious shot list and hope the budget will allow for it."



David Holman Producer/ Re-Mixer (Bush, Olivia Newton-John) March, Issue #6

"I love dealing with popular artists, but it's equally important to develop new talent. Not only to keep the business creative, but also on a personal level to teach me new things and keep me current. I pride myself on being able to bring a younger energy and excitement to my projects than most younger producers. It all helps me keep things in perspective."



Tim Mitchell Session Guitarist (Gloria Estefan, Bob Seger) May, Issue #11

"I've become a diverse guitarist based on the situations I've been involved in. Each endeavor presents its own unique challenge. So while I would like to fashion myself after the Babyfaces and Jams & Lewises of the world, in going from band situations into writing and producing full time, I also find that certain side situations, like with Bob Seger, never get old. Sure, you get burned out at times, but a good attitude always brings you right back."





"When I started out, the bylaw

was 'let's polish this thing,' but the trend became more organic, sort of a no makeup approach to music. Grunge, to me, was a reaction to the over-the-top slickness of the Eighties. But lately, I've been encouraged that there is now less anger than there was a few years ago Bands are actually writing well-structured songs again."



Todd Terry Re-Mixer (Everything But The Girl) June, Issue #12

"I generally rip the song down to the vocal and find a single element that could use enhancement, maybe a certain beat or a need for a louder crack sound. Since my background is in production, I try to keep a producer's head about it. So I mightstretch the time, make it faster or slower, but I don't change the song structure. That's not the 'in' thing anymore."



David Campbell Arranger (Aerosmith, Marvin Gaye, Willie Nelson) Nov., Issue #23

"The key is not to categorize, and simply put my heart into each assignment. I always try to glean from them what their tastes are and ask myself, 'If they could do what I do, how would they do it?' Every day is some sort of new challenge, because each producer has different requirements and budgets."



David Dobkin Video Director (John Lee Hooker, Tupac Shakur) March, Issue #5

"Once I send off a treatment [for a job], I know I'm up against something like ten other submissions. As far as choosing me over a more expensive, established director, that depends on their faith. Sometimes, they'll take the leap. sometimes not. The one thing I can offer is focus and commitment and a production savvy that can make a \$20,000 investment look like ten times that much."



Jeff Lorber Producer/Artist Oct., Issue #22

"My job, [when working with vocalists], is to build on the emo-

tional content of [the vocal and lyric]. There is nothing in instrumental music quite as compelling as the human voice. When I listen to Babyface's tracks, I am amazed at how simple they are. That's because his focus is on his singers, and getting a great performance by Toni Braxton is more important than surrounding her with over-production."



Maurice White Producer/Artist (Earth, Wind & Fire founder) Sept., Issue #19

"Vocals are difficult, in that your first concern is finding material that is perfectly suited to a particular voice. Recording them, you have to deal with breath and space, as well as language, timing and emotion. Cutting instrumental tracks, you can basically tell the musicians to play and see where that leads you. It's simple notes against more complex language, and for a songwriter and musician like myself, certain things are simply easier."



Peter John Vettese Producer/ Keyboardist (Annie Lennox, Cher, Seal) May, Issue #10

"Pop music is a great expressive medium, and the key is to always express things as simply and brilliantly as possible. Where I come from, apart from getting the allimportant groove going, the cruclal elements in a song are chords and harmony. But when I complete an album, I like to think everything came together and created something unique and refreshing."



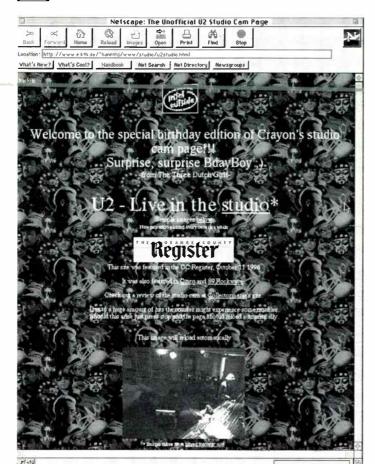
Ron Nevison Producer (Led Zeppelin, Bad Company, The Who) April, Issue #8

"Let's say I like an artist, but his latest batch of tunes in my opinion just isn't cutting it. If I say point-blank I'd like to work with that person but he or she needs something more, I run the risk of having that person run to another producer who likes it without reservation.

"There is a level of compromise, but generally if I tell the truth and they're open to it, this means there's trust between us and that we respect each other's judgement. That sort of understanding goes a long way towards creating success in the studio."

#### -JEREMY M. HELFGOT





GETTING THE BOOT: The future of bootlegging is here. In mid November, a pair of 30-second sound clips from two of Irish rockers U2's latest studio efforts, currently underway in Dublin, began to surface on the 'Net, much to the excitement of the band's many fans worldwide, and to the chagrin of the suits at Island Records (U2's label). Unfortunately, the sound quality of the snippets from the new songs "Discotheque" and "Wake Up, Dead Man" is extremely poor, but that hasn't stopped them from popping

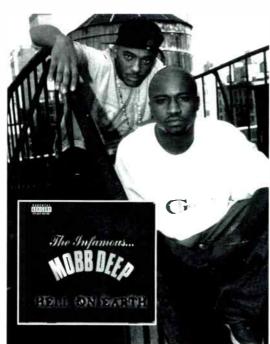
up on radio stations nationwide. The big question is, "Where did they come from?" to which no one seems to know the answer. Sure, the rumors abound, and everyone from Island to the band's management to the band members, themselves, have been accused of leaking the clips as a publicity stunt, but one of the group's U.S. representatives strenuously denied the involvement of the band, or anyone associated with it, in releasing the tunes. More likely, it seems, the clips were recorded from a promotional video meant for internal use at Island, which, apparently, made its way outside of the company's realm. The band has yet to comment officially

Of course, you're probably wondering where you can find these cyber gems. If that's the case, load up your FTP client and pop over to ftp://ftp.inslab.uky.edu/pub/mail ing.lists/u2-list/sounds/wav and download discotheque.wav and

#### wakeupdeadman.wav.

Nevertheless, the band is asking their fans to refrain from circulating the boots, as the poor sound quality and incompleteness of the tracks really does not do justice to the songs.

Regardless, it seems clear that the world of bootleg recordings is catching up with the rest of the



Mobb Deep

globe, and there will doubtless be more cyber-bootlegging scandals in the months and years to come. And let's face it: bootlegging will continue on the 'Net with or without U2.

GETTING THE PICTURE: Now, for some sanctioned U2 'Net info, you might want to point your browser to the Island Records UK site, where the label has the U2 Studio Cam page (http://www.island.co.uk/ cat/cat\_uvw/u2studio.html). Island UK has placed a digital camera in U2's studio, which is transmitting new pictures every few minutes, 24/7. There's no accompanying sound, of course, and the images are small and blurred, but the concept is cool.

Taking it to the next level is **Peter Hanning**, who's re-fed the studio cam images into his own "Unofficial U2 Studio" site, at http://www.e.

kth.se/~hanning/ww w/studio/u2studio.ht ml. And though the overall Island UK site is pretty cool, Hanning's studio page is by far the superior, with an eyecatching background, and some great features not available at the Island site. For example, on Hanning's page you can view an enlarged window of the camera feed-albeit with some loss of picture quality-but great for those who can't stand looking at a com-

plete image smaller than a minidisc.

In addition, Hanning has an immense (really, it's that big) archive of images from the studio cam, since it first started transmitting.

Among the archived shots are pix of bass player Adam Clayton, manager Paul Mc-Guiness, guitarist the Edge and other oddassorted characters. Check it out before they finish the album and pull the plug.

INTHE DEEP: Rap act Mobb Deep (Loud/ RCA) has released its latest album in enhanced CD format, with a pretty extensive cache of interactive material.

Set appropriately in an urban scene, the ROM includes videos for songs on both the new album and past MD works, an interactive pay phone (about as urban as it gets), access to soundclips from the complete Loud Records catalog, bio information on the group and numerous surprises along the way.

While the hip hop style may not be for everybody, you have to hand it to Mobb Deep's **Havoc** and **Prodigy** for breaking the cyber barrier and venturing into the multimedia territory which few hip hop artists have begun to explore. Props.

HOLE-Y CROW: Hollywood Records have recently added a bonus enhanced-CD to retail copies of the *Crow: City Of Angels* soundtrack. Featuring two cuts from the soundtrack—Hole's "Gold Dust Woman" as the lead track, and "Spit" from NY Loose as the b-side—the ROM portion of the disc is loaded with



info, images and videos surrounding both the film and the soundtrack.

For a free bonus CD, there really is a lot of multimedia here—movie trailers, interactive game samples, still photos from both of the *Crow* movies and the original comic books, interviews with the film's cast and crew and—for the music lover—a whole area dedicated to the soundtrack, with audio and video clips and interview footage with soundtrack contributors, like **Gavin Rossdale** of **Bush**.

The enhanced disc is being produced in limited quantities only, to promote the late November release of the movie's official companion CD-ROM, so get your copy fast before they fly away.

ALICE IN CYBERLAND: What do you do when you're a hard rocking, leather wearing, riding crop toting hair man without new music to showcase and without another *Wayne's World* movie to appear in? If you're Alice Cooper, you lend your voice to *The Lords Of Tantrazz*, a new interactive sci-fi CD-ROM game available on hybrid disc (Mac and PC on the same CD) from Atlantean Interactive Games.

Cooper "appears" as the voice of "The Hunger," a mysterious element to the futuristic secret agent game—to tell you more might spoil the game. Cooper has been making appearances to support the new ROM, including a recent stop at the Virgin Megastore in Burbank, where he signed copies of the disc.

Even cooler than Cooper's voice, Tantrazz has taken a unique approach to the idea of enhanced-CD's: Whereas the trend seems to be to take audio discs and enhance them with multimedia, Tantrazz does just the opposite. It is most definitely primarily an interactive disc, but the creators have placed selection's from the game's original soundtrack in an audio section, making the disc playable on a standard audio CD player. Pretty cool.

JUNKYARD CHAINS: There's another Alice in cyberland: Alice In Chains. who have set-up their "virtual junkyard" site at http://www. sony.com/Music/ArtistInfo/Alice InChains.

The whole site is set up in junkyard motif, with their trusty junkyard bulldog making frequent cameos around the site. Of course there are loads of clips, mainly In **QuickTime** video format, but what makes this site stand out are consistently cool graphics. There's a really eyecatching and graphic-heavy scrolling timeline of the band's history, and a collection of album cover art in the discography (which includes completelyrics to the group's album tracks, organized by album). It's like having the band in a box.

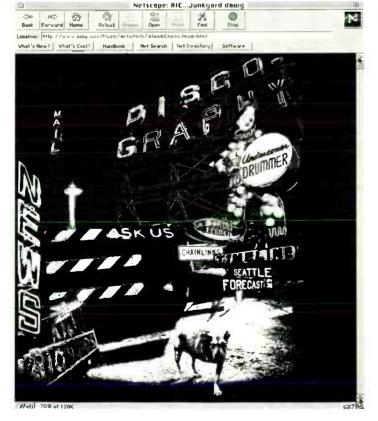
CYBER-CAROLS: 'Tis the season to be jolly, and one way to help spread the joy is to visit John David's Christmas Guitar site (http://



www.pair.com/montrsmu). Designed to promote David's album of Christmas music played on acoustic guitar, the site is an interesting find in its own right

The easy to navigate site contains a slew of info on the history of Christmas music, from little known facts about your favorite carols, to a Christmas carol trivia quiz. It's a fun place to go to get into the holiday spirit.

**CYBER CHEER:** Cyber Music and all of us here at MC wish you all the best for the holiday season and for a great new year. We look forward to seeing you again in 1997. and. as always, if you know of any cool sites, CD-ROMs, enhanced CDs or other cyber items which you'd like us to check out, please feel free to either e-mail us the info (muscon @earthlink.net), call our feedback hotline (818-755-0101) or visit our web site (http://www.music connection.com) for a direct e-mail link. Happy holidays!



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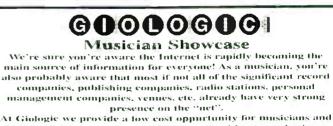
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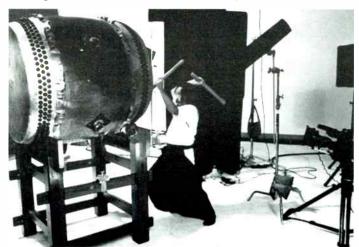


Glenn Close is Cruella DeVil in Disney's 101 Dalmations.

Joely Richardson and Jeff Daniels are thrown into a state of chaos when their newborn pups are stolen along with a pack of other Dalmatians from the London area. The fashionable, fur-loving and deliciously devilish villain Cruella DeVil (Glenn Close) is the likely suspect. Though Walt Disney Pictures' animated film of the same title remains a hugely popular feature, writer and producer John Hughes welcomed the challenge of a remake. "It's a classic story of good versus evil and it was very exciting to see it done as a live-action film. We were able to do things we couldn't do with ani-

mation," he says. One of those things not done in the original was to get Dr. John to sing the movie's signature song, "Cruella DeVil." His bluesy version is a masterful mix of artist and material, a true marriage of swamp and camp. Michael Kamen completes the CD, which has just been released by Walt Disney Records, with a lightweight, though still-ominous orchestral score. Both film and soundtrack are in general release

Peace On Earth. That's the title of Kitaro's new Domo Records release, a collection of seasonal favorites performed in the artist's



Kitaro beats the drum for the environment with his Christmas album.



#### **Three Short Guys**

unforgettable signature style. The first single is "Little Drummer Boy," a misnomer if ever there was one. since Kitaro's version of the standard has him playing the mammoth Taiko drum, eight feet high and constructed from the wood of a 1,000 vear old Japanese tree. The drum is a major feature of Kitaro's concert performances. Proceeds from Peace On Earth will be donated to the Earth Communications Office (ECO), a non-profit, non-partisan entertainment industry-based organization that used the power of communications to improve the global environment. The video for "Little Drummer Boy" was filmed in Los Angeles during September.

There can't be enough spirits for

some of us to enjoy the holidays. If you're looking for an alternative to the music the mall stores have been playing since Halloween, we can think of no better CD to recommend than Music To Stuff Any Stock-ing by Rhino. In-cluded here are welcome respites by the Ramones ("Merry Christmas (I Don't Fight To-Ŵanna night)," the Kinks ("Father Christmas") and of course, Daffy Duck's "The Christ-

mas Song." Also included are cuts by Andy Williams, Eartha Kitt, Doris Day and Bing Crosby. You probably have at least a few of these songs somewhere in your collection, but you definitely don't have them on one handy disc. Sometimes funny, sometimes endearing, we recommend all you jaded rock types cuddle up with this disc and lots of spiked eggnog. Be sure you listen to the ho-ho-whole thing.

Taking time out from touring as Ace the Face in the current revival of Quadrophenia, Billy Idol will next appear on the big screen with a cameo in *Mad Dog Time*, a new comedy out now from MGM/United Artists Pictures. Writer/director Larry Bishop has assembled an all-star cast including Richard Dreyfuss, Ellen Barkin, Gabriel Byrne, Kyle MacLachlan, Jeff Goldblum, Gregory Hines and Diane Lane. Joining Idol in cameo appearances are Rob Reiner, Richard Pryor, Angle Everhart and the director's father, legendary Rat Pack comedian Joey Bishop. The film is a gangster comedy about a power struggle that ensues when a crime boss is released from a lengthy stay in a mental ward. Idol is also currently writing songs for a new album due out next year on EMI Records.

She writes a 90-page script, hears it air on 75 stations across the country and, oh yeah, she also runs a rock band. That would be Erin Connelly, leader of Churchill's



Window, one of L.A.'s hottest and most under-appreciated local acts. Though we sincerely love the group's debut CD, The Pros And Cons Of Ups And Downs, what really got our attention this month is The Sini Rigotini Mystery Series, two two-hour radio programs Connelly's Bargain Basement Productions produced for National Public Radio. Listeners in Los Angeles never got to hear how under-employed actress and part time private eye Sini Rigotini solved a Murder Under A Malathion Moon or how she rescued a Madonna knock-off from The Tabloid Torture Of Tess Von Tosterone. Everybody else across the country liked this campy, sardonic and surprisingly satisfying



**Billy Idol** 

series, which is why Connelly has been commissioned to do a third installment, just as soon as she finds the time. The only way L.A. will hear her work which, ironically, is full of references to our fair city, is to call our local outlets (**KCRW** would be a good start) and ensure them we're ready for a somewhat racy female detective. You can also order a set yourself for a measly \$12.95. Write Bargain Basement Productions, 11930 Louise Ave., #9, Los Angeles, CA 90066.

The Temptations performed recently at the opening of the new Motown Cafe on the Las Vegas Strip. The 700-seat restaurant will feature memorabilia and photos of Motown stars including Diana Ross, Gladys Knight, Stevie Wonder, Marvin Gaye and Lionel Richie. On hand for the kick-off party were Nevada Gov. Bob Miller and Las Vegas Mayor Jan Jones.

It's a shame when bad people cause us to miss good movies. If the recent rash of shootings at screenings of *Set It Off* have kept you from the box office, we recommend you curl up with the soundtrack. The film is a look at America's mean streets told from a woman's point of view, an action-packed, high-stakes drama starring Jada Pinkett, Queen Latifah, Vivica Fox and newcomer Kimberly Elise. Latifah also contributes the Eastwest Records soundtrack, including the soulful title song. Other notable tracks Include "Missing You," a mesmerizing vocal exchange between legends Gladys Knight and Chaka Khan along with their successors Brandy and Tamia. We also like "(Don't Let Go) Love," a new song recorded by En Vogue, reunited just for the recording. Wherever you buy CDs.

MCA/Universal & Seagram's Liquor honcho Edgar Bronfman, Jr., has co-written the main song to Sylvester Stallone's latest action drama, Daylight. The song, written under the pseudonym Sam Roman, is called "Wherever There Is Love." It's performed on the soundtrack by pop legend Donna Summer and Bruce Roberts. Daylight should be in theaters just in time for Christmas.

This was a big year for cabaret in Los Angeles, with many a fine performer gracing stages citywide. Among these were singer/dancer/ actress Neile Adams, who brought her show, Act II, to the Cinegrill recently for a special extended engagement. Adams was a rising young star in the Fifties, appearing on Broadway in Kismet and The Pajama Game before marrying the late Steve McQueen and putting aside her performing career for a life as wife and mother. She is the author of the 1986 book about her late husband, My Husband, My Friend.

Also notable, and also at the



**Neile Adams** 



**Churchill's Window** 

Cinegrill, was the trio Three Short Guys, which is made up of singers, pianists and comedic writers Michael Lennox, John Allee and George Feltenstein. The latter, of course, is our old friend at Turner Classic Movies Music/Rhino Movie Music who has produced over a dozen classic soundtrack albums, including An American In Paris, Brigadoon and Kismet. Call the Cinegrill and ask for repeat performances. Better yet, call the performers directly and ask their schedule. Adams can be reached through Alan Eichler Associates (213-871-1454). Call Three Short Guys at 818-986-1652

He was one of the New Kids On The Block, one of the biggest musical acts of the Eighties. Towards the end of the group's run, he was overshadowed by the success of his younger brother, Marky Mark. Now Donnie Wahlberg is following in his brother's multimedia footsteps. The singer-turned-actor currently costars in Ransom, the well-received thriller directed by Ron Howard for Touchstone Pictures.

Ransom stars Mel Gibson as an independent business tycoon who takes matters into his own hands

when his son is kidnaped. What has critics talking is the depth given to the various characters and the unexpected turns and twists of the plot.

Without giving too much away, suffice it to say that neither the good guys like Gibson's character, nor the bad guys such as that played by Wahlberg, are all that they seem. There is also a notable soundtrack from Hollywood Records which features the latest score by awardwinning composer James Horner and original music written and performed by The Smashing Pumpkins' Billy Corgan. Director Ron Howard said of the latter, "Billy Corgan brought a powerfully disturbing urgency to the music that our kidnappers listen to throughout the ordeal. It was great to have someone with such vision help us musically shape these scenes, instead of the usual series of unrelated songs by different artists. Beside that, I just got a big kick out of working with him.' MC



Mel Gibson and René Russo star in Touchstone Pictures' Ransom.





PLAYTHAT SONY MUSIC, WIGHT BOY: As part of their Live From The Vaults series, Legacy Recordings (a division of Sony Music) has released two double-CD sets chronicling the third and final installment of the isle Of Wight Festival-England's answer to Woodstock. Message To Love: The Isle Of Wight Festival 1970 is a stunning collection of more than 20 performances from such acts as Jimi Hendrix, ELP, Donovan, the Who, Bob Dylan, the Doors, Joni Mitchell, Miles Davis, Free and many others.

The Who—Live At The Isle Of Wight Featival features the only live version of Tommy (nearly complete) by the original band members ever issued on a major label. Nineteen of the 30 songs contained on the double-CD outing are from Tommy, alongside other Who classics like "Substitute," "My Generation" and even covers of "Summertime Blues" and "Shakin All Over." —Tom Farrell BACHELOR'S DELIGHT: DCC Compact Classics has released two more additions to their popular Music For A Bachelor's Den series. Volume 7-Sex Kittens In Hi-Fi: The Blondes and Volume 8-Sex Kittens In Hi-Fi: The Brunettes continue the legacy of music built around the era of swizzle sticks, martinis, white belts and the space age sounds of the Fifties and Sixties. The Blondes compilation includes material from the likes of Peggy Lee, Jayne Mansfield, Marilyn Monroe, Julie London and Jo Stafford, while The Brunettes set is equally well represented by Earth Kitt, Lena Horne, Vicki Lane and Polly Bergen. Each disc carries a suggested retail price of \$12.98. If that's not enough for you, DCC is also set to release Volume 9—Sex Kittens In Hi-Fi: The Redheads early next year.

This series continues to represent DCC's ambitious cross-licensing efforts, drawing material from virtually every available source.



DPEN WIDE: NuNoise Records group Danielle's Mouth, led by lead singer/guitarist Danielle Gerber, are pictured at the offices of ADA (Alternative Distribution Alliance), who are distributing the New Yorkbased band's self-titled debut. NuNoise is actually a label that was started by the group's drummer/producer Joe Mardin. Pictured (L-R) are: Danny Blume, guitarist; Arif Mardin, Senior VP/Producer, Atlantic Records; Winston Roye, bassist; Joe Mardin and Danielle Gerber.



VEGAS & COCKTAILS: Rhino Records has two new releases for hipsters everywhere: Jackpot! The Las Vegas Story features eighteen tracks spanning the decade 1958-68 with such noted Vegas loungers as Wayne Newton, Sammy Davis Jr., Vic Damone, Robert Goulet, Mel Torme, Tom Jones and Liberace. Cocktail Mix, Vol. 4: Soundtracks With A Twist carries on Rhino's Cocktail Mix series, featuring tracks from such films as Valley Of The Dolls, What's New Pussycat and Blow-Up.



HELLD...HELLD!!: Rounder Records/Troubadour Children's recording artist Raffi, takes a bananaphone break following his recent special concert for the Rounder staff and their families at a Boston club. The concert marked the release of Raffi's new three-album box set and simulatenous reissue of his entire catalog by Rounder. Pictured (L-R) are: Bill Nowlin, co-founder, Rounder; Emmet Nowlin; Raffi; Garrett Sibinga; Marian Leighton Levy. co-founder, Rounder; A.J. Levy; John Virant, Director of Business and Legal Affairs, Rounder; Ken Irwin, co-founder, Rounder; Paul Ryan, Director, Troubadour Records; and Bert Simpson, Raffi's managment consultant.



STRINGING 'EM ALONG: A couple of veteran advocates for Dean Markley Strings are pictured here for a couple of different reasons. Surf guitar legend Dick Dale (right) is pictured cementing his nimble six-striing playing fingers during his induction into the Hollywood Rock Walk earlier this year, and (top) the Average White Band is shown during an in-store performance at Alta Loma Music in Rancho Cucamunga, California.



mega-celebrity event was capped off by the presentation of the 1996 Children's Choice Award to Capitol Records President Gary Gersh. All smiles during the special evening are (L-R): Ed Rosenblatt, Chairman of Geffen Records; Gary Gersh; and Bill Bennett, President of Geffen Records.

ULTRA-LOUNGE GALA: The Neil Bogart Memorial Fund Ultra-Lounge Gala took place this past November at the Barker Hangar at the Santa Monica Air Center, raising \$1.7 million to be used for the research of the treatment and cure of leukemia, cancer and AIOS in children. This

Strang



LUCKY '67: Kristin Asbury and Shannon Worrell of the duo September '67 were recently showered with flowers and congratulations from The Enclave execs at a release party for their debut album. Lucky Shoe. The album was produced by John Morand and Cracker's David Lowery. Pictured (L-R) at the party are: Kristin Asbury; Tom Zutaut, Enclave's President/CED; Mike Worthington, Sales: Shannon Worrell; Steven Ehrlick. Business Affairs: and Steve Backer, Marketing.



HORN BLOWING AT THE TROUB: San Diego trumpter Mitch Manker, who is best known for his work with the Ray Charles Drchestra and more recently with Private Music artist A.J. Croce, is pictured at the Troubadour in West Hollywood during Disc Maker's second annual "Unsigned Band World Series." Manker is currently spending his time fronting the six-piece Miles Davis tribute band, ĔSP+.



For this special year-end issue, we've gathered together guotes from our cover subjects who graced our anniversary editions over the past five years.

1991-Smokey Robinson: "I feel like I've been given a gift from God, the gift to be able to write hit songs. I know a lot of people, many of whom I've worked in the early years, who were equally blessed. Maybe the difference between me and them Is I never let my ego tell me it was all because of me.

1992-Madonna: "I am an Italian-American, and I am proud of it. Proud of being an American because it is the country I grew up in, the country that gave me the opportunities to be who I am today and a country that believes in freedom of speech and artistic expression."

1993—Barbra Streisand: De-scribing an early TV appearance with Judy Garland: "As we sang together, she took my hand and held on tight. I remember that her hand was shaking in mine. At the time, I thought, why is she so frightened? Now, many years later, I understand."

1994-Tony Bennett: "I started finding out that a lot of rock acts-Phil Collins, Sting and all these great acts in the rock field-they're big fans of mine. After we did 'Unplugged,' it just went through the roof."

1995-Hootie & The Blowfish: "If you see three white guys and a black guy, people will usually think that it's either a funk band or a hard-core band. The black guy has to be the bass player or the drummer. We just didn't want anyone to have any preconceived notions."



HOLY MACKERAL!: Primus' Les Claypool and his new band, The Holy Mackeral, are shown performing at the Vans/Hard Rock Cafe World Championship Df Skatcboarding that was recently held at the Hard Rock Cafe on the Universal City Walk in Universal City. The competition, which drew more than 10,000 spectators, also helped raise more than \$15,000 for the Southern Califor-nia Red Cross Youth Consortium and Discover-A-Star programs. Thirty skateboarders from seven countries competed for a \$30,000 prize.

DANGER, DANGER... BDX SET APPRDACH-ING: L.A.-based label GNP/Crescendo Records has released The Fantasy Worlds Of Irwin Allen, a six-CD box set featuring music and sound bites from Lost In Space, Voyage To The Bottom Of The Sea, Land Of The Giants and The Time Tunnel. These sci-fi Allen shows were the most lavish of their time, and fea-



tured musical orchestrations by such Hollywood legends as Alexander Courage, Jerry Goldsmith and John Williams. The box set also features alternates to the main title themes, clips of vintage radio spots, interviews with original cast members, a 38track sound effect library and special musical performance by Bill Mumy (pictured above, during his Lost In Space days). Packaged in a space-age chromium case, the six-CO set is a historical archive with its goldmine of informative liner notes. For more on The Fantasy Worlds Of Irwin Allen, you can contact Ray Costa at Costa Communications (213-650-3588). -Tom Farrell



FAIRWAY TO FIRE: VH1's third annual celebrity pro-am golf tournament, Fairway To Heaven, featured some good times and some brutal golf at the TPC Summerlin golf course in Las Vegas, courtesy of such stars as Darius Rucker of Hootie & The Blowfish, Alice Cooper, Stephen Stills, Alan Thicke, Amy Grant, Vince Gill, Bobby Keys and Graham Nash. The two-day event, which raised \$50,000 for music education programs for the Clark County Nevada School District, was capped off by a performance from Earth, Wind & Fire at The Joint (located in the Hard Rock Hotel). Pictured backstage before the performance are (L-R): Rebecca Mostow, Third Rail Management; Bruce Gilmer, VH1; Sonny Emory, EWF; Ralph Johnson, EWF; Sheldon Reynolds, EWF; Wayne Isaak, VH1; Morris Pleasure, EWF; Phillip Bailey, EWF; and Verdine White, EWF.

DMEN IN MUSIC



## THEY ARE WOMEN, HEAR THEM ROAR...

With seven of the year's Iop Ten albums coming from female solo artists or bands led by women, 1996 is being touted as the "Year Of The Women," but is it for real, or just a statistical passing fancy? In this in-depth look at the phenomenon, *Music Connection* goes beyond the hype with A&R reps, artists and other industry insiders to find out just what it all means.

#### By Scott Lenz

Anyone who argues that women have never dominated the top of the Pop Album chart has obviously forgotten the fact that in 1955, the Number One album of the year was the soundtrack to *Love Me Or Leave Me*, which logged seventeen weeks in the top spot during that year, and all of the songs were sung by Miss Doris Day.

Of course, the divine Miss Day was certainly not a poster child for women's struggles, nor a spokeswoman for equality of the sexes. She apparently was not concerned with leading any sort of Top 40 gender revolution, illustrated by the fact that between 1956 and 1970 there were a mere handful of female solo artists or female-led bands— Judy Garland, The Singing Nun, The Mamas & The Papas, Big Brother & The Holding Company (featuring a previously unknown folkies, and the last lady has had a career so enduring and uniquely all-encompassing, she transcends any discussion of gender in music.

This is not to say that during that decadeand-a-half time frame there was a lack of talented female artists out there. Sylvia Robinson (Mickey & Sylvia's "Love Is Strange"), Lesley Gore, Dusty Springfield, Dionne Warwick and others were all making vital, groundbreaking music—not to mention the throngs of girl groups, and the many women of Motown and Atlantic/Stax. It seems, however, that America was more interested in buying the music of Mantovani, Mitch Miller and Staff Sgt. Barry Sadler.

Record buying, in those days, was something your parents did—or did for you. Female artists were mainly viewed as



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blues singer named Janis Joplin), Bobbie Gentry, The Supremes, Peter, Paul & Mary and Barbra Streisand—who garnered that elusive Number One album. The first four are either dead or retired, one has fallen off the face of Earth (or off of the Tallahatchie Bridge), the Motown group broke up, the other continues to play concerts for aging

"It's just that strong women nowadays are in the spotlight. But they're also catching shit for it, and I think that's just what happens because people are still not used to strong women—and they'd better get used to it." —Tracy Bonham

> mouthpieces for famous and/or obscure songwriters and producers—many of whom, ironically, were women themselves.

> Then the Seventies arrived, and along with it came the so-called "Sexual Revolution." More and more women bought records, as the music began to speak to them and their concerns. As a direct result,

a few more women crept to the top of the album chart.

Probably the most pivotal year was 1971, the year Janis Joplin's *Pearl* and Carole King's groundbreaking *Tapestry* albums held down the Number One spot for a combined 24 of 52 calendar weeks.

King's epic masterpiece was the more significant of the two, kicking off an era of thoughtful, sophisticated, self-penned music that focused on the attitudes and beliefs of females everywhere.

Throughout the rest of the Seventies, equally expressive women like Joni Mitchell, Carly Simon, Janis Ian, Roberta Flack and Fleetwood Mac's Stevie Nicks and Christine McVie followed suit.

By the end of the decade, while influential artists like Patti Smith and Exene Cervenka demonstrated another side of artistic acceptance on behalf of female artists through the experimental and punk movements, the charts were largely filled with the mind-numbing sounds of disco music, and while many of the genre's stars were women, with the exception of Donna Summer (who managed two chart-topping albums), those artists proved to be as disposable as the genre itself.

The Eighties, besides being a catastrophic political period, were also a musical hodgepodge. The list of female artists or fronted groups that enjoyed upper-level chart success in the decade reads mainly like a "where are they now?" catalog. For every Heart, Stevie Nicks, Sade, Tina Turner and Janet Jackson, there are two Go-Go's, Bangles and Pat Benatars, three Kim Carnes, Cyndi Laupers and Bonnie Tylers, and four Tiffanys.

The two major exceptions of the period were Whitney Houston and Madonna, who were not only the most successful female acts of the decade, but two of the most successful acts in pop music history. It can be safely said that these two artistically diverse women laid the foundation for the female dominance to come.

After some slight downtime between 1992 and 1994—when only heavyweights Houston, Janet Jackson and Mariah Carey managed to rank among each year's Top Ten albums—1996, according to projected sales figures, will find seven women among the year's Top Ten. The ever-present Carey and Houston will be joined by alternative rock outfit No Doubt (and their alluring lead singer, Gwen Stefani), Canadian diva Celine Dion, country giant Shania Twain, the Lauryn Hill-fronted Fugees, and the one woman who most folks deem responsible for the current female frenzy, Alanis Morissette.

The facts are clear, but the questions Women 30 ►

## Is There A Glass Ceiling Anymore?

1996 may be remembered as the "Year Of The Women" because female artists dominated the top of the pop charts, but the industry power structure is still very much an "old boys network," with men heading over 98 percent of the major corporate organizations in the music industry. *MC* asks the question: Is there a glass ceiling for women execs in the music biz?

#### By Carla Hay

Female music executives who work at these multimillion-dollar companies face unique challenges in the workplace---challenges which are different from those faced by women who run familyowned companies, or those entrepreneurs who start their own businesses or women who are married to their bosses. Scaling the corporate ladder in the music business can be treacherous, especially in this day and age of coporate takeovers, mergers and downsizing. Working women must also confront gender-related issues and storeotypes that often hinder their career.

But some women in the music business have broken through the glass ceiling to become presidents and CEOs of their respective companies. All of these women share common characteristics; They have spent decades in the music business (with many years spent rising through the ranks at their companies), have a genuine passion for their work (they are often the first woman to reach the top at their company) and they are role models for other women to succeed in in the music business, despite the odds.



Marilyn Bergman, President/Chairman, ASCAP

Some "glass ceiling breakers" like Sylvia Rhone (Chairman of Elektra Entertainment Group) and Frances W. Preston (President/ CEO of BMI) started out as secretaries, some (like ASCAP President/Chairman Marilyn Bergman, a noted songwriter) started their careers on the artistic side, and others advanced their education with an MBA (like EEG's Rhone) or law degree (such as Michele Anthony, Executive VP of Sony Music Entertainment). But it takes more than extraordinary talent, intelligence and savvy leadership skills to get to the top. For many women, it means turning setbacks into opportunities.

ASCAP's Bergman had originally planned to become a classical pianist, but an ironic twist of fate early in her career led her in another direction. "I had the misfortune of falling down a flight of steps, and one shoulder was broken, the other one was dislocated. I was in a body cast for four or five months. My family and I had just moved to California and the only other person I knew was a songwriter who said I should write songs. I said, 'How can I write songs? I can't even turn the pages of a book, let alone play the piano.' And he said, 'So write lyrics. You can talk those into a tape recorder.' And that's how I became a songwriter."

Bergman's songwriting led to her longtime association with ASCAP (American Society of Composers, Authors and Publishers), the only American performing rights society owned by songwriters and publishers. Bergman's distinguished songwriting career earned her respect in the industry and she was eventually elected to the ASCAP Board, ascending to the position of President/Chairman in 1994.

As President/Chairman of ASCAP, Bergman has been an outspoken leader on behalf of songwriters, working tirelessly to ensure that legislative and Congressional actions protect the rights of songwriters and artists. She is responsible for overseeing the wide breadth of ASCAP activities, which includes educational workshops, awards shows and showcases. "I think opportunities for women in the music business have definitely improved over the years," Bergman insists. "I was the first woman elected to the [ASCAP] Board and now there are several women on the Board. I wish there were more women on the Board, but that can change as more doors are being opened."

BMI (Broadcast Music Inc.), ASCAP's chief rival, also happens to have an accomplished woman at its helm. Frances W. Preston, like Bergman, is a vigilant advocate of songwriters and the leader of an organization responsible for millions of dollars in royalties. Like ASCAP, BMI's leadership is also determined by periodic group elections. Preston joined BMI in 1958 and was responsible for being one of the first



Frances W. Preston, President/CEO, BMI

people to develop BMI's Nashville operations. After moving up the ranks, she became President/CEO of BMI in 1986.

Preston says of her management style: "I'm a workaholic," she laughs, "and I probably expect the same of my executives. Being a workaholic is how 1've achieved what I've achieved today."

In addition to being involved with numerous music industry boards, political councils and charities (NARAS, the Rock & Roll Hall of Fame and the T.J. Martell Foundation, to name just a few), Preston is very much a "hands-on" leader. At BMI events, she is often there to personally host and greet attendees. And being one of the first women to reach the top of a major music organization, Preston is often considered a pioneer for female executives in the music industry.

She 'says, "I really love my work and being around creative people. I enjoy challenges and this job has been good for me. **Giuss Ceiling 32** ►

#### ◀ 28 Women

remain: Is Alanis Morissette responsible? Is there even anything of any significance happening here? Is it a subconscious, subversive marketing ploy on the part of the recording industry? Or is it just another thrilling episode in the storied history of rock & roll—or the course of human events, for that matter.



In search of the answers, *Music Connection* talked to a vast array of industry insiders, from high-ranking A&R execs and veteran artists to a two-month-old, Silverlakebased, all-girl band, to try to get to bottom of why the women—at least in 1996—are on top.

"Even though the world becomes more toxic with pollution, I do think that we are seeing what is happening with the world, and we are realizing that there are consequences to our actions," says singer-songwriter Paula Cole, whose second album for Reprise, *This Fire*, is currently burning up Triple A airwaves.

So what does this have to do with women dominating the Top Ten albums of 1996? "Consciousness is becoming a little wiser," Cole continues, bringing the axiom around to meet the subject. "Music has been a predominantly male thing. When 1 was at music college [the prestigious Berklee in Boston], the ratio was 13-to-1. It's still heavily male, [but] I think it's naturally balancing. The world is finding that it could use a little more yin. It exists in everybody. I also think that some of the female performers who have emerged are so good, you can't hold them back."

Cole's latter sentiment regarding talent is shared by many. Cyndee Maxwell, current Rock editor at *Radio & Records*, and a former assistant program director/music director at KQLZ in Los Angeles, says, "As time progresses, some things become more acceptable—including female artists. [But] there has to be good musicianship, that really is the bottom line. If there is an abundance of quality females, they will cut through the rest of what's out there."

Elektra Records A&R Director Lara Hill one of the growing number of women in that vitally important talent scout position—echoes Maxwell's concept of acceptance. "The industry is growing so vastly, and it's so diversified," says Hill, who has been with Elektra for three years. "Artists are taking chances and doing things they wouldn't normally have done in the past. Women are coming out who would've been afraid to try and start a career. A&R people are taking notice of it and signing

"The world is finding that it could use a little more yin. It exists in everybody. I also think that some of the female performers who have emerged are so good, you can't hold them back." —Paula Cole

. . . . . . . . . . . .

these artists. Women are getting into higher positions, like mine, and it's the same with singers; it's like any kind of job. Female singers see other women do it and they think 'I can do it, too.'"

Clarissa Castaneda, at the ripe young age of 20, is just the type of musical dynamo that Hill is referring to. In addition to interning as a Junior Publicist for Sony Music, Castaneda is on the board of directors of KXLU (regarded as one of the top college radio stations in America). She also manages her brother's rock band—overseeing a three-person staff—and pulls some vocal duties for the band as well. Between all of that, she manages to attend school and do a little freelance writing. Through her work at Sony, Castaneda sees firsthand the emergence of women in the industry, but says there is still work to be done.

"I'm Latina and a female," says Castaneda pointedly. "I'm a minority, maybe not necessarily in L.A., but in the music industry. I walk into this office and most of the people in charge are males and Caucasians. I don't have a problem with that; they're all totally qualified and great people, but it's funny to me that the only people of color are the people in charge of R&B.

"There are so many up-and-coming women executives in the publicity field right now, and tour publicists," she continues. "When I was younger and going to shows with my older brother—before I could drive—most of the publicists were male. So many female publicists have gotten promotions because they are good at what they do. I think that has a lot to do with how a female star is going to get pushed."

So, does Castaneda think that female publicists consciously push women artists harder? "Not necessarily, but I think they give it a fair shot. There are also more women in product management—the liaison between artist management and the record label—and those women, and I think women in general, are not sexist toward their own kind."

While Castaneda is pursuing many different musically related interests, Silverlake residents Martie Kolbl, Dee Deneault, and Jane Fujimoto have recently become focused on one: their two-month-old band Bellatone. The band combines thoughtful, contemporary lyrics with a spunky, flowery pop sound, reminiscent of Shonen Knife, or the Go-Go's at a slower speed. Bellatone was not purposely meant to be an all-girl band, and when it comes to songwriting, Kolbl doesn't adhere to the notion of gender specifics.

"There have always been a number of very talented women songwriters, just like guy writers," says the German-born Kolbl decidedly. "I don't think there is a difference. Emotions are emotions and it's very individual. The whole record and music industry follows trends, and Alanis Morissette sold like a billion albums, so they signed women that sound exactly like her. I don't know if that made it easier for women or not, but we're really not like that. We're not the angry young women. We're not conscious of being women when we're writing songs."

"In the Seventies and Eighties," says her bandmate Fujimoto, "little girls didn't even think about playing in rock bands." Kolbl interjects, "[Now you see] a lot of strong examples, like the Breeders' Kim Deal, or Kelly Deal playing guitar. She could hardly play at first, but it still sounded great whatever they came up with."

Deneault puts it even more simplistically: "When 1 first started at seventeen, it was because 1 liked writing songs and 1 wanted people to think 1 was so special because 1 was just a brilliant songwriter. Now I'm just cloing it to get rich and famous and get lots of guy groupies."

All kidding aside, *R&R's* Cyndee Maxwell doesn't view Alanis Morissette as the driving force behind any trend—and also thinks her success has nothing to do with her being a woman. "Alanis did so well because it's a fabulous album. The songwriting is extremely strong; it was recorded very well. She has a great voice; she has everything going for her. It's an example of how great talent will win out."

Tina Weymouth, venerable bassist for The Heads (formerly the Talking Heads) and one of rock's elder stateswomen, points out, in her inimitable fashion, that great talent is sometimes the last thing people, and women in particular, discover in themselves.

"I told I.M. Pei, the architect, that my sister was having a lot of trouble. She's an artist, but she just couldn't settle down in any conformist way to channel it. She'd gone off to be a Zen Buddhist, etc., etc... she couldn't find her niche. And I.M. Pei says to me, 'You know, it's only at the end of every great Chinese dynasty that you have all the really great art happening. Because at that point, the bureaucracy is so inflated that everyone with a talent that could be used was already in position. while everyone else was extraneous.

"Still, the extraneous ones need to fulfill themselves," Weymouth continues, "so they went off into the mountains, became monks, and made art for purely personal reasons, and those are the things that got saved—the art made for art's sake. I think that we are coming to a point where the men are all in place, and the women are discovering that they have art to make, and that is what is being cultivated at the present time."

Lonn Friend, Vice President of West Coast A&R for Arista Records (home of Whitney Houston and Toni Braxton), not only invokes Morissette's name yet again, but whes on what may be the most cru-

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lan broke through bility and melody alone. They didn't have the burden of coming out and having to be physically attractive. Music is as much visual now as it is audible."

Friend's point is certainly well taken, especially when you take into consideration how popular Tina Turner and Bonnie Raitt are now, as opposed to before the advent of music television.

Clarissa Castaneda believes that while music video is a positive influence for women rockers, there are still some inequities in other aspects of visual marketing, "Nine times out of ten, when I see publicity pictures of women that are halfclothed, I think 'a guy picked that picture,' whereas if it's something compelling, and it's not necessarily 'here I am—have sex with me,' I tend to think it was a female who picked it out.

"Of course, sometimes you have to make an artist look romantic or make them look tough," Castaneda contends, "but I think the women in these power positions give it more of a chance to be about the music."

Arista's Lonn Friend—who has been in the music industry as long as (the nonetheless insightful) Castaneda has been alive takes a more historically positive view of the situation.

"It's possible," says Friend, "that after half a century, the music business is finally losing its sexism. Artists like Alanis, Tracy Bonham, No Doubt and Garbage (fronted by Gwen Stefani and Shirley Manson, respectively) are getting as much promotional and marketing attention, in what used to be a male-dominated marketplace. They are given a shot because of their legitimacy as artists."

Of course, Lonn Friend can afford to be cocksure. While women may currently dominate the ever-changing statistical aspect of the music industry—i.e. record sales and radio airplay—men still control the front offices and the majority of the decision-making process (see "The Glass Ceiling" story, beginning on page 29).

We can only wonder if we will ever be in the position of discussing the seven or eight females among the Top Ten record label presidents. Only time will tell.



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"Isn't art all about individuality and seeing the world through someone else's perspective......Why do we have to put people in categories?" —Fiona Apple



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#### 4 29 Glass Ceiling

When I started, of course, there were very few opportunities for female executives in the music business. But BMI was fortunate in that we had a president named Robert Burton who really believed strongly in having women as executives.

"I'm the kind of person who thinks there aren't enough hours in the day to get things done," Preston maintains. "I've learned patience and I think teamwork is important, and I learned what I always knew—that I enjoy doing what I do."

When asked why there aren't more women in top executive positions, BMI's leader observes: "First, there's still a glass ceiling that women have to be able to penetrate, and it's not easy to do. And secondly, some women, not all, view the job at the top as being a nine-to-five job and having a fairly easy life, which it isn't. It takes hard work to get to the top, whether you're a man or a woman. Some people just don't have the dedication to get there."

Preston continues, "I think staying at the same company for so many years benefitted me because when they were looking to choose a new leader, I was probably the one person who had been involved with practically everything at BMI over the years. No matter who you are, if you're a person who wants to reach the top of an organization, you have to know a lot about the company you work for.

"When you've been at a company for a

long time, you have a critical knowledge and a foundation that's been established. You're not someone new who's been brought in from the outside to fix problems at a company you've never worked at before."

Hilary Rosen, President of the Recording Industry Association of America, is another woman who has risen to the the top of a major music organization, and she also happens to be the first female president of the RIAA.

Starting out her career as a political lobbyist, working for a firm that represented songwriters and music publishers, Rosen is also unusual in the sense that she is based in Washington, D.C.—far outside the traditional music industry centers of New York, Los Angeles and Nashville.

"I've lived in Washington for a long time," she says, "and I've always been surrounded by politics. I was a business major in college, so 1 knew I would be doing something that combines business and politics. Jay Berman [former RIAA President] is someone that I look up to and he was the one who convinced me to come to RIAA full-time."

Commenting on her role as RIAA President, Rosen simply says, "I'm a hard driver, but I've also implemented a contemporary system of management, like teamoriented goals, management by objective and strategic planning with critical deliverables. "When I went to my first RIAA board meeting in 1987, I was the only woman in the room...I think that things will get better because there are more really good women in VP positions than ever before. "

—Hilary Rosen President, RIAA

"Over the last couple of years, we've been incredibly focused on our mission, which is to represent the business interests of our members, especially in the areas of copyright protection and enforcement. I think you learn as a manager, and particularly as a woman, that's it's so much more important to build a team and empower other people than it is to show off how great you are."

Rosen adds, "When I went to my first RIAA board meeting in 1987, I was the only

### Women in Music <u>Female A&R Reps:</u> Women With Ears

#### By Tom Kidd

There's no real reason to consider female A&R professionals as separate from their male counterparts. No matter the gender, everyone at a record company wants the same things: to find and promote good music, to have a hit record and to hold on to their job through the next change in administration.

"I consider myself to be a good A&R person, not a good female A&R person," said one executive who didn't want to be named. This professional didn't want to be portrayed as a victim and didn't want anyone to think she'd gotten her position solely based on her gender. Whoever's doing the job best is doing the job. The qualifications speak for themselves.

The good female A&R person gets and keeps her job because she has one piece of anatomy that others lack: a good set of ears. She succeeds, not because of affirmative action, but in spite of it. "I don't think we've got a level playing field," says our anonymous source, "I just approach it as if it was."

Competition remains fierce in the music industry for everyone, and especially for women and minorities. For instance, rock & roll, until recently, has been almost the sole domain of men. Male artists have been telling their stories and presenting their points of view through the medium of rock and contemporary music over the past 40 years.

This year's surge of female singer-songwriters espousing their tales from the female viewpoint would, in theory, suggest that more females were needed on the male-dominated business side as well.

At Warner/Reprise, for instance, the last year has seen successful CDs from many female artists. These include, but are hardly limited to, Joni Mitchell, Paula Cole and Alanis Morissette.

The A&R staff at these sister labels has also become more female-driven, says Reprise's Julie Larson. "This A&R department never had women. There was one. And now Reprise is a majority of females," she says.

Larson believes that it only makes sense to follow this trend. There's a lot of women's records being made and a lot of women's records being sold. Women are buying records. There's a whole new viewpoint out there and the smart record company is going to exploit it.

Whether the person who exploits that popularity is herself female is another matter. The person who works with a tender songwriter may have gotten where she is by being somewhat tough. Sensitive songwriter with an insensitive A&R staffer may not make the best match.

"If anything, women can be more insensitive because of the trials and tribulations we've gone through all our lives," Larson notes. "We've had to crawl and scratch for every inch we've gotten so of course we have to be more discriminatory."

The younger women coming up have analyzed the situation and come up with ways to work with what is still a man's world. They learn how to be feminine **A&R 50** ►

#### WOMEN IN MUSIC Female Producers: Women Manning The Boards By Jonathan Widran

o analysis of the progress women are making in the industry would be complete without a look into the few arenas where the boy's club mentality still holds true. While the charts and executive suites more and more reflect the old Annie Oakley adage "Anything you can do l can do better," the same strides are conspicously absent when it comes to the process of producing records.

With the exception of artist producers like Madonna and Mariah Carey, you can count on one hand the number of females on the first-call list. In

fact, for the purposes of exploring this

issue, MC could think of only two current women who have succeeded in this predominantly male-dominated field-Svlvia Massy and Clair Marlo.

Massy has produced many top-selling projects in the alternative rock. world, including two by Tool, and others by Opiate and Undertow. More recently, she has crossed over into pop/rock, mixing sound for REM's home video Road Movie and engineering for Johnny Cash (with Rick Rubin producing) and Tom Petty. Meanwhile, Marlo has carved out an enviable niche in both adult contemporary (Michael Ruff, Kilauea, Pat Coil, Paige O'Hara) and world music (an Andes Christmas collection, Tirona, Vox Mundi), as well as producing her own two vocal projects.

Though both women find the best approach to their daily work involves very little thought about gender, each has a unique view as to why so few females man the boards and call the shots in the studio. Marlo feels it's a simple matter of temperament. "You've got to be a little rough and tough to do this kind of work, which is fun, but also grueling at times," she says. "When I went to Berklee and was studying audio, I knew girls who expressed interest in getting into the studio life, but then never took the next step because they were intimidated, and there were no role models. I've also seen a lot of women engineers quit because they weren't cut out for it.'

"When I went to Berklee, I knew girls who expressed interest in getting into the studio life, but then never took the next step because they were intimidated, and there were no role models." -Clair Marlo

Marlo further believes that dedication and hard work were the keys to overcoming the obstacles she faced in establishing herself. She worked as a second engineer for free for a long time, and even went so far as to gain experience at a New York recording studio where she specialized in doing sound for porno movies. "Once people realize you know what

Clair Marlo

you're doing," she adds, "you'll get their respect. But you've got to earn it through good results and strong word-of-mouth."

Marlo's experience as a vocalist has helped her immeasurably when Producers 35 ►

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WOMEN IN MUSIC

Tales From The Pink Collar Ghetto

### By Carla Hay

Not everyone in the music business can reach the top of the corporate ladder. Music Connection talked to four women who have been in the music business for at least ten years and who, although satisfied with their career choices, would like to advance to higher positions in their field. The women agreed to be interviewed on the condition that their names not be revealed, and this anonymity allowed them to speak candidly about their experiences. Each woman was interviewed separately and they have been given aliases for the purpose of confidentiality while also making sure that each woman is correctly identified according to the statements they made on issues affecting women in the music business. Their age, marital status and the number of children they have are mentioned because all of the women said that these have been factors that have affected their career.

• **Diane**, in her late thirties, is a senior-level publicity executive at a major label. Most of her work experience has been in publicity. She is married with one child.

• Valerie, in her early thirties, is a midlevel publicity executive at a major label. She has worked primarily in marketing and publicity at major labels. She is also African-American. She is single with no children.

• Judy, in her mid-forties, is a senior-level executive who oversees more than one department at a publishing company. She is divorced with two children.

• Sheila, in her late twenties, has worked primarily in music retail as a buyer and manager at a major retail chain. She is single with no children.

#### The Pink Collar Ghetto

"Pink collar ghetto" is an industry phrase referring to low-paying jobs which tend to employ mostly women and have little room for advancement in terms of salary and power. Publicity and human resources are two areas that are considered a "pink collar ghetto." Other "pink collar ghetto" jobs are entry-level positions such as administrative assistants, receptionists or coordinators.

**Diane:** "There's no question, publicity is a thankless job. We don't get a lot of the same respect as other people in the industry, even though we often work longer hours than a lot of people who make more money than us. I've stayed in publicity because I genuinely love what I do and I know this is what I do best. I think women gravitate to any area where they have the best chance of getting a job. Until more women get more experience in areas that aren't female-dominated, and break through the glass ceiling for top-level jobs, there will continue to be stereotypes of jobs that people think men can do better."

Judy: "They're called assistants now, but back when I first started in the business they were called secretaries, and for all intents and purposes, they still *are* secretaries. The main difference now is that I've seen more men come into these assistant positions, but the funny thing is that a man who is an assistant often reports directly to a woman. But it's still more common for women to be in these [low-paying] positions and not get as promoted as quickly. If a male executive is looking for an assistant or secretary, he's usually going to feel more comfortable hiring a woman."

#### **Discrimination & Harassment**

Judy: "Most of the harassment I've experienced has been when a man I've worked with, who was further up in the hierarchy, treated me in a negative way because I wouldn't date him. I've seen men less qualified and less talented than I am get promoted over me, and there are plenty of men with less experience doing the same job I do, but they make a lot more money. I've also have had female supervisors who can be just as sexist as the men; they see other women as a threat. It's just an ugly reality of this business. The only thing I can do is to work harder, not whine about it and prove I'm exceptional at what I do."

**Diane:** "I've been called 'babe,' 'girl,' 'missy,' 'honey' and some other inappropriate names in the workplace. Although 1 don't consider this something that's hurt my career, it's still very demeaning to be referred to in that way. When it's happened, I usually handled it by saying, 'I'd rather you not call me that. My name is...' You have to do it in a friendly way or they'll think you're an uptight feminist."

Valerie: "I've had several instances where men at work have come on to me. When I say no, they try to do things to get back at me, and I do feel it's a form of harassment.

"As a black woman, I've also experienced my share of racism. Like employers who only want you in the black music department because they think you're not capable of handling artists of all races. Other times it's more obvious, like a few times I've overheard white co-workers use the 'n' word or say things like 'Blacks are stupid.' They say those things amongst themselves when they think no one clse can hear them.

"If you were to look at a lot of companies in the music business, it's like the civil rights movement never happened—there's segregation and all the people at the top are white males."

**Sheila:** "I had this one job interview where the guy interviewing me said, 'If I give you this job, you're not going to run off and leave to get married, are you?' I knew he would *never* ask a guy that question!

"Also, a male co-worker once tried to tickle me, grab my behind and pinch me, even though I told him many times to stop. He eventually did stop the same day he started it, but he thought it was all a big joke. A lot of men don't realize how offensive they are and how some of their actions are really sexist."

Judy: "There's a great joke I heard once: 'If a guy comes on to you and you like him, it's flirting. If you don't like him, it's harassment.' Some situations fall in a gray area, but if something happens and you find it unacceptable or it makes you uncomfortable, you have to speak up right away and put a stop to it if you can.

"I think no matter who you are, you're always going to go through the experience of having a co-worker or boss who has romantic feelings for you but the feeling isn't mutual. If you're a woman in that situation, try not to be alone with that person or do anything that will be perceived as a 'date.' And never flirt with that person. You don't have to be cold, just make it clear that you only want a professional relationship." Sheila: "You can sometimes get away with dating a co-worker but it's an unsafe risk to date a boss. I once dated someone I met at work. Our jobs were on the same level, so it was like I was dating an equal. But the relationship ended three months later and it was hard to see that person every day. I eventually got a job somewhere else. I've seen a lot of women damage their careers because they dated a boss or a client."

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working with other singers on their projects, but in the beginning, she was adamant about hiding her vocal abilities from the guys she worked with. "I knew if they were aware that I sang, I'd be typecast as that and I'd never get the chance to produce. So I introduced myself as an engineer, arranger and producer, and went from there. I also had the advantage of being technical-minded. Not many women are."

Massy, who gave up life in an alternative punk band in San Francisco for that of a studio rat, loves her work, but wrestles constantly with the idea

that while she's slaving away on project after project, life on the outside is passing her by. She claims that few women she knows would be willing to sacrifice family and social life for what is basially an unstable, freelance career.

"When you're launching a career as an engineer/producer," she explains, "it's twelve to fourteen hour days, six days a week, and most people aren't willing to commit that far. In the corporate world, I imagine you get vacations, benefits, and can work from home on occasion, but this is a difficult life. I always wonder what it would be like to have a



home cooked meal, to hang out with friends, to be normal. And yet I would still encourage anyone as passionate about music as I am to pursue this. It can be very rewarding." Massy, who cut her teeth as an engineer at the discrimination-free Larraboo Studios, notes "Most women especially those who want a fam-

Larrabee Studios, notes, "Most women, especially those who want a family, would prefer careers that get them higher faster and offer more security. It's a double standard in that men can have a family and still work a lot

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"Most women would prefer careers that get them higher faster and offer more security. It's a double standard in that men can have a family and still work a lot of hours away from home, whereas women are expected to balance home and office." —Sylvia Massy of hours away from home, whereas women are expected to balance home and office. It boils down to the fact that most women want to have kids at some point."

Marlo believes that women who choose this path should expect a little resistance, but should never dwell on the negative. "I'm sure I've been overlooked for things because I'm a woman, but I don't let that bother me. And I know I have been cheated out of money because someone thought they could get away with paying a

could get away with paying a woman less. But I took that in stride, looking upon the job as experience whose good results allowed me to ask for more later. I've gotten to where I am by creating my own opportunities.

"It would be easy to whine and complain about the problems we face," she adds, "but I don't buy into that victim strategy. If you have something to offer, you'll break through."

Massy agrees that to be on equal ground with male artists who are skeptical of their abilities, a woman must take control of the situation. "When they get on my case, I just shoot the rockets right back at them. Once they know I'm there to make the best record I can, they relax and we get along great. The whole male-female threat thing will never fully go away, but you've got to get past that so you can focus on the work at hand."



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#### Education & Experience

Judy: "Nowadays, I think it's necessary for a woman to have at least a bachelor's degree to get ahead, but you can also say that about men, too. I don't think I would be where I am now if I just had a high school diploma. Women who have advanced degrees sometimes have an advantage, but it doesn't guarantee they'll get that promotion or raise before a male counterpart. Experience will always count for more in this business than education."

**Diane:** "I have a bachelor's degree and I have to say that it has helped my career because I chose a major that's directly related to what I do now. I also think it's important for people to continue their education if they can, even if it's just taking a few night courses here and there. I took a Spanish course not too long ago and now I'm bi-lingual. It looks great on your resume."

#### Dress Code & Decorum

Valerie: "A big mistake a woman can make in the workplace is to wear any see-through or low-cut outfits, mini-skirts, stiletto heels or too much makeup. It sounds obvious, but you'd be surprised how many women I've seen come to work in something they'd wear to a nightclub. Those women are usually in the lower-level jobs, and that's part of the reason why they don't get promoted." Judy: "My advice to women who want to rise through the ranks is to take a close look at women who are where you want to be in the company. If they don't come to work in jeans, you shouldn't either. That doesn't mean if they wear Armani suits, you should too, but you should wear similar clothing that's reasonable for your salary range. People do notice these things, especially other women. I'd also avoid wearing shorts or tank tops without a jacket, although I know at some places that kind of attire is acceptable."

**Diane:** "Extreme styles in personal appearance are big no-no's, like flamboyant clothing, wild hairstyles, weird makeup. Women who look like freaks don't get far in this business. Looking radical might work for you only if you're an artist.

"Also, women are generally punished more severely for making mistakes or for bad behavior. When a man loses his temper, people tend to overlook it. If a woman loses her temper, she's labeled a bitch and people can't wait to tear her down."

Sheila: "You have to really tone down your sex appeal. When I go to work, I don't have a lot of makeup on or wear revealing clothes. Women can be very catty when it comes to how other women look, and that can be just as harmful in the workplace as a sexist male boss.

"People also lose respect for women who spread negative gossip, lose control over their emotions or bring their personal lives to work."

#### Marriage & Children

Judy: "This industry expects you to be somewhat of a workaholic, and family life does conflict with that sometimes. You have to be realistic and understand that promotions and raises are affected by how much time you devote to your work, and men can usually afford to spend more time at work even when they do have kids."

Sheila: "I think young single women are more likely to experience sexual harassment and their love lives are under more scrutiny in the workplace, compared to older married women.

"Employers will never admit it, but in interviews they do look for certain things, like if you have a wedding ring on. A woman's marital status can affect whether or not she'll get certain jobs, but a man's marital status doesn't have that much of an affect. I also think working mothers have it tougher than women with no children."

**Diane:** "When I took time off to have my child, my co-workers and boss were very supportive. Maybe I'm lucky, because I did not get any of the corporate backlash I see other women get when they go on maternity leave. Not too many companies in the music business have on-site day care and I wish they would be more progressive about that. I've noticed that women on the corporate fast track choose not to have kids or put off having kids until their thirties. I'm ambitious, but I don't want to be president of my company—it's not worth the stress."

# WOMEN IN MUSIC Female Managers: Breaking Through The Stereotype

#### By Pat Lewis

While women have long been making in-roads in various business aspects of the industry, management is one that seems to be still held up as a position for cigar-chomping, no shit-taking, asskicking males. However, in reality, there are many women who have successfully carved out management careers for themselves, and *MC* had the pleasure of speaking with two of them:

#### Laura Engel Engel Entertainment

In 1976, Laura Engel began her career in the music business as a stage production manager for the Mystic Knights of the Oingo Boingo, who, at the time, were a theatrical musical troupe. When the band moved away from theatrics and became a full-fledged rock band in 1978, Engel became the band's equipment roadie and stage production manager, where her duties included everything from lugging equipment onstage and setting it up, to tuning guitars and changing snares during performances. It was hard, physical labor, and a position traditionally held by men. But it was something that Engel put her heart and soul into, paying no attention to negative vibes or stares that she may have received from club personnel.

In 1982, Engel became Oingo Boingo's tour manager, which again is a position traditionally held by men. And, as the band's popularity grew, it meant they moved out of the clubs and into larger venues, amphitheaters and arenas. And it also meant that Engel came in contact with more and more high-level, behind-the-scenes personnel including stage managers and crew chiefs, many of whom seemed apprehensive and even suspicious of a "chick" tour manager.

"It seemed that the biggest compliment I would get would be at the end of the show or on the day of the loadout," recalls Laura Engel, "where someone would pat me on my back and say, 'Hey, you really do know what you're doing.'"

From Boingo's tour manager, Engel moved into personal management and worked with the band's manager Mike Gormley at L.A. Personal Development from 1988 through 1992. During that time, she participanted in the day-to-day management of the band (which also included Danny Elfman's hugely successful career as a film composer), as well as the rest of the firm's roster including Wall of Voodoo and The Buck Pets (who she co-managed), among others.

In 1993, she branched out on her own, and began her own management firm, Engel Entertainment, which currently boasts a roster that includes Danny Elfman, John Avila, Steve Bartek, Craig Chaquico, Oingo Boingo, the Imperial Crowns and Jimmie Wood.

"I've just always been too busy doing my job to think about or worry about a glass ceiling, or am 1 not getting more work or doing more things because I'm a woman," concludes Engel. "I don't think that has really ever been an issue for me, probably because I work independently and I'm not in a corporate structure. Of course, I do deal with presidents and executives of major labels, [but] I only recall a few instances where I felt that being a woman was an issue or made any difference." Manogers 50 ►



# **TV Music Bookers**

#### By Jeremy M. Helfgot and Pat Kramer

veryone in the music industry is aware of the power of television when it comes to breaking and exposing their artists. But behind the power of the tube are a group of equally powerful and influential individuals who determine whose music you will hear—and see—on the bedroom box. And they're not in the programming department at MTV.

Over the past several years, network TV talk shows have become a staple in the efforts of labels, managers, agents and publicists to gain widespread national exposure for their clients. And a spot on one of these programs can expose an artist to millions of people who, otherwise, might never encounter that performer's work.

Behind the scenes are the talent executives who are responsible for booking the musical guests you see on the late night talk shows, morning news programs and daytime variety shows, alike. These men and women, who often appear on music industry "most powerful players" lists, can turn a moderately exposed artist into a national phenomenon, literally overnight—all with a five-minute segment on a single program.

*MC* spoke with some of the top TV talent bookers in the industry to find out who they are and how they determine who will be lucky enough to have themselves and their songs showcased on the small screen.



#### Sheila Rogers The Late Show With David Letterman Contact CBS: 212-975-4321

#### Personal Background:

"I used to-in another life-write 'Random Notes' for Rolling Stone. I wrote reviews, and profiles and other things for them, too. I had written about music, and 1 had enjoyed it very much. And I was a big fan of the Letterman show-this is back at NBC when they were on at 12:30 at night -in terms of, obviously the comedy, but I also thought they took a lot of chances musically, and it seemed like a great platform in which to break new bands and showcase good music. They really had great music on the show. And I became curious as to who decided which musical acts would appear on the show, and so I learned about that job and I also found out that that person might be leaving. So, I wrote a letter to the producer, with my credentials and my resume, and we sort of hit it off, and eight months later I got the job.

"I've been with the show for five-and-ahalf years now. I started at NBC at 12:30 at night, and now we're on CBS at 11:30, which gives us a slightly different audience—a broader audience."

#### **Booking Factors:**

"We're always trying to get the Bruce Springsteens and the Pearl Jams and the Elton Johns and the Wynonnas, or the Placido Domingos and Pavarottis. We're after the huge names in every branch of music. But we also want to keep our younger audience, so we include collegeoriented bands and younger bands, and we try to have new and interesting musical guests.

"It's always great to break somebody for the first time. Like Alanis Morissette—when we had her on she had already started to make a name for herself, but she was still a new artist. We also used to have Blues Traveler on all the time, before they really broke big. And we had Joan Osborne on early in her career. We had Beck on a few weeks ago, and he was making his first television appearance other than the Larry Sanders Show.

"It's fun to have those artists on in addition to having people like Travis Tritt, who is a proven country star. We try to keep a good mix. Today is Suzanne Vega, tomorrow's Travis Tritt, then we have A Tribe Called Quest, and then Pearl Jam, which is obviously a real coo for us. And that's a booking that's really fun, because everyone here is a big fan of the band. That wasn't a ratings booking—we've just been asking them to come on for a very long time, and everyone is excited that we finally got them.

"Album sales do play a factor into our bookings, but I don't disregard people just because they aren't on the charts."

# Do you find the talent or does the talent find you?

"There's a little of both. The machinery is in place in that record companies, if they have a new artist who they're trying to break, will call me. It's also my job to be aware of who's touring, who has a new record in the works, who people are listening to and who people are talking about. So, half the time I'm getting calls from people pitching to me, and the other half of the time I'm calling managers and labels asking for people. It's about 50/50.

"I don't respond to 'deals' like 'we'll let you book one of our acts, only if you'll put another one of our lesser-known artists on the following week.' I don't work that way. I don't like that sort of dealing, and I don't think that it's fair to anyone that way. For example, I don't think that Hootie & The Blowfish would like it if they were being used as a bargaining tool by their label, and I don't respond well to that. Everyone gets on based on their own merit. If I have a great relationship with a manager or a label, of which I do have some, I will of course pay careful attention to someone that they're pitching. But to do an out and out favor, it just isn't kosher. I don't think it's fair to anybody. If someone gets booked, it's because there's a good reason for them to be on the show."

#### Host input:

"If David has a particular interest in someone, or takes a particular liking to someone, I'm obviously going to pay close attention to them. And he was instrumental in getting Hootie & The Blowfish booked, because he was onto them before I was. He listens to the radio a lot—he always listens to the radio while he's driving. And he'll come to me sometimes and say, 'Hey, there's this great song,' and I will pay it close attention. On the other hand, there are acts that are booked that aren't necessarily his personal taste, but he knows that it's a broad audience, and he has an open mind about things.

"More or less, we're on the same wavelength. And he's got a great ear. He'll pick the hit off an album on the first listen—he'll hear it before radio does. But he trusts me to do my job. Rarely does he actually question a booking. I meet with him every week, and I play him the week's music, and sometimes I'll turn him on to new music, and sometimes he'll have asked me about something and we'll listen to it. But he'll never say, 'I don't like that. Let's not have it on.' Then again, I'm also not going to book something that's wholly inappropriate, or that I really dislike."

#### Network input:

"There is no input from them, whatsoever. The closest thing I'll get to input from them is like if CBS is going to be airing the

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Country Music Awards on a certain night, I know that it will probably bring us a big country audience, so it makes sense to have music on that night that is appealing to that audience. But they'll never tell me not to have somebody on.

"If there's a problem with lyrics, I don't discuss that with the network, there is someone here who will point that out to me, and we'll discuss it with the artist and we'll deal with it."

#### Booking independent or unsigned acts:

"There isn't a policy that we won't book unsigned bands, but it's pretty rare. There are a limited number of slots to fill, and there are a lot of great signed acts that I'm trying to find spaces for. And it's in my interest to book somebody that people have heard of, because people will tune in to see them. But it's not unheard of.

"Anybody is free to send in material, and eventually you will hear back from us, but I discourage people from calling to follow up. We'll respond either by a call or by sending a postcard. People send in things all the time, but I also can't guarantee that everything will always get back to everyone, so if you send in a tape, be sure it's a copy."

# How important are your program's music segments?

They're elements that are integral to the entire show. Obviously, the music segments are on at the end of the show. But I think that they're a very important aspect of the program, and I think that they are something which we are very proud of. I'm pretty proud of the music we've had on, though there are also shows where we don't have a music guest. But David's show has always stood out for having great music, even before I was here, and I've tried to maintain that standard. All told, our music segments are a very important part of the show, but it's part of the whole package. It's the David Letterman show-not David Letterman presents tonight's music."



#### Chris Fahey CBS This Morning Contact CBS: 212-975-4321

#### Personal Background:

"I used to be in hard news, and eventually 1 moved over to music/entertainment. I always liked music and I was always reading the Arts & Entertainment section of the paper first, and paying little attention to the rest. Hard news can be a real drag, especially when you're constantly covering murders and fires and deaths. The music beat is much more uplifting and exciting. Besides, would you rather go cover the police pulling a body out of the river or go to the Grammys?"

#### **Booking Factors:**

"Audience demographics are very important, and they play a big part in determining the boundaries of what we can and cannot book on the show. I often envy the people who book for late night because they have a much younger audience, so they can book an act like Counting Crows, which I might not be able to do.

"I also have a core group of record labels who I do a lot of work with, and that influences who will appear on the program. Obviously, if there's someone with whom I have a good relationship, and who consistently provides the show with good talent, I'm much more likely to schedule or consider scheduling one of their artists.

"Sales have some impact, but airplay is much less of a factor."

# Do you find the talent or does the talent find you?

"Like I said, there are labels that I have very good on-going relationships with, so they pitch me, and I request appearances from them.

"I have had the chance to break some really cool talent. We gave Melissa Etheridge her first national TV spot. And I gave Mary Chapin Carpenter her first national TV performance while I was at another program.

"As for 'wheeling and dealing'—like publicists offering an appearance by a major artist only if I'll book one of their other, less established acts-1 tend to get that a lot more from personality PR firms than from labels, and it really rubs me wrong. Generally, if someone approaches me with that kind of attitude, I'm probably not going to be doing much work with them in the future. But the independent publicists tend to try things like that more, because they're concerned with pulling as much as they can for their individual clients. With the record companies, they have a whole roster to concentrate on, and they know that I'm open minded to them, so that if one thing doesn't work out, there will always be another that will."

#### Host input:

"Actually, Mark McEwen used to be a radio DJ—at different stations all over the place—so he gives a lot of input. He's a major music lover, and his home is filled with CDs—not stuff people send him, but stuff he goes out and buys. So, he and I talk a lot about our music segments.

"It's also cool for our music guests, because a lot of them know Mark from his days at radio, and that makes them much more comfortable. He and I spend a lot of time listening to music and discovering new music together. We had Joni Mitchell on a while ago, and it was a great thing for both of us because we're both big fans of her and her music, and it's really great that we both have the same enthusiasm for it."

#### Network input:

"There is none. I mean, I don't go and do anything too outlandish. I won't schedule on an accordion act, or anything like that, which they might have a problem with. But they tend to stay out of things."

#### Booking unsigned or independent acts:

"There's virtually no chance of an unsigned act getting on. I have to consider what the viewers want to see, and what's going to keep our audience, so it's almost impossible to go with someone who does not already have a following. Because we're a national show, there's a wide audience to consider. People on the staff of the show will give me packages from local and unsigned artists, but there really isn't too much that I can do with them."

# How important are your program's music segments?

"I think that the music segments we do are very important to the show, and everyone here really enjoys them. Obviously, Mark is very into them, and the rest of the staff have a good time with them as well. People here are always coming to me with suggestions for guests and artists that they're excited about, so it's a part of the program that everybody really gets behind. It's a lot of fun!"



#### Jim Pitt Late Night With Conan O'Brien Contact NBC: 212-664-4444

#### Personal background:

"I was a page at NBC in New York, and got a job answering the phones, etc. at Saturday Night Live. From the reception desk, I worked my way up, over the years, to the talent department. Once I was an assistant in the talent department, I just gravitated toward the music area and was given a chance to try my hand at it. So, I booked music there for a few years, and when *Late Night* started up three years ago, I decided to make a change and move over to help start that show."

#### **Booking Factors:**

"It's a little bit of everything. You have to be careful not to just book things you personally like. You're booking for a wider audience than that. But I also think that personal taste can't help but play a part. It's just one ingredient that goes into the decision making process. All of these things are important."

# Do you find the talent or does the talent find you?

"Most labels have publicists, and a lot of artists are also assigned to independent publicists. It's mainly publicists that I deal with, but I deal with managers all the time, too, and a few agents. But most of my bookings are done through publicity people.

"A little bit of wheeling and dealing goes on. That certainly is a part of it. I think anyone who told you it wasn't would be lying. You know, sometimes to get a big name act it helps to book another client who may be an up and coming artist, either on that label or that's handled by that manager. It doesn't happen a whole lot, but, like any business, it just makes good business sense to do it that way."

#### Host input:

"Conan has some input. He'll come to me with some recommendations. You know, if he's heard something that's on the radio or seen something on MTV, he'll mention it to me. But otherwise, I'm pretty much left on my own."

#### Network input:

"I'll run bookings by my producer. We're mindful of the network's concerns, but they've been pretty good about letting us do what we want to, and it's worked fairly well since we went on the air. Their only concern is sometimes if the acts are more obscure. We've had a pretty eclectic lineup, and some of the acts just aren't widely known. But they're great, and deserve to be exposed to a wider audience. The network's concern, of course, is to get the highest ratings possible, so sometimes we hear that complaint from them. But in general, they're pretty supportive of what we do."

#### Booking independent or unsigned acts:

"Well, I pretty much have to draw the line at signed acts. It doesn't have to be a major label artist-1 mean, we've booked plenty of acts on independent labels. I am basically a one person booking department for music. I'm not an A&R department. If we accepted tapes from people who are not signed, that would be a whole other industry. I barely have time to keep up with the music that comes in from the labels. And frankly, with two nights a week [with music segments], the odds of somebody getting on are infinitesimal. So, when someone calls and wants to send me a tape and they're not signed, I very nicely tell them, unfortunately, that that's the dividing line. They're free to send it and I'll give it a listen, but they're not going to get on the air."

# How important are your program's music segments?

"They [the network], unfortunately, feel that music is not a real ratings grabber, so

they've limited us to two nights a week. I think you'll probably hear that from most bookers, now. When our show went on the air, we had music usually three or four nights a week. Over time-I'd say over the first year-the format became a little more set, and it took a while for us to find ourselves creatively. Our show is very much based on comedy, so it's difficult to have a large music guest and do a large comedy piece in the same day, because of rehearsal time and the sets required and things like that. Once our show sort of defined itself, they decided that it would be easier to just go to two nights of music, with the odd exception of when a huge name comes along-it would be easy to get them on as a third guest."



#### Deirdre Dod The Rosie O'Donnell Show Contact: 212-506-3200

#### Personal Background:

"I've been doing this for a long time. I started out as an intern in the talent department at *Letterman* in 1986, and worked my way up, first to talent department receptionist, and then to booking. I started out booking comedians. I left *Letterman* in '94 and spent some time at the FX network, before Daniel Kellison, our executive producer here [at *Rosie*], asked if I'd be interested in joining the show, and I said 'Yes!' And I'm very glad that I did—it's been a great experience for me. I honestly had no idea we would be so successful when we started out, so I'm really excited that things are going so well."

#### **Booking Factors:**

"Our audience demographics definitely play a part, but a lot of it is also personal tastes. We're very big on keeping a balance between having on big name artists and lesser-known up and coming acts. I think that if we were just booking big names all the time, it would get really boring.

"What's really cool is that Rosie and Lare both really into music, and we both have pretty broad tastes, so we're open minded. A lot of times Rosie will come to me and say 'I just heard so-and-so,' or 'I just saw soand-so perform,' and she'll ask me about looking into them. It's really a collaborative effort, with the whole show in general. We've really got a feeling of family and teamwork amongst the staff, and it's unlike any other show I've ever worked on before."

# Do you find the talent or does the talent find you?

"I have to say that the publicists have been behind the show with everything, and the response we've had has been overwhelming. Everyone has been really supportive, and it's made things run really smoothly. I've been getting consistent calls, and it's been really helpful, especially in terms of finding newer artists.

"Some of the time we'll find things very randomly, just from a song on the radio, or something of the sort, but I also get a lot of material from the publicists. And Rosie, herself, just comes in with so much. It's really great that she's so in touch with what's happening in music, and I've never before worked with a host who's that into the whole scene."

#### Host input:

"As I mentioned, Rosie has a lot of input when it comes to our musical guests. She's very into music and very aware of what's happening with radio and tours and with who's getting a buzz. She also encounters musical artists through other events she's involved with. Like with Tremayne Hawkins who we had on, Rosie saw her perform at an event down in Washington, and she thought she was just amazing. So, Rosie came to me raving about her and we put her on the show, and she was actually a really great performer.

"Another one of the things that's great about this show is that the musical guests don't just perform, Rosie talks with them, too—which you rarely see on other programs. Rosie keeps things really comfortable and relaxed, which has been really helpful for a lot of the artists we've had on, because they know that they're not going to be put on the spot. A lot of them are comfortable performing but not being interviewed, yet people always seem to open up to her. We had on Natalie Merchant a while ago, and she's known for being shy with interviews, but Rosie had her totally relaxed, and it was a great segment."

#### Network input:

"Surprisingly, I really don't have to worry about Telepictures [who produce/distribute *Rosie*] stepping in, which is great. I mean, I'm not going to book anything out of left field, but I do have a lot of flexibility with what I can do. Again, it's really a collaborative process.

"And if there were something that I really wanted to do, but that Rosie or Telepictures was against, I know that there would at least be room for discussion and that we could work something out. It's really a great environment to be working in.

#### Booking unsigned or independent acts:

"There's no policy against booking unsigned artists, but my personal standard is that our guests at least be signed to a label. It's a matter of audience recognition. We're not the least bit opposed to having on new and developing talent, but I pretty much insist that they be signed, because then I know that at least there's some marketing power out there behind them."

# How important are your program's music segments?

"They're a very fun and important part of the show for everyone, especially because Rosie is so into the music. And they tend to be very energetic, so whether we put them in the middle of the show or at the end, they always boost the show's energy.

"As for me personally, I really love working with music, to the point that I'm not sure I'd want to do anything else. Between Rosie's love for music and my own passion for it, I'm sure that we'll continue to keep them an integral part of the program."



#### Bonnie Tiegel KTLA Morning News Contact KTLA: 213-460-5500

#### Personal Background:

"I'm a producer, and one of my functions is booking talent—whether it be an actor or a musical act, it falls into the entire category of what I do.

"I used to be a photographer with *Bill-board* magazine. I was there for many years as a still photographer. A long time ago, I got a call about being a photo coordinator on a TV show, and once I got involved in TV and production, it was just the most natural, normal thing and it just went on and on and on."

#### **Booking Factors:**

"Obviously, if there is a very successful and popular group that may not be my prefcrence, I will still book them, because we're not having musical acts on the show to please me. But it is a matter of what I think is going to work for the audience. It doesn't frighten me away if an artist is new, up and coming, and I like their music. If I think they're really good and 1'd like to expose them to the L.A. market, I will do that. I used to produce the Vicky Lawrence Show, which was an hour-long variety show. I could not introduce an unknown act or a little known act on that show. Those had to be names that people knew nationally. I think there's more flexibility in booking acts in L.A. because of the exposure

# Do you find the talent or does the talent find you?

"Both. A lot of wheeling and dealing goes on. There are more artists that want to be on the show than there is time or slots for music. We don't want to do music everyday. Sometimes we do three acts a week. It's a major deal for audio as well, depending on what the set up is. It really depends on how it's set up, as to whether or not we can do it. We had Tom Scott as our house band on our fifth anniversary show, which I thought was really cool. Tom and his band got to do three hours on this local show we don't usually have a live band Ion for the whole program]. They played during commercials as well as during the show."

#### Host input:

"They don't [give input]. However, if one of the anchors says to me, 'So and so's going to be in town, can we get them?' or 'I heard this great act, can we have them on?' I'm absolutely open to that."

#### Network input:

"There's no conflict with the network, but there's a conflict within myself as to who our audience is. I don't want to be presumptuous of exactly who our audience is, but for example, we had the Three Sopranos on last Monday. The previous Friday we had on Brian [Austin] Green [from the cast of *Beverly Hills*, 90210, who is 'Mr. Hip Hop.' The reason I went that route is because people know who he is, and it was a way to at least do a little something different on the show, with hip hop and rap. But I could get away with it in my mind because it was Brian Austin Green."

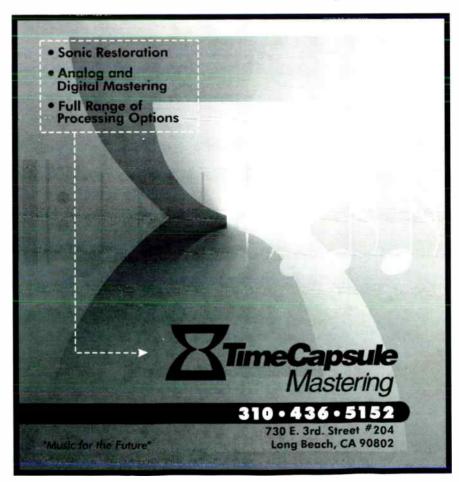
#### Booking independent or unsigned acts:

"Not usually, but there are exceptions. If we can be the conduit, if we can be the one to break an act, I think that's great to do. It usually takes a little more than someone who's had no connection with anyone or anything."

# How Important are your program's music segments?

"I think you need to balance it. I think a good show is a balance of the two—musical acts, and sit down guests."

The Late Show With David Letterman airs Monday through Friday from 11:30 p.m. to 12:30 a.m. Pacific time, on the CBS network. CBS This Morning airs Monday through Friday from 7:00 a.m. to 9:00 a.m. Pacific time, also on CBS. Late Night With Conan O'Brien airs from 12:30 a.m. to 1:30 a.m. weeknights, on the NBC network. The Rosie O'Donnell Show can be seen in Los Angeles on the NBC network, Monday through Friday from 3:00 p.m. to 4:00 p.m. And the KTI A Morning News airs weekdays from 7:00 a.m. to 9:00 a.m. on KTLA, channel 5, in Los Angeles.



# 1996's Slew Of SoCal Signings

By Jeremy M. Helfgot and Jon Pepper

While 1996 may have been the "Year Of The Women" nationally, on the local front, gender was of little concern to the more than 40 Southern California artists signed to label deals in 1996.

Following is an alphabetical list of some of the SoCal artists and bands who inked record contracts in the past year, as well as an update on the 1995 local signings which we told you about at the end of last year. Be sure to check *Music Connection's* 20th Anniversary issue next December to see how this year's local talent fared.

## Artist: Agnes Gooch

Label: Revolution A&R Rep: Cliff Cantor Activity: The group is currently in the studio, with an album due out in '97.

Artist: Gary Allan Label: Decca A&R Rep: Mark Wright Activity: His album was released in September and is selling well.

Artist: Big House Label: MCA/Nashville A&R Rep: Tony Brown Activity: Signed by MCA/Nashville President and Grammy-winning producer Tony Brown after a private showcase at S.I.R. Studios. The band's debut release is slated for release in spring of '97.

Artist: astroPuppees Label: Hightone A&R Rep: Bruce Bromberg Activity: Recently released their debut album You Win The Bride. (See our Signing Story on page 54).

Artist: Meredith Brooks Label: Capitol A&R Rep: Perry Watts-Russell Activity: Brooks' debut album is due in the first half of '97.

#### Artist: Cellophane

Label: Virgin

**A&R Rep:** Danny Goodwin **Activity:** L.A.-based alternative hard rock act Cellophane were signed after Goodwin attended one of the band's rehearsals. Their debut album, due sometime in '97, is being produced by Howard Benson (Motörhead, Body Count).



Artist: Drill Team Label: Reprise A&R Rep: Tripp Walker Activity: The group released a self-titled EP this October, with a full-length album due in March.

Artist: Ednaswap Label: Island A&R Rep: Lori Graves Activity: SoCal-based Ednaswap were dropped by Elektra and re-signed to Island.



Artist: Farm Dogs Label: Discovery A&R Rep: Syd Birenbaum Activity: This L.A.-based quartet involves such notables as legendary Elton John lyricist Bernie Taupin and former Rod Stewart guitarists Jim Cregan and Robin LeMesurier. Their debut album, Last Stand In Open Country, was released earlier this year.

Artist: Fluf

Label: Way Cool Music A&R Rep: Mike Jacobs Activity: An alternative rock trio out of San Diego, Fluf had three previous albums on Head Hunter, before being acquired by Way Cool earlier this year. The band's first album for their new label is due out in March.

#### Artist: Human Waste Project

Label: Hollywood Records A&R Rep: Aaron "Spackelle" Hawkins Activity: An Orange County band recently signed to Hollywood, their debut album for the label will be out in mid to late '97.



Artist: Humble Gods Label: Hollywood Records A&R Rep: Julian Raymond Activity: This Orange County-based band has already released their debut album, *No Heroes*. They'll be on tour with the Deftones this month.



Artist: Imperial Drag Label: WORK Group A&R Rep: Phil Cassens Activity: Featuring former members of Jellyfish, the band's debut album was released earlier this year.

#### Artist: Incubus

Label: Immortal/Epic A&R Rep: Paul Pontiuf Activity: Rock act, signed by the same A&R rep responsible for Korn, the Urge and Far. Artist: Kara's Flowers

Label: Reprise

A&R Rep: Rob Çavallo Activity: A young L.A.-based quartet (three of the four members are only seventeen years old, and the fourth is a student at UCLA). Their debut album, being produced by Cavallo, is due out in the summer of '97.

#### Artist: Lonesome Strangers Label: Little Dog

A&R Rep: Dusty Wakeman

Activity: This band has been in the studio with Wakeman, and its album. *Land Of Opportunity*, will be released in February of 1997.

#### Artist: Lutefisk Label: A&M

A&R Rep: Jonathan Anderle

Activity: Anderle heard them on the radio in his car during their in-studio performance on KXLU, and signed them shortly thereafter. They have their first album coming out on Bongload, with their next project—due to begin recording in the spring—for A&M.

#### Artist: Man Will Surrender

Label: Revolution

A&R Rep: Berko

Activity: This four-piece alternative rock band from Pomona will be going into the studio in '97. They have released two EPs on indie label Conversion.

#### Artist: Maypole

Label: Clean Slate/WORK Group A&R Rep: Jordan Harris Activity: In the studio, working on a release for 1997.

#### Artist: Byron Miller

Label: Discovery A&R Rep: Syd Birenbaum Activity: San Gabriel Valley-based jazz bassist who has played with the likes of Santana has been picked up by Discovery for his solo debut.

Artist: Offspring Label: Columbia

#### A&R Rep; Don lenner

Activity: The OC punk act's much publicized departure from indie label Epitaph led them to a deal with Columbia. Their new album –and major label debut—is due in early '97.

#### Artist: Doc Powell

Label: Discovery A&R Rep: Syd Birenbaum

Activity: Powell, who had two albums out on his own indie and who has played with the likes of Luther Vandross, approached Discovery earlier this year, and President Syd Birenbaum liked what he had to play. His Discovery debut was released in April, and has done well. A new album is due in the first guarter of '97.

#### Artist: Reacharound

#### Label: Trauma

A&R Rep: Paul Palmer

Activity: Their debut album, *Who's Tommy Cooper*, was released in the summer of 1996, and they are about to release another single entitled "Big And Mean."



Artist: Royal Crown Revue Label: Warner Brothers A&R Rep: Ted Templeman Activity: This swing band's album was released in August of this year, and has sold quite well.

Artist: Rule 62 Label: Maverick

#### A&R Rep: Guy Oseary

Activity: An Órange Ćounty-based alternative act, Rule 62 are currently recording in New York with producer Ron St. Jermain, for an album due out in early to mid 1997.



Artist: Schleprock Label: Warner Brothers A&R Rep: Geoffrey Weiss Activity: Signed early in the year, their album was released in August of this year.



Artist: Silver Jet Label: Virgin A&R Rep: Danny Goodwin

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# **1995 SoCal Artist Signings: Where Are They Now?**

#### By Jeremy M. Helfgot and Jon Pepper

Last year, *MC* told you about 48 artists that had been signed out of the SoCal area. One year later, we take a look at how some of them have made out.

#### A&M

Singer-songwriter Josh Clayton-Felt had his album released in March of this year, and has gone on to tour with Tori Amos. The Ape Hangers changed their name to 3XL and have been dropped by the label.

#### ATLANTIC

This label signed local violinist Lili Haydn. Her debut album has still not been released and is not yet on the schedule for 1997, but could be ready at any time now.

#### CAPITOL

Capitol signed two acts out of Los Angeles in '95. The first was **My Head**, whose debut album was released in mid-1996.

#### COLUMBIA

Columbia signed two local acts in '95. The first was **Dokken**, whose album was released in 1996, but the band is no longer with the label. The second signing was **Chalk Farm** (see *MC* Cover Story, Issue #24), whose album was released in August of 1996 and has enjoyed considerable success on the Triple A, alternative and rock charts.

#### ELEKTRA

Aunt Bettys released a self-titled album in July of this year, and are still with the label, though their follow-up project is currently "on hold." Moonpools And Caterpillars released their album, *Lucky Dumplings*, back in '95, and are also currently "on hold" with the label.

#### EPITAPH

Epitaph signed three groups out of L.A. in '95. Both DFL and The Humpers should have their albums released in the early part of 1997—February for The Humpers and April or May for DFL. The Voodoo Glow Skulls released their first album in 1996 and are

#### Where Are They Now? 49 ►

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# Sth AnnualSth AnnualSth AnnualThe 100 HottestCONNECTIONPublished Every Other Thursday Since 1977

Music Connection recently conducted our fifth annual anonymous poll to determine the Hottest 100 Unsigned Artists in Southern California. Those involved with determining the results of this year's poll included club bookers, publishers, A&R reps, journalists and artists. This list clearly demonstrates the musical diversity that makes up the local music scene. MC would like to thank all those who took part in this survey, and to all the musicians who have helped make 1996 a banner year for music in Southern California. Listed below, in alphabetical order, is *Music Connection's* 100 Hottest Unsigned Artists Of 1996.—*Compiled By Jon Pepper* 

ARTIST	CONTACT	PHONE	MUSICAL STYLE	ARTIST	CONTACT	PHONE	<b>MUSICAL STYLE</b>
Abe Lincoln Story	Steve Moramarco	(213) 665-4481	Swing Punk Soul	Losin' Brothers	Ric Arnett	(213) 939-9317	Nec-Trad Hillbilly
Allstars	Allstar Booking	(818) 603-2686	Blues-Based Alt. Rock	Luftgods	Chris Huss	(818) 980-0741	Alternative Punk
Aquabats	Artist Hot Line	(714) 650-1825	Quirky Rock	Maiden Voyage	Ann Patterson	(310) 827-4332	Jazz Big Band
Bang W/ Dave Wakeling	Mark Liddell	(714) 361-2365	Punky Ska	Bob Malone	David A. Braun	(310) 551-0715	Blues-Based Singer-Songwrite
Black Angel's Death Song	Jim	(213) 663-1383	Underground	Carolyn Martinez	Artist Hot Line	(213) 255-0324	Brazilian Jazz
Pat Boone Jazz Band	Dave Grover	(805) 948-1500	Bebop Quartet	Bernie Meisinger	Artist Hot Line	(818) 505-8968	Alternative Jazz
Cody Bryant	Steppin' Stone Prod.	(310) 698-6557	Edgy Country	miss GALAXIE	Sue Landolfi	(310) 576-7796	Sonic Noise Pop
Cafe R & B	Rick Bates Mgmt.	(818) 355-9201	Post-Modern Blues & Rock	Neil Mooney	Artist Hot Line	(213) 662-5730	Country Western R&R
Jimmy Camp	Linda Jemison	(714) 879-8699	Roots-Based High Energy	Mother Superior	Juice Management	(310) 493-1511	Sou Rock Power Trio
Benn Clatworthy	Benn Clatworthy	(805) 966-3877	Jazz Saxophonist	Native Tongue	Gary Greenberg	(310) 246-9496	Aggressive R&B
Choking Ghost	Joseph Infantalino	(212) 230-2529	Hard Rock	The Neptunas	Band Hotline	(213) 489-6969	Instrumental Surf
Cranium Lounge	Rob	(310) 479-4393	Multi-Dimensional Rock	Leo Nocentelli	Artist Hot Line	(818) 980-9504	Nev Orleans Rock

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Custom Made Scare	Jose	(818) 348-4332	Country-Spiked Punk	Lisa Nohumoto	Artist Hot Line	(702) 248-0125	Jazz Singer
Kal David	Terri Tilton	(213) 851-8552	Blues	Orange Hand	A.K. Khajetoorians	(213) 962-6471	Ear Cream
Death Valley Jupiter	Pierre Requena	(310) 289-1646	Hard Alternative Dance	Ozomatli	Amy Blackman	(818) 759-0222	Hip-Hop Salsa Funk
Dieselhed	Deena Zacharin	(415) 552-5530	Insurgent Folk Punk	Padded Cell	Johny Rebel	(213) 969-YELL	Punk
Dog Park	Stanlee	(213) 665-2003	Eclectic	Polyester Players	Fred Kharrazi	(213) 960-1071	Double Knit Boogie/Funk
Don Knotts Overdrive	Chris Jones	(310) 937-9619	Alternative	Powerslide	Michael Davenport	(213) 882-6799	Power Pop
Taryn Lynn Donath	Doug Deutsch	(213) 953-1091	Blues Piano	John Rangel	Turtle Creek Production	(310) 456-7535	Jazz Pianist
Don't Ask	Artist Hot Line	(213) 661-1541	Alternative Rock	Ras Daveed & Providence	Greg Henderson	(213) 654-7419	Mystical Trance Rock
Extinct	Jennifer	(213) 654-4303	Funk Folk Rock & Roll	Rat Bat Blue	Mike	(310) 588-7416	Rock
Flattop Tom & His Jumpcats	Tom	(818) 339-3141	Swing/Blues	Red Hot Blues	J.R.	(818) 773-3731	Blues Rock
Rosie Flores	Susan Charney Assoc.	(615) 254-4208	Rockabilly Torch & Blues	Retriever	Bob	(909) 351-1926	Alternative
4 Star Mary	Allison White	(213) 850-7463	Alt. Rock	Rhinestone Homeboys	Mel Harker	(310) 827-2237	West Coast Honky Tonky
The Freeloaders	Adam	(818) 999-LOAD	Explosive Genius Rock	Rhythm Lords	Rebecca Recards	(310) 987-1050	Roots Blues
Ghostriders	Mo Power Promotions	(310) 421-2154	Preverted Folk	Rizzo	Sarah	(213) 353-9235	Bratty Pop
Jerry Giddens	Bonnie Levetin	(310) 398-7730	Alternafolk	Rock Band #47	Eric Vogel	(818) 763-8664	Garage Songwriters Rock
Graveyard Train	Todd Griffin	(619) 247-3188	Roots Rock	Rust & The Superheros	Rust	(213) 205-0179	Power Pop
Guy Griffin	Ent. Service Unlimited	(609) 751-2223	Rock	Save Ferris	Chris Siglin	(888) 845-2170	Ska Swing Pop
Grind Nation	DRZ Entertainment	(213) 599-9067	Heavy Punk	Russell Scott & The Red Hots	Russell	(213) 666-5363	Rockabilly R&B
Guadaloop	Darren Embry	(213) 285-1010	Rocking Ambient Trip Hop	Rick Shea	Gary Mandel	(310) 397-3198	Alternative Country
Susie Hansen Latin Jazz Band	Susie Hansen	(213) 224-8006	Latin Jazz/Salsa	Sick Green Heart	Keith Morris	(213) 413-2602	Power Riff Mongers
Diana Harris	Diana Harris	(310) 435-8435	Blues Singer	Spinach	Sean	(310) 841-6639	Eclectic Heavy Modern
Will Harrison	Artist Hot Line	(213) 957-1373	Acoustic Punk Folk	Strain	Cheryl Harrington	(310) 657-1500	Hard Rock
Hellbound Hayride	Eddie or Jomar	(310) 907-9952	San Quentin Punkabiily	Casey Stratton	Gloria Felix	(213) 664-4236	Alternative Pop
Barry Holdship Band	Artist Hot Line	(213) 463-2453	Roots Rock & Roll	Cree Summers	She Entertainment	(213) 656-7612	Rolk Folk Funk
Holy Bull	Pat Magnarella	(310) 724-7308	Alternative Pop	Swamp Boogie Queen	Brian Sokol	(310) 859-4398	Rock & Roll
Horse Soliders	Jeff Wolfe	(818) 832-4731	Cowboy	Sweet Baby J'ai	Barbara Collin	(213) 660-1018	Blues/Jazz Singer
The Hyperions	Band Hot Line	(213) 960-7553	Rockabilly	Horace Tapscott	Horace Tapscott	(213) 294-0163	Jazz Pianist/Bandleader
I Found God	Stress	(213) 876-7228	Hard Rock/Alternative	10 Speed	Michael Goldberg	(213) 468-0250	Energetic Alt. Pop
Imperial Crowns	Laura Engel	(213) 874-4206	Psychodelta	3 Alarm Fire	Lori Leve	(310) 271-4337	Alt. Alternative
Insect Surfers	Dave Arnson	(310) 391-7035	Instrumental Surf	Thump	Greg	(310) 436-6309	Fat Chunky Power Pop
James Intveld	Artist Hot Line	(213) 828-1946	Roots Country	Tories	David Christensen	(310) 470-0234	Electric Power Pop
Susan James	Susan	(818) 952-6462	Electro Acoustic Rock	Trailer Park Casanovas	Paul Morris	(213) 465-6398	Alternative Hillbilly
Jewel Thieves	Chuck Dobeck	(310) 542-8811	Triple A	Treason	Glenn Noyes	(310) 379-6887	Hard Rock
Jigsaw	Jigsaw	(714) 650-0279	High Energy Rock	Truants	Chase Miller	(818) 755-7927	Rock
Randy Kovitz & Lies Like Truth	Randy	(213) 871-1289	Rock & Rant	Uninvited	Alan Miller	(310) 578-6193	Roots Rock & Roll
Kacy Lee & Trouble Train	Pocket Dynamo Prod.	(818) 505-1275	Country/Country Rock	Velvet Chain	Jeff Stacy	(213) 931-8475	Moody Groove Music
Limestone Rome	Corey	(310) 792-0965	Alternative	Wooden Circus	Paul Kenny	(805) 522-1079	Hard Hitting Rock
"Juke" Logan & The Chill Aces	Jukehouse Production	(818) 980-8788	Custom Blues	Zelda	Meredith Marshall	(310) 967-5898	Sultry Melodic Storydriven
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#### ◀ 43 1996 SoCal Signings

Activity: L.A.-based rock act Silver Jet's debut album on Virgin, being produced by Tim Palmer (David Bowie, Tears For Fears, Robert Plant), is due in March of '97.

#### **Artist: Cory Sipper**

Label: nu.millenia A&R Rep: Monti Olson Activity: Santa Barbara-based Triple A act's debut album is due out in '97.



Artist: Slush Label: Discovery A&R Rep: Greg Bell Activity: This North Hollywood-based group's album is expected be out in the spring of 1997.

Artist: Sparkler Label: Revolution A&R Rep: Geoff Siegel Activity: A new L.A.-based band featuring Rick Parker from Lions and Ghosts. Their album is finished and due out in early '97.

#### Artist: Speaker

Label: Capricorn A&R Rep: Harvey Schwartz Activity: Their debut album is due out in April, 1997.

#### Artist: Star 69

Label: Radioactive A&R Rep: Pamela Barrden Activity: L.A.-based singer Julie Daniels and drummer Johnny Haro went to England to round out Star 69's lineup before returning to L.A. where they were inked by Radioactive. The group released an EP, appropriately titled *Extended Play*, in October of this year, with their full album slated for release in January.

#### Artist: Stegosaurus

#### Label: Reprise

A&R Rep: Josephine Lenardi & David Katznelson

Activity: A Santa Barbara-based band led by Jesse Rhodes, their debut album is due out in the summer of '97.



Artist: Corey Stevens Label: Discovery A&R Rep: Syd Birenbaum Activity: This artist's independent release made the blues chart and was picked up by Discovery. He'll be going back in the studio this winter, for an album due in March.

#### Artist: Summer Camp Label: Maverick

A&R Rep: Guy Oseary

Activity: This Santa Barbara-based alternative act is currently in the studio with producer Chris Shaw, and their Maverick debut is due sometime in '97.

#### Artist: 10 Speed

Label: A&M A&R Rep: Jeff Suhy Activity: The Los Angeles-based rock act was brought in by Suhy's assistant Maya Grabher, who knows the band's manager. He listened to their tape, went to a rehearsal and signed them.

#### Artist: 311

#### Label: Capricorn

A&R Rep: Phil Walden

Activity: The band's first album was released in 1996 and made the *Billboard* charts. They are currently in the studio preparing their second release.

#### Artist: Toe

Label: nu.millenia A&R Rep: Declan Morell Activity: The first release from this L.A.based rock act is due out during the first quarter of '97.

#### Artist: Union

Label: Epitaph A&R Rep: Charlie Ackerman Activity: These East Los Angeles rockers are in the studio, recording for a release in April or May of 1997.



Artist: Voice Of The Beehive Label: Discovery A&R Rep: Syd Birenbaum

Activity: This Encino-based female rock duo had their album out on WEA International, and were optioned by Discovery in January of this year. Their album was released on the Discovery label this past April.



#### ◀ 43 Where Are They Now?

already back in the studio with the projected date of April or May of 1997 for the release ot their second album.

#### **GEFFEN/DGC**

After placing in the Top Ten on the 1994 Music Connection "Hottest 100 Unsigned Bands" list, the **Sugarplastic** were signed to DGC, and released their debut album, *Bang! The Earth Is Round*, in April of '96. Plans are now underway for a follow-up.

#### **GNP/CRESCENDO**

Veteran Latin act **Malo** released their first album of new material in ten years, *Señorita*, in October of 1995. That album is continuing to sell, and no other projects are in the works.

#### HOLLYWOOD RECORDS

Gwen Mars released their debut, Magnosheen, in May of '95, and are now preparing to return to the studio with producer John Fryer (Nine Inch Nails, Stabbing Westward, Gravity Kills). Super 8 released their self-titled debut in May of this year, and have been touring in support of the album ever since, including spots on the H.O.R.D.E. tour. A new single from the album is also in the works.

#### HOUSE OF BLUES RECORDS

House of Blues released an album by **Jimmy Rip** in the spring of 1996. Still, no release has been forthcoming from the label's other '95 signing, **Becky Barksdale**, and it doesn't look like it will be anytime soon.

#### INTERSCOPE

Both of the label's 1995 signings released

albums in 1996. **Phil Cody** released his album in April and the **Low And Sweet Orchestra** (who were the Early Grave Orchestra) released their album in May.

#### I.R.S.

Last year, we told you about the I.R.S. signings of **3 Day Wheely** and **Purple Bosco**. During the past year, the I.R.S. label closed down, and its catalog/roster were absorbed into EMI, leaving the fate of these artists uncertain.

#### PRIORITY

Priority's rock department is gone, and with it went '95 local signings the **Rugburns** and **X-Members**. In addition, urban artists **Intense Method** and **Me & My Cousin** have also been dropped by the label. Our final reported signing from '95, **Ras Kass**, has proven to be quite a success for the label, with his October '96 debut alburn, *Soul On Ice*, on its way to reaching gold status.

#### RCA

RCA signed three groups in 1995, two of which are still with the label. **1000 Mona Lisas** released an album in early 1996 and were dropped. **Leah Andreone's** album came out this past August, and **Jeremy Toback's** album should be out in March of 1997.

#### SCOTTI BROS.

Three of the label's '95 signings, **Black 9**, **China** and **Eric C**, were dropped. But rapper **Skee-Lo** has gone gold on two fronts, with both his debut album, *I Wish*, and the hit single of the same name. **DJ Yella** released *One Mo' Nigga Ta Go* in October of this year, and the label is currently working that project.

#### THUMP

**Slow Pain** is still with Thump, and the rapper's October 1995 debut album, *The Baby OG*, is still an active project for the label, with a new single in the works.

#### TRAUMA

Trauma hit the big jackpot with their 1995 signing of **No Doubt**. This group's debut album has already gone double-platinum and has a very good chance of hitting triple-platinum status in the future on the strength of their latest hit single, "Don't Speak." The label also signed **Louie Cordero** last year, and he is still with them.

#### **TRIPLE X**

E. Coli released their album *To Drool* in April of this year, and have since been touring in support of it. **Michael Aston**, the former frontman for Gene Loves Jezebel, had his debut solo album released in September of '95, and he is still with the label.

#### WORK GROUP

The WORK Group signed **Elephant Ride** last year, and their album (produced by former Led Zeppelin bassist/keyboardist John Paul Jones) was released in 1996. They are still with the label.

#### Z00

**Dogstar**, featuring actor Keanu Reeves, had their debut album, *Our Little Visionary*, scheduled for release earlier this year. However, Reeves' filming schedule and the label's desire to tour the band in support of the album, have caused a delay in the album's release date. Look for it to be coming your way in May of 1997.



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#### ◀ 32 A&R

while still being tough and assertive. They're learning how to develop a thick skin to avoid being labeled a B-I-T-C-H.

Such was the case for Aime Elkins who includes A&R duties among the many functions she performs at Dionysus Records. "In some ways, being a woman is to your advantage I've found people who just want to protect you and take you under their wing."

"I worked for Kim Fowley for four years. Despite the bad rap he often gets, he was really a great mentor. He taught me the ins and outs of the music industry. I think if I hadn't worked for him, I don't know if I could have handled it. I learned to demand the respect of people or just not deal with them."

The biggest hurdle facing females in A&R, as well as their male counterparts, is the perceived potential backlash against all that female success. The dilemma, notes Larson, is that it's a totally saturated marketplace, especially in Triple A radio.

"How are these women going to get their fair shake?" she ponders. "But on the other hand, we're getting more and more fantastic singer-songwriters that you cannot just ignore because one area is so saturated. We are not ignoring that these great women are coming in, and we are continuing to sign great singersongwriters. I just hope the world can open its heart up."

#### ◀ 36 Managers

#### Karen Dumont

#### Turner Management Group

Karen Dumont began her career in the music business as a "temp" in the A&R department at Polygram Records in New York. Ironically, she never intended to stay in the entertainment field, but rather, saw herself using her multiple language skills as an interpreter working for the UN. But while the New Zealand-born lass was waiting for her paper work clearances, she was offered a permanent position as an A&R scout, which she accepted.

During her stint with Polygram Records, she worked closely with a number of the label's hard rock acts including Bon Jovi (signed to Mercury Records at the time), which eventually led to high-powered manager Doc McGhee (who managed Bon Jovi at the time) offering her a position at his management firm in Los Angeles.

Dumont worked with McGhee for a number of years, learning every aspect of the management business and helping develop the careers of a number of hard rock/metal bands including Bon Jovi, Motley Crue, Skid Row, and Megadeth, among others.

"In many ways, I worked with the most macho, arrogant music one could ever imagine," recalls Karen Dumont. "And I found that the guys were very good to work with. I never had a problem, and even when there were lots of what we called 'bimbos' and groupies around, the guys would never put me or the others that worked with us into that area. They always treated us with respect."

For a time, Dumont moved back into A&R. First, she worked as a director at Atco Records. But when that company was absorbed into Atlantic Records, she moved over to EMI Records for a two-year stint as Senior Director in the A&R department.

From there, she moved back into management, this time taking a position with Turner Management, where she's been employed for the past year and a half. The firm's roster includes Macy Gray, Kenny G, Lilly Haydn, Scott Thomas, and the Solsonics, among others.

"I think one of the biggest hurdles for a woman to overcome," concludes Dumont, "is that you often end up working with an artist who you get along with very well and they feel confident in your ability and they feel secure that you are going to represent them correctly.

"However, there's always that fear [when you first begin working with them] that the people that you will be dealing with—the executives, presidents, etc.—might not deal with you the in same manner as they would a man. But once you work with an artist for a little while, they soon realized that it does work."

You can contact Laura Engel at Engel Entertainment (213-874-4206) and you can reach Karen Dumont at Turner Management (818-955-6655).





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World Radio History

#### ◀ 32 Glass Ceiling

woman in the room. And now the people at these board meetings include Sylvia Rhone, Michele Anthony and Terri Santisi [Executive VP, EMI/GM, EMI-Capitol Music Group North America]. And I think that things will get better because there are more really good women in VP positions than ever before who can be promoted. That's what it's all about: you have to get more women in the system and allow them to move up the ladder the way the guys always have.

"There's still a glass ceiling, but it's not as bad as it used to be. I think that one of the most important things which I've tried to tell myself all along is, 'Don't think of yourself as a woman executive, but as a business person.' Don't constantly remind people that you're a woman trying to get ahead. You're a business person first and foremost." —Frances W. Preston, President/CEO, BMI

"I give a lot of credit to women who've become presidents and CEOs, because they've shown that women can succeed at running these businesses. If it doesn't open doors consciously, it at least opens doors subconsciously."

A popular theory explaining why women are rarely able to break through the glass ceiling is that women are more likely than men to take time off of work to raise a family, which in many employers' eyes, can diminish a woman's career momentum and earning power.

Rosen says, "Speaking as a manager, an employee's level of drive, commitment and skills are what you look for when you want to promote someone. Frankly, I don't know too many women in this business who go home at five o'clock to take care of their kids. For anyone to get to the top, they have to make sacrifices in their personal life, regardless if you're a man or a woman."

Rosen adds, "I'm not the kind of woman who cries foul at every turn, but I do believe that women generally have to be better at their job than a male counterpart doing the same job, in order to be considered for a promotion. I don't think women make any more mistakes in the workplace than men do. I just think, if we're going to be honest about it, that there is still a different standard placed on women. On the other hand, we have a lot of enlightened men in our business who are willing to give women a chance to prove themselves.

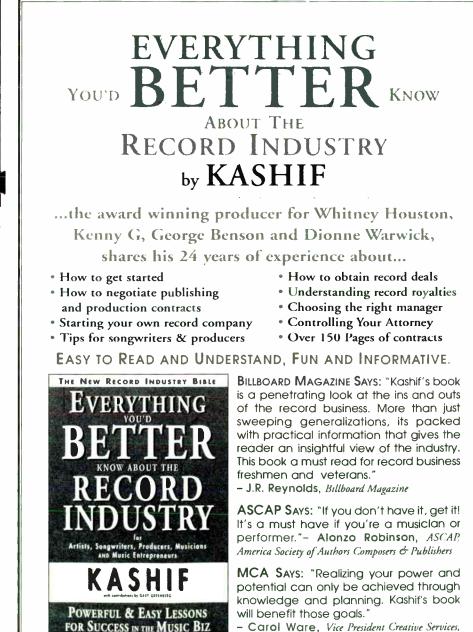
"In our business, it's very easy for people to confuse their work with their social life," Rosen says. "It is so important to have boundaries between work life and social life, and for there to be respect for those boundaries. I've seen plenty of people who don't separate their work life from their personal life, but it's usually the women who end up getting the shaft."

Rosen offers some advice for those wanting to advance their careers: "Stay focused on the job and know your objective. If there's one thing that creates failure for young women or men is that they're either too busy worried about where they're going next, or they're so busy trying to win a battle that they don't see the war raging."

As for a possible solution to the glass ceiling problem, ASCAP's Bergman seemed to point the finger at women themselves, by saying, "I don't have the answers, but women who rise through the ranks have to bring more women along with them. Some women who reach the top surround themselves with men and overlook the talented women who are just as capable, if not more capable than men, of doing the job."

BMI's Preston summed up the discussion by saying: "There's still a glass ceiling, but it's not as bad as it used to be. I think that one of the most important things which I've tried to tell myself all along is, 'Don't think of yourself as a woman executive, but as a business person.'

"Don't constantly remind people that you're a woman trying to get ahead," she concluded. "You're a business person first and foremost."



- Carol Ware, Vice President Creative Services, MCA Music Publishing

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### SIGNING STORIES



#### astroPuppees

Label: Hightone Records Manager/Contact: Self-managed Address: 220 Fourth St., #101, Oakland, CA 94607 Phone: 510-763-8500 Booking Agent: Seeking representation Legal Rep: David Wykoff Type Of Music: Pop Date Signed: August, 1996 A&R Rep: Bruce Bromberg

Signed to blues-based label Hightone Records just a few short months ago, astroPuppees was the brainchild of guitarist-songwriter Kelley Ryan and bassist Maureen "Mo" Serrao. Both were one-time employees of Bug Music, an L.A.-based music publisher, and like all starry-eyed musicians, both wanted to be "rock stars." It didn't exactly work out that way, but both were in positions where they were listening to tapes submitted by legit writers, such as John Hyatt, Iggy Pop and Muddy Waters, and they both got the itch to start writing.

Infected by all of the creativity swirling around them, the duo began a more serious regimen of songwriting. Ryan began recording these collaborations on her own Fostex eighttrack, but save for one Christmas gig, felt that "things were going nowhere" for the pair. As a result, the two split up and headed their separate ways, with Ryan off to Ireland to pursue instruction in cooking, and Serrao heading north for the same reason. Fortunately, Ryan brought her guitar along for the ride.

The two musicians ultimately returned to L.A., and Ryan completed a song, "Rockets In My Head," which she had started months earlier. She sent a copy of the song to Serrao, and another to writer/engineer Don Dixon, an old Bug acquaintance, to whom she had been sending songs on a regular basis. He contacted her, and on the strength of "Rocket" and her earlier material, he invited her to Ohio to mix all of her material in a professional studio.

Ryan was already signed to a licensing deal with Bug (since 1994), because of a track she co-wrote—"It's Not Christmas"—which ended up on a holiday CD compilation (cut by the pop band Shoes), and the publishing company sent the Dixon-mixed tape to Hightone, who had just signed a distribution deal with WEA, and who were looking for a completed project to feed through the pipeline. Hightone jumped on the music, and within months, the group's debut album, *You Win The Bride*, was released.

"We're doing what we were going to do anyway," says Ryan, "but now we don't have to actually draw the cover." ---Steven Rosen



#### **Brendan Benson**

Label: Virgin Manager/Contact: Wendy Weisberg, Virgin Records Address: 338 North Foothill Rd., Beverly Hills, CA 90210 Phone: 310-288-2418 Booking Agent: Keith Sarkısian/William Morris Agency Legal Rep: Stacy Fass/Gendler, Codikow and Carroll Type Of Music: Alterna-Pop Date Signed: April, 1995 A&R Rep: Andy Factor

The crazy, quirky world of Brendan Benson begins with the strange way in which the son of a welder was originally signed to Virgin Records, the home of his debut album, One Mississippi.

While most first-time artists are forced to pay their dues while singing the blues, this singersongwriter received multiple offers on the strength of one homemade tape.

Benson says that a part of him feels a bit "guilty and ashamed" that he was never ground up by the mill like most of his peers, but he does point out that he's paying his dues now. In fact, his life's been turned upside down in many respects.

The saga began in San Francisco, circa 1992, when Benson made a tape "strictly for fun," on a cheap cassette deck in his bedroom. The demo was sent to a musician friend living in L.A., who responded that he wanted Benson to re-record them on a four-track. Over a period of a few weekends, Benson ventured south, and the pair recorded six songs.

Swept up by the panorama of Hollywood, the guitarist eventually made a permanent move to the Southland, and handed out the tape to several of his newly-made friends, reckoning that "someone was *bound* to know someone at a record label in L.A." Sure enough, one of his new acquaintances handed copies of the tape to people at Atlantic, Columbia and Virgin. And, amazingly, he received calls from all three!

Benson ultimately ended up on Virgin because it represented the smallest of the three competing labels—where he felt that he would not be swallowed up—and, more importantly, because his A&R contact, Andy Factor, seemed like a "cool" guy.

"It's not a very interesting story," Benson admits. "[Just] a little unusual, I guess."

-Steven Rosen



#### **Madeleine Peyroux**

Label: Atlantic Records Manager/Contact: Yves Beauvais, Rachel Fite Address: 75 Rockefeller Plaza, New York, NY 10019 Phone: 212-275-2338 Booking Agent: Joe Killian, Festival Marketing Legal Rep: Elliot Hoffman Type Of Music: Blues/jazz Date Signed: August, 1995 A&R Rep: Yves Beauvais

While most teenagers don't venture much farther than their own neighborhoods, at the tender age of fifteen, Madeline Peyroux was exploring Paris, where she eventually found herself singing for the Lost Wandering Blues and Jazz Band, a street jazzblues band headed up by an American expatriate who had started the makeshift band in the Seventies for the New Orleans Jazz Festival.

"At seventeen," she says, "I was playing in bars around New York City, and that's when word got out, I guess. Somebody liked the way I sang."

In fact, Atlantic Records' Yves Beauvais was floored by the young vocalist after seeing her at Fanny's Oyster Bar on the lower west side of Manhattan. "I saw her several times, and approached her about signing to Atlantic," Beauvais says. "She didn't really seem to care, and then she disappeared for two years."

Actually, she had returned to France the day after Beauvais had given her his business card. "I came back to New York a couple of years later, to sort my life through," Peyroux explains, "[and] I found out that Yves had been asking about me for a while. He called me again when he found out I was back in town."

Hesitant to sign a record deal after hearing horror stories of good deals gone bad, Peyroux eventually did sign with Atlantic, and her debut album, *Dreamland*, was produced by Beauvais and bassist/arranger Greg Cohen (Tom Waits, Lou Reed).

As for the future, Peyroux simply says: "Things are getting difficult, but I won't throw in the towel. I have a lot of goals I want to fulfill, and some of them don't include music. I want to be able to make it all work in a productive way for me." —Laurie Searle



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# The Presidents of the United States of America

#### By Traci E

n November 5, as throngs of enthusiastic voters made their way to the voting polls to elect President Clinton for a second term, The Presidents of the United States of America officially released their second album on Columbia, appropriately titled *II*.

It is also the follow-up to their wildly successful 1995 self-titled release, which, by February of 1996, was one of the Top Ten albums in the United States (riding high on the strength of the trilogy of Top 40 singles "Lump," "Kitty" and "Peaches") and had achieved record-setting numbers on the CMJ chart ac the longest charting debut

chart as the longest charting debut album released in 1995.

The extraordinary explosion of success created by that outing, which was originally recorded for Seattle's PopLlama Records before being remastered and released on Columbia/PopLlama in July 1995, was a whirlwind for the band which had been previously unknown outside of its hometown of Seattle. Prior to signing on with Columbia in the Spring of 1995, the band had never even toured outside of the Seattle area. "It was fast," describes Presidents drummer Jason Finn. "And looking at it from the outside, it must have seemed really super-fast. But we worked really hard last year, so we were kind of looking at it from the trenches."

Hot on the campaign trail in 1996, the Presidents have been busily engaged in garnering support, beginning with a New Year's Eve broadcast on the enormous Sony JumboTron in Times Square at the stroke of midnight; a live performance at Mount Rushmore for an MTV concert in celebration of Presidents' Day; and an exhaustive world tour which will have covered the globe by the end of this year. (These high profile venues mark a distinct departure from the Presidents' early days of touring, during which they could be found promoting in such unlikely locations as Pink's Hot Dog Stand in Los Angeles, Washington Square Park in New York City, and a flatbed truck in Minneapolis.) And, although not affiliated with any party or candidate, their early days even landed them an appearance at a 1994 Democratic Party fund-raiser in Seattle, where they had their picture taken with President Bill Clinton.

Following up an album as successful as the Presidents' debut, inevitably bears a certain amount of pressure. Finn, however, remains confident and realistic. "We want to do well, but we've already done so much more than we ever thought we would that it's not really all that crucial. We all have stuff that we could be doing instead of being a rock band. There is a certain amount of pressure, [but] we choose to ignore it—and it's working."

If offers not only a second helping of the band's signature style: eccentric lyrical content backed by a tasty main course of rock; but also a firsttime effort at self-production on the album. "We're all really happy with it," assesses Finn. "It's a little more aggressive than the first one. The songs were massaged into shape on tour, on big stages, so they kind of took on this more rock quality. But it still has a certain amount of diversity, I think, and we slipped in some keyboards and different kinds of guitars and stuff."

Production of the first album was gently guided by PopLlama's Conrad Uno, who, rather than take control of the recording environment and resulting product, instead helped the Presidents realize their own vision. Consequently, the experience of autonomous self-production on the second album involved a similar level of responsibility on the part of the band. According to Finn, "[Uno would] get the microphones in place and let it rip, which is kind of what we like to do anyway. If a producer came in and tried to make a record with us and had a bunch of ideas and visions and opinions about how things should sound, he wouldn't last the day with us 'cause we're all really stubborn, and [we] at least think we know what we're going for."

The first single released from the album is "Mach 5," a humorous (and somewhat violent) treatment of everyone's favorite childhood toy—Matchbox cars—which Finn describes as being "about smashing little toy cars with a hammer, as a little kid."

But how do The Presidents of the United States respond to critics that characterize the band as merely a joke band or a novelty act? "We think we're a rock band," Finn retorts, "and we try to be entertaining in our songs and our performances. And I think we do a pretty good job. If it's some sort of crime to not write about angst-ridden bullshit, we're guilty!"

# Seiko

#### By Bernard Baur

Just imagine it...You have a long and illustrious career in the music business—over 25 albums, 25 hit singles in a row, millions of adoring fans and your own TV show. Would you turn around and walk away from it?

That's just what Seiko did after fifteen years at the top of her game in Japan. "I just got so tired of doing the same thing over and over again," she says. "I wanted to grow and face new challenges."

Sitting in her manager's office high above the Sunset Strip, Seiko tells her Cinderella-like story. Except in this version, the Princess of Pop returned the slipper.



It all began when Seiko was just sixteen years old. Looking through a magazine, she came across a talent contest with the grand prize being a trip to Disneyland. (Sony had sponsored the contest, hoping to find teen artists.) Seiko sang a song into an old, cheap tape recorder and sent it off, not really giving it much thought.

But Sony execs thought that they had struck the motherlode when they heard it. Seiko, meanwhile, had forgotten all about it when Sony called and told her she had won, and offered her a recording contract to boot.

Right out of the gate, Seiko's first single broke Japan's Top Ten and was used extensively in TV commercials. Six months later, she had a Number One hit, and never looked back. She ruled the charts in Japan for almost eight years, a remarkable accomplishment.

Now, Seiko has crossed the sea to start over with a new style, a new image, and a strong desire to make her mark in America.

Her latest CD, *Was It The Future*, released by A&M Records, features a sexy, sultry Seiko, not at all like her Japanese pop-persona. There she was marketed as the doe-eyed and innocent virgin, almost like the Oriental equivalent of Marie Osmond or Debbie Gibson.

"[Sony] wanted me to stay the same. The good girl who made them money. I wanted to change, to break away from my image. But Sony wanted to play it safe," she says, explaining what led to her life-altering decision. "Back in 1990, the first time I came here, I just followed orders, and I didn't really know what I wanted to do. Now it's different—I know."

Seiko explains that in Japan, the culture is very traditional. The women are expected to fill certain particular roles, and that's what she did for many years. Her career took over her life. Now she wants control over it.

She broke from the ranks in 1995 with the release of her last album for Sony. She shot a video that shocked the country. Barely clothed, she appeared as an exotic dancer—pole and all—and the Japanese tabloids went nuts with photos and scandal and controversy.

Seiko took her stand like a rebellious teenager—claiming that she had simply had enough, and needed to grow—and Sony allowed her to do just that, by letting her go. She couldn't be the sweet, little girl forever.

And with her new American CD, she's anything but angelic. The lyrics from "A Little More Time" are a perfect example: "Touch a little lower...I'll say when that's far enough...Move a little slower...Nice and easy just the way I want...I'm gonna treat ya to the best of my love."

Indeed, one of her major inspirations is George Michael, and with a smile that would melt the iceman, she sighs, "I would love to work with him." Her version of "Your Precious Love" is fresh and captivating. The first track, "Let's Talk About It," has an accompanying video in which the good little girl strips down to a garter belt and thigh-high leather boots—a far cry from her previous overseas image.

"It's strange to start all over again, but I like it," Seiko says with sheer delight. "Here, I can walk down the streets and go to a movie, because nobody recognizes me. In America, right now, I'm nobody special, yet."

It's almost like being born again in a strange new world, as she notes, "The hardest things are learning the language and overcoming prejudice. I wish people here would just feel the music and not put me in a box because I'm Japanese."

But Seiko is ready to do what it takes, just as she did in Japan. Except that this time, it's going to be on her terms. "I really want to explore different types of music—R&B, blues, hip hop. In Japan, all I could do was pop, mostly bubblegum pop. I'm older and wiser now. I have people who believe in me, and I believe I can do it."

Whether the American public will be as kind to her is another question entirely. She has the spirit, she has the support, she has the talent, and she has the looks. Now only time will tell if the "Pop Princess" of Japan will become the next Amerrican dream queen.



World Radio History

**DISC REVIEWS** 



Vanessa Daou Slow To Burn MCA Records

#### 0080000890



Paladins Million Mile Club 4AD

#### 0000000000000



David Sanborn Songs From The Night Before Elektra Records 000000000000



Steve Wynn Melting In The Dark Zero Hour Records 0000000000000

#### Producer: Peter Daou

Top Cuts: "How Do You Feel," "Waiting For The Sun To Rise." Summary: With her breathy vocals floating over a soothing jazz-funk soundscape, Daou and her collaborator/husband tread on the musical ground first sown by Sade. Unfortunately, unlike the aforementioned artist, Daou's whispery vocals can grow tiresome. It was quite amazing to find that the eleven tracks average less than four minutes in length, when many of them seemed to meander well beyond that. This is a glossy, polished studio effort. Unfortunately, the vocals of the "star" aren't as riveting as her musical surround--Charlie Ray inas

Producer: Paladins & Irvin "Magic" Kramer

Top Cuts: "Every Time I See Her," "Let's Buzz," "Keep Lovin' Me," "One Step."

Summary: This is a live album that works, basically because of the talent involved: seasoned musicians and performers of substance. This is blues, pure and simple, with a rootsy edge that al-lows the Paladins to be more accessible to more audiences. Strong playing and songwriting also add to the energy generated on this recording. There is a lot of power here, and a nice helping of Texas blues, to make this one of the outstanding blues releases of 1996. Jana Pendragon

Producer: Ricky Peterson Top Cuts: "Listen Here," "Spooky," "Rikke."

Summary: Jazz lovers who like a little R&B in the mix will find the real instrumental deal in these gems. Sanborn and keyboardist Peterson mix up a zesty brew of bluesy burners, which alternately focus on smooth hooks, horn sections and other tasty ensemble pleasures. By calling on longtime collaborator Peterson, the sax legend effectively trades a commerclal sheen for a rougher, more raw edge. A cover of the Classics IV hit adds radio amiability, but thinking of a late night bar band cutting loose captures the spirit of this hip —Jonathan Widran session

#### Producer: Steve Wynn

Top Cuts: "Stare It Down," "Shel-ley's Blues, Pt. 2." "Drizzle." "Epilogue."

Summary: As the leader of Dream Syndicate, the Eighties' West Coast version of the Velvet Underground, Wynn and his band were critical darlings, although they never really got beyond their cult status. With his fifth solo album, Wynn has returned to the beginning, as Melting In The Dark is the closest thing to the Syndicate's fully realized 1982 debut. But it fails to capture the electricity of that era, and even though Melting is perhaps his strongest solo statement, you probably won't find Wynn winning over many new fans.-Ernie Dean



Kenny G The Moment Arista Records 000000000000



Billy Ray Cyrus Trail of Tears Mercury

#### 00000000000000







**Battery Acid** Rita Absinthe Records 0000000000000

#### Producer: Various

Top Cuts: "Havana," "That Somebody Was You," "Gettin' On The Step.

Summary: The smooth jazz messiah will have millions melting, while critics scratch their heads once again. But when the formula works, why mess with it? On the other hand, would a little variety hurt? Like an instrumental Lionel Richie, Kenny G simply chooses not to reach too deep. It's clear from selected cuts that the G-man can do more than sound creamy and sappy, but keepin' the customer satisfied is still his most bankable trait. Listen for the new Babyface-produced Toni Braxton -Jonathan Widran vocal.

Producer: Billy Ray Cyrus & Terry Shelton

Top Cuts: "Trail of Tears," "Tenntucky," "Sing Me Back Home," "Crazy Mama

Summary: This outstanding pro-ject should put to rest all the negative press Cyrus has received about his lack of artistry. The man has it and he's using it for the highest good on this disc. More in control and with his roots showing, Cyrus is a powerful singer and a soulful writer. His covers of tunes penned by Merle and J.J. Cale hit the mark. Originals, especially the exceptional title cut, exemplify an entertainer who has come into his own after a wild ride.

-Jana Pendragon

Producer: Paul Hampton Top Cuts: "Can't Face The Day," "Anatomy Of A Perfect Woman, "Load Come Down."

Summary: This seven-piece outfit is as hard to describe as they are to dislike What sometimes sounds like a drunken jam session ("Delirium") can also echo slight comparisons to Boingo-esque rock ("Can't Face The Day"). But more often than not, this group comes across as a band that you'll be dying to see sweating under the heat of stage lights. It's a musical stew that can satisfy the adventurer, although it would surely confuse the casual listener. As for me, pour a cold one, torch the barbeque, and twist the volume up. -Ernie Dean

Producer: David Bianco Top Cuts: "The Break," "With You," "Dirty Paper Bag."

Summary: Comprised mainly of former members of true alternative act Mary's Danish, BA's sound is a fusion of melodic pop and rock with a touch of punk thrown in. The tunes are catchy, and singer Gretchen Seager's voice captures the ear. Although the production is a bit weak at several points on the album, the songs manage to hang on, and the eclectic style of the music is certainly refreshing. This album will be of interest to fans of truely alternative music and eclectic rock, or to anyone with an open musical mind. Definitely worth a —Michael Harris listen.



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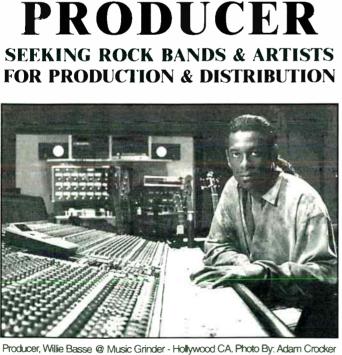
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Epperly Epperly Triple X Records 000000000000000



Chemlab East Side Militia Fifth Column Records Producer: Epperly Top Cuts: "Disillusioned Jesus," "If

Summary: Grungy, laid-back garage rock featuring the vibe of the Seattle slow. Mumbling, hazy visions of Nirvana dance arm-inarm with the clangy din of the Stooges, which surfaces to Epperly's advantage in songs like "If." This is when the Tulsa, Oklahoma based quartet shines brightestvia the three-chord, upbeat punk punch they deliver and wrap in their best songwriting ventures. However, too much of the other stuff on their promising debut disc just drifts by you like nondescript debris floating down a lazy river. -Tom Farrell

Producer: Critter & Chemlab Top Cuts: "Exile On Mainline,"

Summary: This is not only ear-jarring industrial rock, but also melo-

dic techno heavy duty acid rock, courtesy of this New York band

that has opened for the likes of White Zombie and Nine Inch Nails.

East Side Militia features support

from William Tucker (Final Cut and

Ministry), Geno Lenardo (Filter)

and Greg Lucas (Final Cut), and is

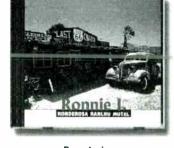
seductive in its own twisted fashion. This is not for the queasy-

more like the soundtrack to a sci-fi

film based on mind control experi-

ments. Quite simply, this is indus-

"Vera Blue (96/69)."



Ronnie I. Ronderosa Rancho Motel **Ronderosa Records** 00000000000



Various Reaction Vol. 7 **Reaction Records**  Producer: Dino Maddalone & Ron lacopucci

Top Cuts: "Sneaky Suspicion," "Rosalinda's Eyes," "Good Possibilities.

Summary: Ronnie I. sounds much like an early John Mellencamp (when he was a young Johnny Cougar), in that we spend our time meeting various characters in whiskey-soaked barrooms and on dusty trails of desperation. Actually, the best songs are those that leave the Springsteen-esque characters behind, and simply take us on melodic good time trips, like the down and dirty "Sneaky Suspicion." This is straight-ahead rock for fans of Seventies-styled portrayals of the genre. -Ernie Dean

Producer: Various Top Cuts: "Nothin' To Say," "Tranquillo," "Little Mystery."

Summary: This two-disc set is actually the seventh collection of unsigned bands by indic label Reaction, and as you might imagine, when 33 different bands of different styles are brought together under one roof, the results are going to be mixed. But there are more good than bad experiences here, rhost notably New Jersey's Big Wow, Pennsylvania's The New Peter Fonda Experience and New York's Joe's Alibi. The A&R industry should collectively make the call to obtain their copy. If you'd like your own, you can call 212-741-







MUSIC CONNECTION DECEMBER 9, 1996-JANUARY 5, 1997





NIGHTLIFE

# <image>

#### **D** Generation

I was able to catch Social Distortion's show at the Palladium recently, and Mike Ness was in top form. Playing a greatest hits set was a great choice, too. They did also manage to squeeze in some great music from the new album, as well. The show was opened by D Generation, who have recently released an album on Columbia, entitled No Lunch, which was produced by former Cars' mainman Ric Ocasek. Local group 22 Jacks also performed and showed some real promise.

Also seen recently was the pairing of Willie Nelson and Leon Russell at the House Of Blues. While on paper this pairing sounded a little odd, the two musicians, who traded off lead vocals from number to number, seemed to work well together. It is also something of an unplugged tour, as the only musicians are Nelson, Russell, and a harmonica player.

I also recently caught the band Lovin' Miserys at the Opium Den, which has among its line up former members of the Rave-Ups and Concrete Blonde. They have just released a CD entitled Happy As



**Robben Ford and the Blue Line** 

Hell on PRS Records.

Also seen was the band Holy Bull at the Martini Lounge. This alternative pop band should be making some noise around town in the new year.

I attended the awards dinner of the Blues Foundation where John Lee Hooker was presented with the second annual Lifetime Achievement Award. Held at B.B. King's, this evening featured as many celebrities in the audience as on the stage. Everyone wanted to get a look at Hooker and he did not disappoint them, performing two numbers with Bonnie Raitt and Kim Wilson of the Fabulous Thunderbirds. Among the other performers were B.B. King, Ruth Brown, Charlie Musselwhite, Luther Allison and Little Milton.

The entire blues community was saddened by the recent passing of harp genius William Clarke, and his talent and drive will be sorely missed. Clarke's untimely death at the age of 45 is a tremendous loss to the world of music.

Recently released CDs include the **Red Hot Blues'** *Well Traveled*, on **Bluesong Records**, a hard

bluesy rock album in the style of the Allman Brothers. And Dave Cross and Crossection got together on Gail Chasin's Back To Broke (Endurance Records. This new CD features Chasin's big voice and the smooth as silk blues sounds of this great band.

Upcoming Shows: Melissa Etheridge (Dec. 22 at the Sports Arena). Smashing Pumpkins (Dec. 10 at the Arrowhead Pond), Solomon Burke (Dec. 12 at Billboard Live), and Robben Ford and the Blue Line at the House of Blues on Dec. 6th.

-Jon Pepper



Mike Mann & the Night Riders with guest Koko Evans

Tis the season, and we have lots of treats in store. Let's start by recognizing cowgirl singer Koko Evans, who has a heck of a voice! She's been the guest girl-singer with cowboy band Mike Mann & the Night Riders as of late. And, while Mike and the guys are playing every Sunday at Fais Do Do, you can see Koko there as well. For more info, call 213-360-6523.

COUNTRY

Look for Bernie Taupin and the Farm Dogs to do a live show on December 5 at LunaPark. To find out more, call Discovery Records at 310-828-1033. And while you have Discovery on the line, ask about Amy Allison and her new outfit, Parlor James. Their recent stint at the Ash Grove was quite impressive.

Merle's coming to town on December 12 & 13th. He and the Strangers will be at the Coach House. Also, Junior Brown will pay us a pre-holiday visit at the Pantages Theatre on December 10th. Don't miss either of these performances by two of the noteworthy artists responsible for the current Bakersfield Renaissance.

Bob Blackburn of Westwood One is a favorite Santa. He's taken a trio of student songwriters under his wing and is helping Marie Cimarusti, Teresa Green and Lauren Price shop their first song, "Absent Without Leave." Two other Santas deserve a thumbs up for their part in making this dream a reality: MC's own Tom Kidd, for getting the ball rolling, and producer/steel player Marty Rifkin for recording the demo with the wonderful Theresa James. Call Santa Bob at 805-294-9000 and wish him a Merry Christmas. Leave a message for Tom at MC (818-755-0101) and call Marty at 310-314-3366. The spirit of Christmas is alive and well.

Charity is another aspect of the season. Expect the hip to be out helping the good folks at the Union Rescue Mission. the Los Angeles Mission and the holiday bell ringers from the Salvation Army. Celebrities help out serving Christmas dinner and making sure the children on Skid Row have toys. If you can donate food, toys or time, contact one of these orga nizations. Also, the 6th annual "Send Down an Angel" benefit concert for children with HIV/AIDS will take place December 8 at **Jacks Sugar Shack.** Call 805-523-9313 to find out more.

Another event to look forward to is the December 12 record release party at the Shack for Mark Insley's new disc, Good Country Junk on Country Town Records. Expect to see producer Taras Prodaniuk, the Mojo Monkeys and the Lonesome Strangers joining the celebration. Call Country Town for details, at 310-544-7970. And ask about Aynee Osborn's December 8 show at LunaPark.

With 1997 looming near, it's time to take note of some significant new faces on the scene. Lance Cosgrove and his band the Fabulous Purple Groundhogs are pretty terrific. Also, Wyman Reese and Tracy Huffman have a new troop of hot players under the banner of the Thousand Dollar Wedding. Give Wyman a call at 909-624-0255. Also making a big splash are Michael Dart, Maureena and Dan Janisch. Jimmy Camp, who opened for Willie Nelson at the House of Blues, is also amazing. Call Linda Jemison Entertainment, at 714-879-8699, to find out more about Jimmy.

Happy Holidays, honky tonkers. Keep shufflin' and twangin'—we have a great scene here that is blossoming. I'm off to Bakersfield to celebrate the season with a song from **Red Simpson** and to see **Buck's** new theatre.

#### —Jana Pendragon



Lance Cosgrove

#### JAZZ

The 6'7" pianist Randy Weston is not only a giant physically, but an important force in jazz. Recently at the Jazz Bakery, in a bassless trio with John Handy (a talented altoist who surprisingly stuck to tenor on all but one song) and quiet percussionist Neal Clarke, Weston performed a pair of lengthy explorations of his two best-known compositions ("Hi Fly" and "Little Niles"), "Blues To Africa," the calyp-so "Afro Black" and other originals. The spontaneous interplay between the three musicians was quite complex and full of surprises, yet was consistently accessible.

Kristin Korb is of a rare species: a singing jazz bassist. Korb, who has a sweet and

innocent singing voice, is also a powerful bassist. At the Jazz Bakery to celebrate her recording debut for **Telarc**, Korb headed a strong quartet consisting of guitarist **Bob Boss** (whose tone is quite appealing), talented pianist **Pamela York** and drummer **Paul Kreibich**. Highlights included both instrumentals ("The Man I Love," York's "Spheres Of Influence" and "Little Niles") and spirited vocals ("A Night In Tunisia," "Peel Me A Grape" and "Whirty Bird"). Obviously, there is plenty of potential here.

Allan Harris, one of the top male jazz vocalists around today, showed during his performance at the Jazz Bakery that, due to his continual growth, he is ahead of his records. Accompanied by pianist Claude Williamson, bassist Dave Carpenter and drummer Joe LaBarbara, Harris displayed an appealing stage presence, a smooth delivery (sometimes

reminiscent of Nat King Cole) and the willingness to push himself. Sticking to standards, Harris was at his best on "Softly As In A Morning Sunrise," a scatfilled "Yardbird Suite," the ballad "I Apologizc," tributes to Sarah Vaughan and Ella, and when he told stories as the rhythm section vamped.

Also seen recently: Bassist John Leitham celebrated the release of his USA CD, Lefty Leaps In, before a capacity crowd (on a Monday night!) at Catalina's. Utilizing such players as trombonist Bill Watrous, the high-powered tenor



Pete Christlieb, pianist Tom Rainier, guitarist Barry Zweig and drummer Joe LaBarbara, in different combinations, Leitham (on songs such as "Tricotism," "Studio City Stomp" and "Long Ago And Far Away") showed that he is one

of the top bassists around. Watrous, himself, led his big band the following night at Moonlight Tango Cafe, where the veteran trombonist, along with pianist Shelly Berg and the wonderful singer Sue Raney were the main solo stars during the hard-swinging set. In addition, tenor great Ernie Watts, in a quiet chamber quintet with guitarist Grant Geissman, was in top form at Catalina's, particularly during his dazzling cadenza on "Lover Man." It is a pleasure to see a saxophonist have such control over his horn.

—Scott Yanow



**Randy Weston** 





Thump Records President Bill Walker and Solar Records President Dick Griffey

Although most of the music scheduled for the first quarter of '97 is still producer-driven, consumers can take heart with the fact that the new A&R trend is to feature the talents of producers whose talents cross the bounds of the hip-hop/rap genre. Over at **Epic Records** look for funk/soul producer **Dave Hall**, who will release his Assorted Flavors compilation, featuring a number of genre-crossing performers.

With production credits on the *Preacher's Wife* soundtrack, Kenny G.'s current "Havana" single, club-diva Lina Satniago's new *Cutie Pie* release, and rapper Richie Rich's new album, expect producer/arranger **Doug Rasheed** to be very popular in the new year. Additionally, expect a stunning array of new material from the talented singer/composer/arranger/ producer Gordon Chambers.

Expect continued growth from the gospel genre with exciting new releases from Marlee recording artist Darnel Jones. From the Gospo-Centric label expect new product from Trinity 57, and exciting new trio out of New Orleans, and Kirk Franklin's group God's Property (most recently heard on the Get On The Bus soundtrack).

1997 also promises to be a

good year for indie labels with new releases from R&B singer Christopher Williams on the L.T.C. label, A.J. on Smooth Sailing and hip-hop artists Pretty Boy and South East 1 through MadCastle Productionz.

Industry veteran Dick Griffey (Solar Records) has teamed with "compilation king" Bill Walker (Thump Records) to release a series of new product that will feature popular Solar recordings.

The 12th Annual Stellar Awards, which features the best in gospel music, will be held on December 11 in Nashville, Tennessee. This celestial musical tribute is centered around Dr. Martin Luther King Jr.'s birthday and Black History Month. The show will feature performances from Shirley Caesar, Beverly Crawford, Dottie Peoples, Richard Smallwood and Kirk Franklin.

Music impresario Russell Simmons' Def Jam Comedy is back for a new season on HBO that will feature popular performers like D.L. Hughley, Cedric the Entertainer, Mark Curry, Adele Givens, John Witherspoon, Steve Harvey and others. Consumers can expect a comedy album release from the HBO show in the new year. —Gil Robertson



Russell Simmons and host Martin Lawrence are back with HBO's Russell Simmons' Def Comedy Jam



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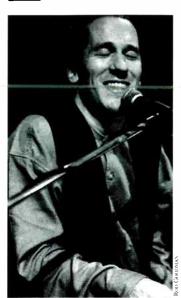


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Michael Hearn: Unyieldingly romantic.

Michael Hearn Genghis Cohen

Los Angeles

Contact: Artist Hot Line: 818-607-1376

The Players: Michael Hearn, vocals, keyboard.

Material	6
Vocals	0
Musicianship	.6
Performance	.7

#### 000000000000

Michael Hearn is an affable, friendly singer-songwriter and keyboard player from the "sensitive guy" school of songwriting. With his ponytail and vest, everything about him says "non-threatening." Neither his lyrics nor his music ever strayed too far into the realm of the unusual, although they were consistently and unvieldingly romantic. While his lyrics occasionally hinted at being creative (he is "encased in your kryptonite"), for the most part they remained familiar and predictable ("why do we hurt the ones we love ... ").

His vocals have good texture and range, with the higher end like a woman's voice, against a wash of lush, poignant keyboards. He is obviously into his music, and was very expressive and relaxed onstage. His performance as well as his songwriting could be more interesting if he varied his material a little—not only is every song about love, but they all have the same tone.

A broader range of material would also help to make his performance more interesting, since, as a keyboard player, he is confined to sitting, and as a soloist, there isn't the visual interest/distraction of other musicians on stage.

He is competent for what he is-

very adult contemporary—and some of his songs are definitely radio-ready. "Shades of Blue" is a song that apparently has label interest, which isn't surprising. But I can't get past the feeling that he is taking the caoy way out, as he isn't doing anything that unique or truly creative. I could finish some of his lines for him—not the most desirable quality in a songwriter.

He played to a small, but very enthusiastic crowd. The intimate little cantina at Genghis Cohen is very performer-friendly, and it also seems to draw acts that have rabid followings. The crowd was wildly appreciative, and there was even a little time allowed for an encore.

After the show, I wanted to give Michael Hearn a hug, then I remembered that I don't even know him. He has that kind of effect on people. He seems like a genuinely nice guy, but taken in a concentrated dose like a full set, he is a little too syrupy. I almost expected to see small, furry woodland creatures gathering at his feet, with bluebirds perched on his shoulders; he's like a Disney cartoon.

Although there is certainly a place for sweet love songs, it's vastly more interesting to explore the other side of love as well—the inevitable heartbreak and disappointment that comes after that initial blissful period that Hearn writes about. It makes one wonder how much of his material comes from genuine experiences, because a lot of it just sounds like a rehash of love songs we've all heard ad nauseam. —Amy DeZellar

#### Lamya

The Roxy West Hollywood

Contact: Chase Williams, Powerplant Entertainment Group: 818-755-7927

The Players: Lamya, lead vocals; Robbie Robbins, guitar; Andrew Coyne, guitar; Brent Fitz, drums; Roberto Vally, bass; Greg Lastrapps, keyboards.

Material	0
Vocals	0
Musicianship	0
Performance	0

#### 0000000000000

When Lamya sings, "Hiding out in a city of angels, hoping I'll grow some wings," you get a sense that this talented singer-songwriter has come a long way in her quest for self-expression. Her life began in the Middle East, and had she stayed there, she most likely would not have had the opportunity to express herself musically. Since immigrating to the States, Lamya has had a successful career as a backup singer for such notables as Duran Duran, James Brown and David Bowie, and has assembled a fine group of musicians and a strong set of songs for her new venture as a solo artist.

Dressed in a glitzy silvery dress, Lamya began the set with a funkrock song that virtually rocked the house. Commanding the stage with an air of confidence, she captivated the crowd with her exotic looks and soulful rock style. However, at times her movements seemed contrived and she appeared to be pacing back and forth without purpose or direction. It was about halfway through the set when she began to really settle in and groove with the music, and by the end she was in total control as her movements flowed naturally and her voice filled the room.

Lamya's blessed with a powerful singing voice and wide vocal range which she deftly displayed. Switching between sultry jazz and heavy alternative rock she showed diversity in her style and technical prowess. Unfortunately, the sound person didn't have a clue how to properly EQ the mix and the feedback made some songs almost impossible to enjoy. Despite this, Lamya managed to capture the hearts and ears of the crowd with her dynamic and captivating vocal style.

This review can't be written without mentioning the phenomenal array of musicians backing Lamya. This band was well rehearsed and tight, and there was no lack of musical talent and experience here, either. Drummer Brent Fitz kept accurate tempo, guitarists Robbie Robbins and Andrew Coyne took turns soloing and playing rhythm, bassist Robert Vally held the groove together, and Greg Lastrapps not only played outrageous keys but also sang some incredible backup vocals as well.

If the crowd at the Roxy is any indication of how Lamya will be received as a solo artist, then she has nothing to worry about. This woman may have spent a portion of her life in an oppressive society, but Lamya doesn't have to worry about growing some wings anymore, because as a performer she already soars.—*Renee Silverman* 



Lamya: A dynamic performer with a soulful rock style.

MUSIC CONNECTION DECEMBER 9, 1996-JANUARY 5, 1997

**CLUB REVIEWS** 



The Lucky Stars: Where Hollywood meets Western.

#### **The Lucky Stars**

*The Alligator Lounge* Santa Monica

Contact: Sage Guyton: 213-256-LUCK

The Players: Whitey Anderson, piano, accordion; Mooney Hardy, bass, harmony vocals; J.W. Wakefield, steel, harmony vocals; Tim Maag, drums; Sage Guyton, lead vocals, rhythm guitar; James Gilliam, lead guitar.

Material	0
Vocals	0
Musicianship	8
Performance	0

#### 0000000000000

This band has come a long way since they first started out. Like Big Sandy, BR5-49, the Losin' Brothers and the Cousin Lovers, this outfit bases their artistry on the work of Hank, Sr., Bob Wills and obscure C&W originals. Weathering the rough and lean times has seasoned this talented western hillbilly unit who seem to have given rise to the term "Hollywood & Western," the title of one of their tunes that could very well be a theme song of sorts to the rebirth of the Los Angeles C&W scene.

The material covered during this performance included some interesting covers like Zeb Turner's "No More Nuthin" and the great Moon Mullican's "Don't Take My Picture Down" are revived with spirit. To many in the young audience, these old favorites sounded like brand new songs.

As for original material, key man Whitey Anderson is developing into a songwriter of some depth and substance. Especially effective is his "Trying To Forget You Lied." Other noteworthy tunes were "Chisel To My Heart," "No Room For Me" and another Anderson original, "Lucky Man." The opening number, "Look What The Cat Dragged In," also deserves recognition. A good attention getter, this number rocked the crowd.

The musicianship within this outfit is reflected in the band's steady rise and maturity. J.W., whose steel work brings forth strong emotion, is also a gifted vocalist. A pleasant stage presence, he perfectly compliments Sage Guyton's forceful frontman persona. Guyton is a worthy rhythm guitarist and both Maag and Hardy make up the strong rhythm section

Gilliam shines with his smooth style when given the nod. But, for all the talent and ability in the rest of the band, Whitey Anderson is the standout. Caught up in the music, he seems to be a jack-ofall-trades kind of guy. Serious and astute, Anderson is at the center of the Lucky Stars' success. This, coupled with Guyton's humor and ability to communicate with his audience, gives the band a step up professionally.

The performance on this night was comprised of energy, fun and plenty of good music. Their Hollywood barndance manner is easy and comforting, pulling in not only the dancers, but also those who prefer to sit back and listen to the music. Playing to a crowded house allowed the Lucky Stars to interact with onlookers and that seemed to move time back to the friendlier decades of the Forties and Fifties when our nation still had dreams of flying to the moon. The Lucky Stars and their Hollywood & Western fashion should be capturing the nation's attention very soon.

-Jana Pendragon

#### **Mark Harris Band**

American Pie Santa Monica

Contact: Mark Harris: 818-993-7737

The Players: Mark Harris, vocals, guitar, percussion; Gabriel Moses, guitar, backup vocals; John Button, bass; Diter Wienzettl, drums.

Material	
Vocals	
Musicianship	
Performance	6
0000000000	(D)

We waited while the band set up at the venue that was formorly the venerable At My Place, now the middle-of-the-road American Pie, surrounded by black and orange balloons and a sparse Friday night crowd of pre-Halloween costumed partiers. The music being piped-in throughout the club was annoyingly loud, bland Triple A. Yucko! It accurately set the tone for the rest of the evening.

The band looks like a bunch of regular guys, which is fine, except that it foreshadowed their music, which was, unfortunately, also pretty regular. Their sound is somewhat reminiscent of Live, but without the intense themes or emotional lyrics. Musically they sometimes had a little bit of a Spin Doctors feel, with an occasional Chili Peppers vibe thrown in.

Their musicianship was definitely their strong suit. Mark Harris is a qualified rhythm guitar player, but he should probably concentrate on his playing and vocal delivery. rather than his percussion playing, which ultimately just detracted from the performance. Gabriel Moses on lead guitar played with a clean Eric Johnson kind of sound, utilizing an abundance of solosan ever-increasing rarity with the hard-core sound flourishing as it is currently. Bassist John Button played well; he was solid and competent, and could probably be utilized more. Mark Harris' vocals had good phrasing but a limited range, and were mostly pretty lackluster. He took himself very seriously, but dldn't have the lyrical depth to warrant that much self-absorption.

Their biggest downfall was their lyric writing, which was completely void of imagination. There was no emotional revelation or creative risk taken, and that just made them unInteresting. The lyrics were trite and the refrains were repetitive. With lines like "Someday, someway we've got to come together" and "Shall we seize the day/l can't throw it away," these are definitely guys in need of a lyricist.

They sounded good when they did more sparse arrangements, taking advantage of their strong rhythm section. They did a syncopated cover of the Beatles' "Come Together," and it was interesting because it showed what they could potentially do if they had some better material.

The Mark Harris Band is sort of a filler band-there is really nothing outstanding enough about them to warrant attention in a major music city like L.A. Their performance was basically at the level of Top 40 cover band music, which may be all that they want to be. If they want to change that, they desperately need to develop their songwriting. They also need to decide which direction they're going in, and then focus on that if they plan on moving from the background to take center stage. —Amy DeZellar

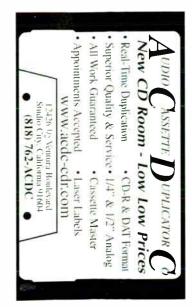


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Leo Nocentelli: The master of New Orleans Rock makes it look easy.

#### Leo Nocentelli

LunaPark West Hollywood

Contact: Artist Hot Line: 818-980-9504

**CLUB REVIEWS** 

The Players: Leo Nocentelli, guitar, vocals; Rick Cortes, bass; Kermit Walsh, keyboards; Zigaboo Modeliste, drums.

Material8	
Vocals	)
Musicianship	)
Performance	)

#### 000000000000000

Leo Nocentelli is one of the giants of New Orleans rock music, having been the guitar player in the Meters, a seminal band that featured Art Neville before the formation of the Neville Brothers band. Now on his own, Nocentelli proves that a player with his background and experience can hold down the show all on his own.

Nocentelli has a wealth of experience other than the Meters to draw on (that's his guitar behind the Supremes on some of their biggest hits). Joining Nocentelli for this evening of music was a starstudded cast of sidemen and some surprise drop-in guests. Among the sidemen, Zigaboo Modeliste (the drummer for the Meters) carried the second line beat in his own distinctive fashion, and Rick Cortes (bassist for John Mayall's Bluesbreakers for several years now), who can anchor the whole melody line himself.

The drop-in guests included Aaron Neville's son, Ivan Neville, who has had a number of hits on his own, and ace guitarist Ry Cooder. Now if all of this does not add up to a rocking evening, throw in many New Orleans standards like "Big Chief" and "Fiyo On The Bayou" and you have musical gumbo that will tear the roof out of your mouth.

What should not get lost in all the excitement is the excellence of Nocentelli's guitar playing. This man is firing off guitar riffs from an astral plane. His guitar sounds are uniquely his own, and he dares anyone to follow him. With deft fingers flying over the strings, Nocentelli continually makes the impossible look easy.

If you have never experienced true New Orleans rock music, this is a good place to start. Nocentelli can provide you with the introduction to the standards without making them sound tired or worn out. So check him out the next time he rolls through town and catch that second line fever. —Jon Pepper

#### Elad Normandie Casino

Gardena

Contact: Susan Dahlquist: 310-521-0410

The Players: Wanda Plimmer, vocals; Joel Plimmer, keyboards, guitar, vocals; Steve Taylor, guitar; Keith McCaw, bass; Kathy Voss, drums.

Material6
Vocals
Musicianship
Performance

000000000000000

Elad is a throwback to the arena rock days of the Seventies, which is both good and bad. It's good because this style of

rock showcases both the musical and vocal talents of the band, and they are very good. It's bad in that, at times, this genre comes off as sounding tired and overworked.

Even though Elad is a very talented musical group, there were times when the overwrought agony of the type of music they play threatened to overshadow their better qualities. Luckily for the band, the talent of these very good musicians almost always won out.

All of the songs from this band are written by Wanda and Joel Plimmer, and while they are not exactly groundbreaking songwriters, most of the material is at least well written musically, and it never seems to meander.

Wanda is also the vocalist on most of the numbers, and she carries the vocals with fine distinction. She has a good range and uses that range for the best effect and emotion. She can wring the tears out of a ballad, like "The River Runs," and scream out joy like on "Retro Love." Joel Plimmer is also a fine vocalist, as shown on "Othello's Disciples (Let The Rain Begin)."

Joel is also a very talented keyboardist, texturing the music with his tasty runs, and he's definitely able to hold his own as an acoustic guitar player. He certainly has to hold his own against electric guitarist Steve Taylor, whose scorching riffs burned the eyebrows of the people sitting in the front row.

Keith McCaw is a very capable bass player, both on the rhythm side and on the melody side, and another real musical treat is Kathy Voss on drums. This lady can really play the skins and not only anchors the soaring solos of Joel Plimmer and Taylor, but can actually use her drums as part of the melody at times, fitting hand-inhand with the sounds of McCaw's bass.

Another thing that is evident from the performance that Elad gives is that this is a band that is passionate about the music it plays and works very well together to show that off. There is never a letdown in the energy level of this band, and they keep the juices flowing on even the slower numbers. This, in itself, really helps to distract the listener from the faults of the material they are playing.

Elad is a band that, with some slightly better material, could very well become one of the top bands in Los Angeles. However, there is quite a bit of work to be done, and only time will tell if these five will reach that level of potential.

–Jon Pepper



Elad: With some slightly better material, they could become one of the top bands in Los Angeles.

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Music Connection Survey



#### MUSICIANS

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#### LOS ANGELES COUNTY

AL'S BAR 305 S. Hewitt St., Downlown Los Angeles, CA 90013 Contact: Lizzy, 213-625-9703 Type of Music, Original, unique, Experimental only 014 Conserve 175 Club Capacity: 175 Stage Capacity: 10 P.A Yes Piano: No Lighting Yes Audition. Call Pay Percent of door No guarantees

CHIMNEY SWEEP LOUNGE Anome Covret LOUNGE 4554 Woodman Ave, Sherman Caks, CA 91423 Contact Hal Cohen, 818-783-3348 Type of Music, Blues & Classic Rock Clinh Capacity 70 Stage Capacity: 4 PA, Yes Lighting. 1 Piano: No Yes Auditions, Call for information or come in Sunday night and see Hal Cohen Pay Negotiable

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL) 7000 Hollywood Blvd., L.A. CA 90028 Contact Alan Eichler, 213-466-7000 Type of Music: Top 40 & Acoustic Club Consectiv, 150 Club Capacity, 150 Stage Capacity: 10 P.A. 'Yes Lighting: Yes Piano. Yes—Baldwin Baby Grand Audition: Send promo Pay: Negotiable

FM STATION "LIVE" 11700 Victory Bivd., North Hollywood. CA 91606 Contact: 818-769-2221 Type of Musci: Rock, alternative, All styles Club Capacity: 500 Stage Capacity 10-12 PA:: 4-way concert system with 24-channel board with independent monitor mix system. full effects, houseman Linhtinci Yes independeni moniso. Lighting: Yes Piano No Audition: Sönö täpö, promu park, GAGE. Pay: Negotiable GENGHIS (COHEN) CANTINA 740 N. Fairfax Ave., Hollywood, CA 90046. Contact: Jay Tinsky, 310-578-5591 Type of Music. Original vocal/acoustic: pop, rock, folk, country Club Capacity: 60

Stage Capacity 6 P.A.: Yes r.A., tes Lighting: Yes Audition: Send promo package to Jay care of club or call Pay Negotiable

THE JUNGLE THE JUNGLE T7044 Chatsworth St., Granada Hills, CA 91344 Contact: Lorna Kaiser, 818-832-4978 Type of Music R&R cover and original bands Club Capacity, 250 Stage Capacity 5-7 PA Yes Piano, No Lighting Yes Auditon, Send promo to The Jungle, PO Box 467, Canoga Park, CA 91305 Pay, Negotiable

LIBRARY CAFE 10144 Riverside Dr., Toluca Lake, CA 91602 Contact. Jennifer, 818-505-0930 Type of Music: Original acoustic or semi-acoustic of all Types of Music Original accusate of semi-accusate of an Types Club Capacity 25 Stage Capacity 4-5 PA On Saturdays Piano No Lighting, No Audition Open Mic Let them know you are auditioning Pay. No ST MARKS 23 Windward Ave., Venice, CA Contact: Steve Salmon, 310-452-2222 Type of Music Jazz, RAB and salsa Club Capacity 150 Stage Capacity 10 PA, Yes withbline Vice

P.A. Yes Lighting: Yes Piano Yes Audition: Call Steve or send package

SUNSET 322 W. Sterra Madre Blvd., Sierra Madre, CA 91024 Contact: Bob, 818-355-3469 Type of Music: Hard rock, alternative, blues, Top 40 Club Capacity: 238 Stage Capacity: 15 PA. Yes Lighting Yes Piano: No Audition Send tape, bio and photo to above address Page Menycheahia THE TOWNHOUSE 52 Windward Ave , Venice, CA 90291 Contact: George Czarnecki or Frank Bennet, 310-392-4040 4040 Type of Music: All types Dance, rock, alternative, acoustic, top 40 acoustic, top 40 Club Capacity: 150 Stage Capacity: 20 PA Yes Lighting Yes Piano: No Audition: Send promo package or call Pay Negotiable TROUBADOUR 9081 Santa Monica Blvd., West Hollywood, CA 90069 Contact Lance or Zack, Tues -Fin 2-6 pm, 310-276-1158 of Music: Rock, alternative, acoustic, top 40 Type of Music: Rock, al Club Capacity: 350 Stage Capacity: 10-12 P.A · Yes

Yes Lighting N Piano: No

Audition Tape, bio, picture, or call Pay: Negotiable

#### **ORANGE COUNTY**

THE COACH HOUSE 30137 Caniino Capistrans, Sen Juan Capistrano, CA 30137 Cattimo Couper and Second Secon Club Capacity, 480 Stage Capacity, 10-12 PA : Yes

P A : TES Lighting, Yes Piano: Yes Audition: Call for info or send promo Pay Negotiable

#### MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad, mail, fax or bring in your ad of twenty-five words or less Ads will not be taken over the phone If space allows, ads will run for

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RECORD LABEL seeks interns. Radio/press promo-tion. Dedicated, punctual, and have desire to work in record industry Great learning experience. Dennis 310-264-4870. MUSIC LAW firm seeks intern for non-paid, part-time learning position. Tasks include correspondence, con-tract review, Iking, and demo shopping. Fax resume, Jason 310-551-0717.

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company Mostly weekends with neavy mong, origination hours, low pay 310-827-3540. NEW INDIE tabel, looking for person with tabel, marketing, and press experience. Free lance. Send resume to Key Records 6581 Santa Monica Blvd #300, LA, 90069 or E-Mail, key@idt.net.

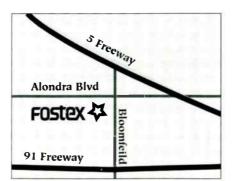
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minutes north of Disneyland), please stop by and visit us for some great values and savings. The Factory



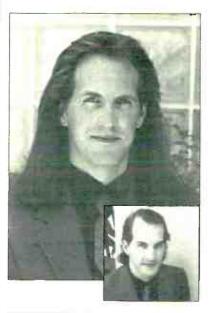


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For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artiste of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people, according to Linda, are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of her clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

Linda uses premium virgin hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality Italian, European or Russian hair available. It is beautiful. It is incredibly glossy, strong, and healthy.

Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50. Most custom orders can be completed within 6-10 days.

Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. For this business, privacy is everything. Everything is strictly confidential.

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STEVE CATANZARO- Producer/Keys Pro studio Alesis. Mackie. Kurzweil, Neumann, Lex	714-433-9873	11111	BA MM, DMA Great climposer arranger writer producer, and pianolkeyboard whiz Wide variety of styles - a songwriter's dream!	Low rates great sound' So ine. I m worth the drive	All styles
TOM CHUCHVARA - Drummer Full Pearl Ludwig Mapex acoustic kits with MTDT- Zidgian cymbals	818-505-1059 gear Pearl, Gibralt		Toient, pars playing the constitute of or and on entitle first place transmer four consecutive years. Twelle year diversified expiring is writing composition to un run sessions. Private full with Case, Scheuerell, Bill Schaeffer and Mark Cram,	$ \begin{array}{llllllllllllllllllllllllllllllllllll$	JJJJJJJ Timely, creative professional
ROBERT COPELAND - Producer/Arr. 24-72 tracks ADAT, Analog Mac Performer Vision 990 880, Proteus, Sound Canvas, RM-50	213-217-8469 Cubase Finale K-	0000 11/ 1000	Top 10 club single Skin Party Billy Preston Deon Estus Jonathan Mottett, Ed Townshend MBO USA Tele sion Pruducer musician arranger programmer composer Laid back, at meticulours working environment Available for albums film TV scoring artist divelopment	Master cratisman. Heavy on superb vocal production to showcuse the artist not the producer Very positive: constructive atmosphere.	Ballads rap funk
TY DENNIS - "Songwriter's Drummer" Acoustic electric trigger drum programming KAT s Ni drum room use MIDI kt. Ried-time MIDI to seq	213-256-5681 snares.dble pedal. A uencer	KG Shure mics	Tons of experimental inertial or an an experimental sector and the sector of the secto	$M_3$ in the shore mass is private 1 listen period. Art of the alternative sound -1 get it know it love it	Vaster of the vibe
DEVRIK - Producers Established production team with track record and h work with established or unestablished artists and so		Songs Willing to	Production is ingenting team with major labels that have achieved gold and platinum sales to exceed 5 million units. Multi faceted musicians, programmers, etc. Credits include the unit for S of S ind G $^{\circ}$	It your pro-demo-for your deal Bring your lyins we have the beats & grooves. Recently recorded for the legendar, Barr, White () ality demos 8 or 24 tk. Call for appointment.	1111
CHALO EDUARDO-Multi-Percussionist	213-342-9336	J J J J J J	Commute professional, 20 p $_{\rm B}$ , is plasing experience. Worked with Santana Seroj Mind, Milke Hart K., Ortega Giose Eufer, Marm S and Mar Ref. if ${\rm M}$ are ${\rm Fr}$ . Bry an it. Numerous soundtracks for CD ROM, YV commercies indicates	Specialize in world percussion all types of music Briss in 8 John rhythms of its griat with $p = 1 - c_s^{-1/2} + c_s^{-1$	1.1.1.1.1
BRYAN FOUGNER - Bassist/Vocalist Custom 6 string Yamaha Hamer & Gibson 4 string vocals 3 octave tenor range	818-715-0423 D-tuner Lead and		18 year element is 3 independent albums. Extensi i touring live performance and tap, explained BL hind. Acced Gridball: Final: A divest Best Ballist Control. Stanked reading with Putter Smith Jim. Lacefield Also studied with Tim Bogert. Steve Bail, Garly, Willis Excellent.	An ist mit in rolessional attrictor Solid plater et invente extensived di Lole hie proformanici a un extensive repretair Read, to ti, inventà soliti si indificialità do	A rocker at hear
LISA FRANCO - Medieval Strings Renaissance harps (nylon or wire strung), mandoline hammeredi pisaltry bouzouki	818-569-5691 s dulcimers. (Appala		$E^{(1)}_{i}$ is the distribution of the end of the en	$ \begin{array}{llllllllllllllllllllllllllllllllllll$	Old - ' nie nt modern sound
ROGER FRIEND-Drums/Percussion Pgr 800.919-8101 Sonor Designer Sonor Hi Lite Y vintage kits Meint congas Djembe bongos etc Sa			25 rs i pert receive all Styles & practically every situation Toured with groups such as Abba. The Platters Coasters, Exit Blue Sweee, Bette Middler, etc. Toured in receive Structure, Concert, Style Barbhe, Forest	I in intervented in working wiother creative players no share some common goals in music. A solid provide the solid strength is the petuility is global on in saint.	A ver/ supportive player
MAURICE GAINEN - Producer ADAT Digital Fostex 16-trk analog MAC v Logir Au EPS 16- ampler many synthis prino Mackie t4			Read manine Berkine College if Music National End, ment for the Arts Scholar hap D = 1, R = 1, and L = S & 25, 27, 21, and L = 1, and C = 1, g experience Jingle & songwriting track re-ord	Nuster & demo production B st line drams for the prevent of the provide the production of the provide the statement of the production of	New jack soing
TERRY GLENNY - Violinist/Compsr. Acoustic = electric custom 5 string violin	818-249-5200	11111	Must recent i redit. Concertmaster with wenn Tesh incluestral national four test sign in fording 7 ingl SN is relicities, this on the unship ingles country every age albume alternative bunds support musical 20 years professional experience. USC degree $C$ or in training to do an experience test of the second states of the	<ul> <li>t s a mpt - cellent reader</li> <li>Strong stage presence Flexible and fast. Very strin nin κ fusion alternative progressionex.</li> </ul>	I I I I I I irsatile and friendl
DENNIS GURWELL - Accordion/Keys Accordions Plano triple-row & single row Button a	818-843-0514 accordions	/ ///	Bonne Musique Zirfechi Gond war Gund mader. Professional attitude	Firsthe suff of Cause & 2 de lo sound live me a call. E-mail audress. SwmpGators@aot.iom	Carin Lidero Ce te TexMex
CARLOS HATEM - Percussion/Drums Acoustic percussion and Drumset Plus M I D L pads, triggers and sound modules	213-874-5823	1111	REFORDING AND PERFORMING ORIGINAL MUSIC PROJECTS NATIONAL AND INTERNATIONAL TOURING FILM AND TELEVISION SUUNDTRACKS MUSIC PRODUCTION FLUENT LANGUAGES ENGLISH AND SPANISH	GOOD EARS GOOD HANDS AND A PRO ATTITUDE AVA VAGE FOR LEDGONS	JJJJJJ Music with
BOB KNEZEVICH-Producer/Musician Songwriters One-Stop	310-312-0125	J J	25 years playing entring and recording. Fast creative low-rate. Liei sampled and the analogies	Geals are enginerity quarter and mark-tabrity	IJJJJ Hist CE quant
TONY LEE Electric Guitar Bass Keyboards Drum Programmin			using quita introduction $D(ead)$ is non-producted value of the planet of endowing the $k$ -Sight resider. Vecal arranger		VVV Riggie
BOB LUNA - Pianist/Kybds/L, Vocs. Kurzweit K-2000 Kurzweil PC-88 Apple Power Mar other keyboards			Are notice that in the provided that the set of the Gross to the dispersion of the dispersion of the set of t	Strong solvist Excellent var Quick learner Musi af die Liffrig er untfritt, seud volgisfittigt right solgist fragmen last nambe mergit t	Extremel rsabile
LESTER McFARLAND - Bassist Elertric fretted frettess bass guitars 4 5 & 6-string between Philip Baily James Brown	310-301-2107 Some keyboards Te		Thirty, an of the credits abound tours including The Grussders with Joe Sample cars out to set out the set of the source of the Gruss Pather Rulehen Albert Cray, Estimating Theory of the Gruss Pather Rulehen Albert Calling many other Of the cars as an an	Specie 2c de eluping material pla ers &	Makes you source better
RUSS MILLER-Drums/Perc/Elec Perc Also: Arranging & Programming Master Classes L nd The Special st Mintfall Combat AF of Min	essons Sound Desi		Internet and the second sec	Tip profession of earliers base bound Warner Biss Miris, restille together person and image Reinn and Jennission 1999	A stand on us an must
JOHN MOLO - Drums & Percussion Drums and percussion	818-343-7859	11 11	Grant and or performed with Jerry Garcia Brandford Wynnona Wille Nelson. Pat Mathen, there with $D={\rm Perm}$ , as $J(B_{\rm T})={\rm Herros}$ ,	I want to help make our multi-great	I to e to wirk
FRANKIE MOONEY - Sax Tenor sax	818-787-4964	1 111	Relacited from taking v. S. offind 23 verts playing experience. Classical training Educities from the taking vertices of the K. E. c. p. and the Work with BBC Rates S. fland and S. first free sin Star-TV $^{\rm Ter}$ V. $^{\rm Ter}$ As in	Versitile plan in Lots of feel and flair. Expert in $\mathbb{P}_{2^{n+1}(1,1)}$ if $\mathbb{P}_{2^{n+1}(k)}$	Alternative
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NAME     PHONE     ⋈ 2     ⋈ 2     ⋈ 2     ⋈ 2       JERRY OLSON - Drums/Percussion     213-585-7114     ✓     ✓     ✓     ✓       New Yamaha - Slingerland vintage kits.     Various new and vintage snares.     Electronic kit with Alesis D-4/	QUALIFICATIONS 25 years experience in clubs, records credits, etc. Professional teacher, lessons available. Versatile and solid style.	COMMENT Work well with artists and producers Low rate for demos	Rock, reggae, lunk, blues
CRAIG OWENS - Keybrds/Prod/Arr 310-559-8403 ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synth's, sampler, guitars, Hammond B3, Wurlitzer, piano, bass, horns.	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 from my demos. Soulful lead & backing vocals.	Professional attitude Friendly & easy to work with Professional results. Can work very quickly to achieve desired goal.	I I I I I Hip-hop, R&B, Rap.
WILL RAY - Country Producer/Picker         818-848-2576         I </td <td>Many years country exp incl TV &amp; recording dates. Worked with Carlene Carler. 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 &amp; gigs. Currently a member of the Hellecasters Firendly, professional, affordable</td> <td>Cow thrash, farm jazz, prairie metal, nuke-a-billy 1 specialize in country music, both as a producer &amp; session guitarist. I love to discover new talent and work with established grants as well. Let s talk.</td> <td>Western beat lange rock</td>	Many years country exp incl TV & recording dates. Worked with Carlene Carler. 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 Hellecasters Firendly, professional, affordable	Cow thrash, farm jazz, prairie metal, nuke-a-billy 1 specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established grants as well. Let s talk.	Western beat lange rock
STEVE STEWART - Keys/Voc/Songs     213-660-7303     Image:	20 year seasoned vet, stage and studio. Fast, versatile, creative, and rhythmic with funky edge. Influences: Beatles to Zappa. Tours include Steppenwolf, Crow, and various levels of working acts.	Natural player! Great melodies and hooks from heavy to light Percussion also.	Satisfaction guaranteed
"STRAITJACKET" - Violinist 818-359-7838 J J J J J J A Acoustic violin, electric violin, digital signal processing Vocal range tenor.	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio, a madman on stage. Record producer/arranger. Wayne State University. Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Hexible rates. Let's make your music happen.	A rocker at hea
"TAKA" TAKAYANAGI - Keys/Prod.       213-878-6980       I </td <td>Written/produced songs for Peabo Bryson, Angela Bohill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits &amp; film credits.</td> <td>Producing, arranging, playing keyboards, lessons, good ears &amp; good business. Give power to music in any style</td> <td>VVV Pop. R&amp;B ballads</td>	Written/produced songs for Peabo Bryson, Angela Bohill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style	VVV Pop. R&B ballads
DON TESCHNER-Multi Instrumentalist 213-934-3041 🖌 🗸 🗸 🏑 🗸 Violins, Mandolins, Acoustic, Electric, & Silde Guitars, Harmonicas, Viola, Lap Steel, etc Very old & large instrument & amp collection.	Five years of world tours with Rod Stewart. Album credits. Singer/songwitter of Swamp Rock Blues	Color instruments and screaming solos!	Swing
PETER THORN - Guitarist/Producer     818-355-7116     Image: Comparison of the state of	Member of Sony Japan act Surreal McCoys. Extensive major label playing and production. Credits include Peter Cetera, Chaka Khan, Epic, Victor, etc Young, talented, and friendly! Endorsed by Peavey and LaBella	Emphasis on musicality! Great energy and attitude My studios great for songwriters. Top name players available. Reasonable rates	J J _ J
TREVOR THORNTON-Drums & Percus         818-755-4686         Image: Comparison of the state of	Top English drummer now available in USA 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia, 1992-93. Kim Wilde, 1994. Proficient with click, programming_reading. Master class cliniciai including F. I.I. Condon.	Very professional Solid Inventive Versatile Ouick in the studio. Sympathetic to songwiter s needs. Very together image. Resume & demo available	Fresh approach from England <sup>1</sup>
TOM TORRE - Violin/Fiddle, Guitar         818-340-6548         Image: Content of the second se	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request	Duick ear & quick study. Good stage presence, can read. Tasty metodic improviser, creator and arranger	Swing styles a specialty
SCOTT TURCHIN - Vocals/Vocals 310-826-8883 🗸 🗸 🏑 🦧 🦨	Pro singer/songwriter can really make the difference in your song or project. Extensive studio and live experience. Soulitul, intense style based on real feeling, not just empty vocal production. Read, double on guitar/keys. Versatile, quick study_easy to work with.	Sing and write most styles, especially alternative roots-based rock, folk, country, reggae, world beat Have tons of material. Interested in improvisational and experimental stuff.	Nock, reggae country/folk.

#### FREE CLASSIFIEDS

## TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 818-755-0103, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call sep-arately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the proce-dure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 818-755-0101, weekdays and ask for advertising. For Miscellany ads, call 818-755-0101. MC is not responsible for unsolicited or annoying calls.

#### 2. PA'S & AMPS

Carvin cabinet w/one 18" spkr, like new, \$225 (310) 559-8959

Kevin (310) 559-8959. •Wrtd Marshall Head Will trade quadriverb & Mesa mul-connour. Joe (310) 826-3369. •Mesa boogie marock 4 all tube pre-amp. Must sell quickly S499. John (310) 828-2272. •Peavey CS800 commercial series PA pwr amp. good cond S225 (818) 762-2946. •Fender M80 guit amp, mint cond, two channels, grt sound, very LODD. Selling dirt cheap. \$200 obo (618) 966-5248. •Marshall 30th anniv 2x12 combo. White w/japco mod on lead channel. \$450 or trade tor ? (818) 771-

mod on lead channel. \$450 or trade for ? (818) 771-9585

9585 •Yamaha EMseries 200 pwred PA mixer 85 watts. & channel Bal/Unbal inputs Internal reverb, dual graphics One aux input Monitor capab \$200. Doc (818) 990-4685 •Soldano 2x12" snake skin guit spkr cabinet. Looks new \$350 obo Also VHT pwr amp mod #2150, 1st version, coll item, good cond, looks new \$900. Harvey (818) 766-6089.

#### 3. RECORDING EQUIPMENT

 Fostex 4-track rec #X30, good cond, w/manual.
 \$125. Rick (818) 985-5039. •Fostex X18 multitracker. Like new. \$175 (818)

762-2946. •Speck Electronics M72 mixing console w/patch kay, 72 input rec.console \$13,600obo. (210) 449-9267.

•Fostex B-16 multi -track rec, complt w/serv & owner manuals Grl shape. \$1.550 (818) 709-6068.

4. MUSIC ACCESSORIES

Tascam DA60 timecode DAT w/sync card, like ne

**Bebe's Rehearsal Studios** 24 hr Lockout North Hollywood location / near freeways 1st month free newly remodeled Safe & Secure 818-759-0308

\$3599 obo (310) 449-9267

Digitech 2101 Tube-pre-amp processor. \$600.

Objettech 2101 Tube-pre-amp processor. \$600.
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 Custom Kramer, 1 y/o, black, xint. pick-ups w/softback, belt, justin keys, \$2000bo, (310)366-2684.
 Two Gibson 1957 classic Hmbckrs for sale \$70 each, \$120/pair. (310) 450-5537.
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 Ashly pre-amp symetrics compressor in Anvul case. \$375. Will separate. Kewn (310) 559-8859.
 Rare hofner, Beatles based T-shirt. Orig logo w/ loilin base. Black only. M.L.XL. \$20. Only a lew left. Call 4:30-7 pri. (310) 373-7315.
 Black netther, Metallica tour jacket, from Damaged Justice world tour '88-89. Sz 52 w/removable fur collar. Mint cond. \$700. (310) 374-1624.

1624

#### 5. GUITARS

Elec Fenderstrat, 1962 reissue, Tobacco sunburst, 5-way switch, tromio bar, wood-tweed case, all ong., xint cond. Mst sell immdly, \$850 obo or trade for Dan Armstrong olec. (818) 316-4230.
 Ovation & Acous guit 6-strg, BeHRinger cel mod. Clemens (213) 653-6071.

Charvel guit, xht cond, blue, rosewood neck, cus-tom-custom, Seymour Duncan pick-up, orig Floyd Rose \$350 or trade for amp head: Marshall, R&all

Hose 3330 of lade to amp nead, marshail, heati Rick (818) 505-1566. •Sellg: Spector NS2, Amer made bass, black, coll. Item, S1300 obo, Sellg: Fender bass, black, coll. sunburst, ong pick-up, EMG elec. S350 obo (213)

462-0615 •Kramer Ferrington, black, w/gig bag. \$400 obo.



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(818) 905-0678

(818) 905-0678 •Guild Pitot in mind condition, pink w/blk hardware Sm Marehal practico stance w/reverb. Brand new. \$400 must sell Jerry (818) 366-0332. •Carvin V220T. White w/gold hardware. Ebony fret-board. Pro Kahler. 24 frets. Dual hmbkrs w/coil splitters. Grit cond. \$270 Doc (818) 980-4685. •60's Fender jazz bass case fits T'bass as well. Case only. Black tolex w/Fender logo underlined. \$100 trm. (818) 902-1084. •FSP, mult. Gap. Lynch aleg. sion. model Linger.

•ESP guit. Geo Lynch elec. sign model, tiger striped, purple, looks new, good cond. \$1200. Harvey. (818) 766-6089.





#### 6. KEYBOARDS

•Korg O1WSD. Xint cond. Many extras \$1200 obo (818) 886-5327. •Yamaha console organ, 2 tier, w/bass pedals & buil-in rotat spkr, walnut cab. tree. Cool lone. \$275 obo. Phil (310) 798-5461. •Korg wave station keybrd \$1100 obo, mint cond. (310) 449-9267.

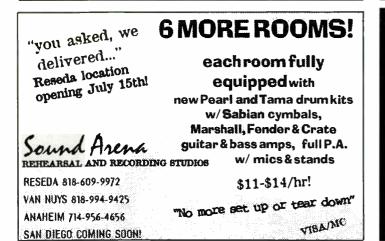
8. PERCUSSION ·Alesis SR-16 drum mach w/foot cntrl, pedal like

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new. \$175 (818) 762-2946.

new. \$175 (818) 762-2946. "Tama Artsata series drums designed by Neil Peart, very good cond, 8-10-12-14-16-24, destined to be coll item. \$999. (310) 477-4314. "Tama Imperial Star 5 pc, black, 26" bass, 13, 15 18" toms, remos 6 1/2" snare. \$600 obo. Todd (213) 874 0607.

874-0597 •20-26" Tommy Lee bass drum heads, brand new in plastic. \$10 apiece. (310) 374-1624.

9. GUITARISTS AVAILABLE

•Blues guit. w/klr style sks wk-end band. Can also sing (714) 648-2296.

•Lead guit w/oxp, oquip, transpo, sks orig or cover blues/rock/top-40 band, start-up or est. (818) 509-

Guit sks hvy met/HR band w/90s feel. Infl White

Zombie, Pantera, Metalentika. Marshals, strats, long-hair image. Ready for touring & rec. Serious only. Mike (818) 783-6721. •Captivatg Id guit, voc/writer/composer, w/decades of exp. Phone samples. Richard (213) Acc 277

workcades of exp. Priorie samples. Hickard (213) 466-3778. \*Circus of Power & New Yorock Loose guit/sngwrtr currently in LA lkg for voc, collab, proj. etc. (213) 656-3745.

Guil/Sngwrtr avail for psych/groove band. Intl STP, Tri-must, Beck. (818) 842-8750. •Guit avail, lead, rhythm, for aggres. HR. Fender, Gibson, Marshall. Long hair, tattoo image, songs come tirst. Pls senious only. (818) 790-0755. «Gult avail, young & serious. Lead rhythm guit w/back-up voc sks like musicians, rec, perl exp. 9 yrs playing. No drugs. Rage, Peppers, Bush. Mac 584-0136.

584-0136. +Pro guit kng for live or studio sessions. Specialize in Blues. Eric (714) 630-1414. +Rhythm guit aval sks alt rock band. Infl Pearl Jam, Buch, REM, Jenes. Have pro equip, transpo, & ded-icatin. Scott (213) 858-6181. -Bhuthen guit lives to dedice the dedic of \$2 class live.

•Rhythm guit lkng to shake the dust off & play lin

Into hvy guit, dynamics. Jane's. Jerry (818) 386-0332

-Guit avail for bluesy, soulful, or hvy harmony grp. Pro level compit bands only. (805) 581-4861. •Pro guit plyr sks compit band, hard-pop to HR, no metalent. Pro gear & att a must. Jason (818) 769-organismic and the statemetal statemetal

rizcz: eReggae/cały pso/soca/jazz/funk guit exprssv, holds worth. Infl Exex-Sapidilla, Einstein, Phen, Dave Wakeling, Ralph Michael, Calypso Rose, etc. CD & tour exp. Pro credits. Date Hauskins (714) 444-6951

Guit/voc w/loads of material sks bst & drmr in SF \*Gult/voc wiloads of material sks bst & drmr in SF Val area. Inil Bush, Nirvana, S'Garden. Serious & exp only pls. (818) 829-2055 (pgr).
\*Punk/alt guit avail to form/join band into Decendents, Nirvana, Foo-lighter, All, Bush, & FuGazie, (213) 255-9220.

•Guit avail for roots, rock, blues, harmony, groovin' band. Pro-level pls. Complt bands only. (805) 581-4861

•Creative guit/voc avail for full band or parts. Xint sngwrtrs & perfs, 26 & 25, orig music only. (310) sngwrtrs 390-2707

390-2707. Guit avail most styles, hard wrockg, tm-plyr, great gear & sound. (805) 495-8262. Guit for live & studio gigs. Int'l album cred, airplay, 8 mag appearance. Extr versatl, pro sit only. (818) 955-8601.

985-8601. «Gult/ sngwrtr, 23, lkg to join/form band into Hendrix, Sabbath, Zep. Pros only, Have klr songs, dedicat, & transpo. (818) 558-1984. «Gult/voc & Ks to join/form rock & blues band, 23, organized. rehearsed 2xw, gigs/wkend. Trent

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Tight Talented Dedicated Charismatic Confident Versatile Band, Live exp a plus, Raw & Clean unique but radio friendly sound No egos, metal or generic copy cats. I'm young trained & original with a versatile range and good image. Live and Studio Exp, reliable and friendly. I'm serious so time is of the essence. May want band for other project for paid gigs. Call Rey 818-403-2842

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Vedder, Cornell. Emotnl, agrsv, dynamic, spiritual, pwrll, Eastern hypnotic intensity. Age. 21-33. (714)

pwrtl, Eastern hypnotic intervery, ..., 544-1313. •**Dynamic, creative.** Guit w/grt tone knows how & when to use effect. Backing voc, cool mod image. Pros only, (310) 470-1767.

Hvy met guit lkg to form band. Infl Ozzy, Pantera, Kiss. I have exp. equip, transpo. Serious only. Nichnlas (818) 559-6544.
 AMI soulful pro guit w/pauls, strats, marshals, side, voc, chops. Cool look & maj cred sks pro rock band. Full bands only. Doug (310) 370-0360.
 Late 80's rock grp/baby-blue guit/sngwrtr lkg for label int in new fusion, Webster music. Michael (619) 327-4720.

•AA pro guit avail for sessions in wkg band sit. Some voc, prof, grt sound, wkend travel. Matt (818) 713-1197

713-1197. •Guit avail for studio work, demos, arrangements. Verstl, reads music, pro gear. Pro sit only. Matt (818) 904-9260. •Guit avail, lead, rhythm for agrsv HR. Fender, Gibson, Marshal. Long hair, tattoo image. Songs come 1st. Serious only pils. (818) 790-0755. •Former CIRCUS OF PWR & NY LOOSE guit/sng-ublike for explose use of (213) 555 0275.

chorner CIRCUS OF PWR & NY LOOSE guit/sng-wrtr lkg for collab, voc. etc. (213) 656-3745.
clead rhythm guit whoak up voc skk Indy label band for tour & studio proj. Dan (818) 891-2616.
World class lead guit/ead voc avail for pro/paid sit. Pro gear/att. Cred on req. (818) 771-9585.
etxperimtl, att, psych, strong-feeling avail for any-thing to do w/music. Jam. Vibe. Inted in starting new band. Maximum (310) 306-2684.
etx por guit/sngwrtr w/maj label cred lkg to join/ form bluesy R&R band. (213)874-0882.
Two guit sk HR jam band. Infl Priest, Aero, Sabbath, drugs & alco. Equip & 4x4 fully loaded. Rich (818) 956-6017, Mike (818) 247-3261.
Guit lead/rhythm, 23 y/o. avail to join/form band. 50 orig songs. Pro gear, image, serious. Zeplin, SGarden, Pumpkins, Aero, GNR, COC. Allen (818) 888-7351.
Pro guit avail for work sit, for rec. gigs. R&B, rock.

•Pro guit avail for work sit, for rec, gigs. R&B, rock, pop, jazz. (213) 656-4478.

hop, jazz. [213] 656-4478.
Well seasoned, hard edged, groove orienled guit WHollywood reh sks band widrive & dedicatin. Infl Zombie, NIN, Lovebone. (213) 952-8981.
If your elk glo tri tjht, dedicatd, a song-oriented guit bassist w/pro equip. (818) 980-8601.
Lead guit/sngwrtr wijrt stage presence. xhrt gear, lots of tour & rec exp avail. Sorious pro, rdy to go. HR or metal. (818) 988-3032.
Two guys: one guit & one keybrd plyr ikg for originand (10 Charago, Totor, Tears tor, Fears. Real musicians lkg for others. (310) 358-7194.
A dedicatd guit/sngwrtr b join/form diverse melodic blues/alae 60s Eng infl rock band. Hvy to acous. 1 gtr pref. Infl Page, Gilmour. (310) 453-8628.

#### 9. GUITARISTS WANTED

Guit/rhythm wntd to form band w/sngr/sngwrtr/guit frmly w/natl band. Maj industry contacts, ala Live, Sundays, Peter Murphy, Crowes. Terry (818) 832-

Sundays, Peter Murphy, Crowes. Terry (618) 832-8410. •Guilt, age 20-26, w/energy & intensity whitd for est, alt band, Must have prof live/studio exp & equip. Ready to recis/howcs immed Pumpkins, S'Garden, Sponge. No metalent, no beginners (818) 382-7000

Guitarist white 24-28 wo no wife no life just



Studios Hollywood Blvd start at (Near Vine) \$250.00 213 Per Month 463-2886

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music, music, music, music Radio airplay, rec int. (818) 281-7574

Whte acous guit plyr who can play mandolin & fid-dle Infl Social Distortion, Pogues, Jason & the Scortchers Seth (310) 273-5826 dle

Billion-S Babies, notorious Alice Cooper tribule band nds guit Must be into early Alice, have long hair, & be disciplined tm-plyr Dalice (213) 268-0276 0275

·Fem sngr/sngwrtr/guit plyr writd by same to help torm fem acoue coffehouee proj Some lead holpful Serious but casual Shari (818) 341-8423 "Guit writd Jones, Richards, Woody, Marriot

Look/Vibe req for rock band w/label int Infl earl Bowie, Cream, Pistols, Pumpkins (213) 469-3459 Infl early Bowie, Gream, Pistols, Pumpkins (213) 469-3459 «Guit wistrong voc wind ASAP by prod. to compit band for amazg fem artist Blues, Beatles, Cheap Trick styles Dave (714) 589-0596 «Guit wind by solo artist winewiy rel CD, hvy alt Great oppor for great musician Thomas 6-8 p.m. (714) 228-1225. •Industrial artist nds sawblade guit Infl Manson, hold Kill Col. Ministeri, Will, Serget face, photo Acc

Thrill Kill Colt. Ministry, NIN Send tape, photo, bio to Vinyl, 505 S. Beverly Dr., # 731, Bev Hills, 90212 Deadline 1-1-97

Deadime 1-1-97 •Lead guit whl for all rock band, Indy label Must dup parts on CD for Feb tour Must be tm-plyr Family band atmosph. Michael (818) 761-9271. •Male voc wklr, Hi Sorgs. Scorpions, Aouican ven, sks guit over 24 y/o, w/melodic sound. Must have demo & pro equip. Carmelo (310) 839-9726. •Re-oriented, lead guit. wideep agress richness for pro HR band. Intl S'Garden & Jane's. Goldy (213) 833-1104. 933-1104

933-1104 •REACTOR seekg lead guit, Infl. AIC, Skid Row early Crue, Ozzy, Talent, dedicatin, equip, image 8 transpo a must. Serious only. Greg (310) 652-0725. 8766

voc sks guit for collab to join &/or form band. Serious only James (213) 254-8505

Serious only James (213) 254-8505 •To play wialt band CORD Songs airdy wrth. Current membs incl lem voc, cellist, & guit Pls cali Alan at (813) 760 1417 •Guit wntd for Stones/Gypsy Kings style band Orig material BAND line-up: Male frontmn (London), Fem bass plyr (NY). Reliable Hollywood. David (213) 071-1752. •Lead full wants In form HB band w/strainbt abaad

Lead guit wants to form HR band w/straight ahead

Lead guit Wants to form HH band wystraight anead sound. No 90s sound, All org. Zep. Aero, GNR, AC/DC, etc. (213) 461-5826
 Liking for versalit, yng, traineid guit w/voce for Inc, org, contemp proj. Pros only. (310) 238-0359.
 Whitd lead guit to compil band. Have brilliant voc, brill bass, brill drwn, Stied a must, great equip a must. Infl Crowes, Zep. Allman Bro (310) 288-6298.

Windowski Infl Crowes, Zep, Alliner -6298 - Artis/Singr/hyricist sks quit to form band. Infl Guided by Voices, Portishd, Lowe, Thick Chestnut, Sonic Yth, Meredith Monk, & Huskerdu, etc. Serious only Joe (818) 563-3301 - Holly & sound meets positive att.

Serious only Joe (14) b5/3-3311 Texture, simplicity, & sound meets positive att. dedicatd & serious for all/pop/grunge/Beatlesque orig band wifem sngr. Bckgrnd voc +. Pasadena area (14) 791-4950. \*90%, blues, rock bs/load voc sks guil to form band only. ZZ Top meet 6/Garden Ns covors, na pay. (213) 526-3979. Sick of the 4 scone2 Lead out wind \$1 Gab 112.

Sick of the LA scene? Lead guit write St. Gab, U2 Police Be intelgrit, reliabl, musical Marcus (310) 777-4779

////4/79 Pro fem vsc sks acous guit for orig \$ covers Joplin to Jewel, Costello to Crow Coffee houses & mure. Frus unity, Vaun (213) e89-1016. Fem rhythm guit plyr wrind for all rock band w/fem bass, fem sngr. Must have equip, transpo, own mgmt, 8 reh space. Call after 5 wkdays. (310) 670-7154.

7154 •Punk, rhythm buit wntd. Short-hair image Gibson & Marshall only. No drugs or alcohol. Pros only. 90 s melodic punk. (213) 960-5778 •#1 guit for paid ggs w/wrkg live, disco. lunk band Musf play grt. be flambayani & loaki disco-aoci. Afre wig req. Call Soul Doctor (805) 252-2155. •Fem pop rock duo skng exp rhythm/lead guit plyr for pert & video. CD currently rel. (800) 484-9913 x0092.

Frem pop rock duo skrig exp injunities graph, j tor pert & video. CD currently rel. (800) 484-9913 x0092.
Pro guit wind for sngr/sngwrtr/guit wi/ndy CD Quarky, AAA style. Must be quick learner & responsbl Pay (818) 761-5639.

Long beach punk met rock band has studio Hod E Pod £ Ihre Warhoads (310) 664 2313 be A new rock guir plyr. Blucry, writage tonor, organ-ic, classic: Stide a must. Rebellious, moving rock. Cómpit band (213) 469-0847.
Theatrical frntmn w/deep voice sks musicians to form funky, lounge, Goth, creepy, crypt-hop, art band, Groovy night-crawlers pls resp. Corby (213) 669-1334.

•90s, alt. estab, signed, hvy, melodic, unique vibe Ala Beatles, Stone Roses, Radiohead, Happy



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Mondays, Johnny Mar, Echo Serious only Neunen (818) 957-4343 •Alt band sks guit into hvy & subile sounds, & all that is 60s. World Domination, Emminent, but not w/o Missing Link. Chris (818) 248-2508 •Mod/vintage, mostly Brit infl alt band w/gri melodies, lyrics, hooks, dynamics, etc. 50- radio-friendly songs. Must have good work ethic (818) 542-068.

542-0688 ·Lead guit ndd for estab band Grooving, hard-rock

Lead guit ndd ior estab band. Grooving, hard-rock winguni, demo, pendrug tour. Responsabl hard work ers wisense of humor. THE UNION (310) 984-8396. Sngr/sngwrtr acous guit sks acous guit wbacking voc for coffee-shops, aduit pop. R&B style. Orig, must be serious. Johnny (213) 874-4599. WOMB textured, emotini, unique, guit based att band sks rhythm guit. Backing voc. + lor grt band European rec deal. Portishd, Cure, (213) 782-4094. Lead wntd for orig, melodic, pop band. Ala Beatles, Weezre, Erza. Very catchy orig alry written. Pros only. No met. Call for demo. Jim (818) 347-3111. ten Pros only. 347-3111

347-3111 Guit who sings whid by prod to compil band for fem artist rdy to showcase. Cheryl, Alanis, Maria McKee sound Dave (714) 589-0596 Guit whid for band into Oasis, Radiohd, Blur, Supergrass, Beatles, Bowie. Let's have grt songs

Supergrass, Beatles, Bowie Let's have grt songs Serious only. David (213) 933-7926.

Senous only, David (213) 933-7926. Fresh, song-orrented, org plyr wiemotion, creative, all snund head fir music biz & image in collab widrim: sngrifythim guit unto Pumpkins, PJ Harvey Open to new direction. (213) 917-0874. Guitivoc to men-ingulers work starts Dec. 19 (805) 251-1953. Guiti word by sngrifenwit to form head. Jall Weikel

(805) 251-1953 •Guit wntd by sngr/sngwrtr to form band. Infl Velvet Underground, Who, Patty Smith. (213) 874-8719 •THREE PIECE orig rock band sks guit Paul (818)

505-0918 505-0918. •Agrsv, dark, angry & rehabl guit ndd for agrsv met band Pantera/Korn. Serious & honest. No punks, Seattle, critics, jammers (818) 567-1182. •Guit Wingmt sks 2nd guit. Must be serious Infl Sylvane. Have image & gear (213) 464-0316 x666 •Guit wind to complit indus hand Aaron (818) 762-0302

•Wntd: Christian sngr/guit plyr w/grt personality for

•Rhythm guit avail for blues or classic rock 30 yrs exp. (310) 946-2000, •Bst for NEXT BIG THING. We have a lockout.

Dédicath, hungr, abil to groove. Creatvity essential. STP, PJam, AIC, Jane's. No idiots. Let's talentk (213) 962-9190

(213) 962-9190.
•Bst sks hand ala G-love & Special Thoughts Full couching, lunk, blues (818) 284-3766.
•Bst sks orig, band w/melodic songs. Infl Tears, Ice-House, Radiohead, & Luve, (310) 358-7194.
•Pro nlyr w/mai cred avail for naid sit. Studio & live Reck, blues, top 40, etc. (213) 288 1101.
•Reck, blues, top 40, etc. (213) 288 1101.
•Reck, blues, and love and love and sit. Studio & live more provided tree of channe. Brad (813) 352-054.

humor provided free of charge Brad (818) 352-0561 (818) 387-6696

or (p1) 207-0028 Seekg bass guit for groovy ong pop band. Must dig Teen-Aga Fan Club, Boatles, Brian Wileon, Poesec, Matthew Sweet, Vocs a + Rick (213) 466-7313, •Unique bass avail, exp rec & luuring. Into Anibent,

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•Whd: Christian sngrigut plyr w/grt personality for contemp grp. Must be curreld to fun, grt music, 8 iou-ng God Terry (818) 996-0249. •2nd guit wind for estab THIN LIZZY trib act. Must be familiar wimat. Must learn quickly & accurately Long hair. S.Bay reh. Jett (310) 316-9564. •Xint, dependable guit ndd for orig, cntry, blues, rock band. Sngwrting a + Fem encourgd Lkg for fun, open-minded pro (310) 473-2145.

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Dub, Trip-hop, acid (azz, soul, (310) 396-6811 Dub, frip-hop, acd jazz, soul, (310) 396-6611. World class bass, strong back voc, great gear, sks signed band. Paid sit. Creative, klr groove, respt m plyr, xtensy cred. (310) 826-2093. Hwy rock bass plyr avail to join/lorm band. Ong only. Stat ul. Nicke 6.8. Deaf McKagan. Image, equip. & transpo. Serious only. (213) 368-6537. His base if usy acad the bass. L knot for worko pri-his base.

24-HOUR HOTLINE . 818-755-0103

19-25y/o bass plyr ndd to join hvy prog rock hand Focus on musicianship, tack, direction. No drugs. Serious only (310) 576-2053
 Talented, depndbi bst, 21-27 wnd Have mgmt, Dependence of the series of

R showcss Beatles, Hendrix, Oasis vibe Sean 14) 631-6646.

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music, music, music, Radio airplay, rec, int. (818) 281-7574

201-25/4 Guil/Sngr Ikng for bass plyr, 18-22 y/o, to form rock band. (213) 466-0562 • A dark, driving, tribal sound w/punk edge sks solid, pro-att, resp bst. Play w/pick, no funk, last notes (213) 655-5759

(213) 655-5759 •Sngr/Sngwrtr/Guit sks creatv bst to perf/rec fully financed indep CD Feel of Page, Blossoms (310)

Agrsv bass plyr w/lat sound wntd for hip-hop, punk-rock sound of '97. Have lockout, mgmt, & gigs Dedicat only, (310) 398-7414. Agrsv, solid, exp bst wntd by hard-working alt HR band w/upcoming shows. Sensus & dep only Brock (318) 761-7830. •Are you over the hill & want to be in a band where evenue has a lot of S to compare the bracker. any

everyone has a lot of \$ to compensi because you stink? If so, pls do not call. Young sited

Bist wint for R-n-R band witockout in W.LA. No gools or metalent-heads pls. Doug (310) 479-6189.
 Bass plyr ndd for ontry rock blues band. Covers & orig. No pay invivid. Infl Eagles. Petty. Lenny (818) 707-1415

Bass plyr w/serious groove & chops for metal fusion band. (818) 753-0618

Itusion band. (B18) 753-0518
Bass plyr whild to compil orig band. Early to mid-20s. Lockout in WLA. (310) 820-3314.
Bass plyr whild to compil orig band. Infl. Jane's to Jame's Brown. Lockout in WLA. (310) 820-1130.
Bass plyr whild, pref w/voc, for prgrsv, meiodic, hvy rock band. We have all materials. Serious only. Pls call (213) 461-6323.
Bat hdd for est IRP band. Has CDs, gigs, gettg ready to rec. Must he motivatid dedicatd. Infl. AIC Halen, Skids, AC/DC. (213) 739-6126.

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Bst avail, sks tusion rock band Intl Vital Info. Uzeb. (213) 782-1980
Acous, uprt, & elec, fretted & fretts bass. Into jazz. swing, blues, R&B, rock. Has groove Breathes for gigs, rec, & showscs (816) 763-8078
Blues bass plyr/yoc avail for wrking band. Dixon meets Dunn Lloyd (818) 553-2263
Bass plyr/yor w/extinsy studioflive exp. & ref. skg real effective cets cett.

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5866.
Bass avail for rec & perf. All styles, fretted & fret less elec, uprt acous, jazz, tunk, R&B, sight-reading, etc. Pro only (818) 909-4952.
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1

Great oppor for great musician. Thomas 6-8 pm. (714) 228-1225 •Bst whild for orig cutting-edge rock band w/Indy label, Infl Scorps, Ozzy, Halen, Zuniure, Huri (509)

399-3874

Hose wind to groove, write, rec, create. Infl Rex. Roger Waters, Geezer Butler, Paris (213) 969-

BSt wntd, HR alt band, Giendale area, Darock, moody vibe w/dreamy, upliting, musical changes. Totalently unique. Recording MTV nds help Ray (818) 875-3157.

Jones, Richards, Woody, Marriot, •Bst wntd. Look/Vibe req for rock band w/label int. Infl early Bowie, Cream, Pistols, Pumpkins. (213) 469-3459.

Bowie, Cream, Pistols, Pumpkins. (213) 469-3459. •Est alt power-pop band nds bass plyr immed Fem pref. Intl. 60s-90s pop. Practice in Long Beach. Serous only Heatherton (310) 920-9935. •Exp, versatl, dep, bis sought by band w/CD in stores, airplay, mgmt., gigs, etc. Petty, Dylan, Wilcox, Beatles. (818) 906-8367. •Fem bit wntd for pro-golf proj. Infl Cure, Sisters, Bowie. (818) 754-4751.

Indust artist nds bst for band infl by Manson, THRill Kill Colt, Ministry, NIN, Serious, Vinyl, 505 S. Beverly

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raid, patient, duraure, site -4824-4727. If FOUND GOD sks bass plyr. Infl S'Garden, Joplin, my all inuste, Lockout studio moy CU, wellio offs-rito, Dedicath & soul a music (213) 876-7228.

Lead guil/sngr/sngwrtr sks drums/bass/keys to form orig rock band. Trad Brit sound. OC area. Serious plyrs call (714) 846-5845.

•Rhythm section whith for soulful Temple of the Dog/Crowes, Zep, kind of thing. Senious only. Shelby (818) 226-5550, or Joe (310) 826-3369 •Bass plyr ndd for org song oriented pop/alt band. Back voc +. Have reh/rec studio. Already gigging. (818) 883-7094. Seekig perm. bit to complit alrdy est band for Seekig perm. bit to complit alrdy est band for

upcomg showcss We listen to but don't sound like Swervedriver, Catherine Wheel, AIC (818) 315-

5441

Swervedriver, Caherine Wirker, AIC (616) 315-5441. •FOUR STAR MARY seekg perm bst to comptl line-up for upcoming shows. Have mgmt & songs in film & TV. Tad (213) 933-1266. •Former KEEL guit Bryan Jay nds speed metal-entitHRash style bass plyr w/back vocs. Dedicatd & focused musicians only. No drugs. (310) 512-7708. • Lkng for prof. serious, goal-oriented bst to play orig infl AIC, Jimmy, Ozzy. (818) 345-5323. •SOUL HOUSE REVIVAL, a Christian band, is seekg bst. We are an acous/rock/jazz/blues infl band in Santa Mon area. (310) 285-7748. •Bass ndt to compti bluesy mod rock band. Infl Crowes, Zep, Allmans BAND ages 24-26. Serious opport. Joe (310) 826-3369. •Bass plyr ndd for rock band. Good groove, no corn-flakee. Jim (213) 856-0517. •Fem bass wnid for loud pop band w/int. Alanis to

.Fem bass whith for loud pop band w/int Alanis to S'Garden, S'Garden, TJ to Jane's. No drama queens. Pros only. (310) 281-7583.

A committed great bass plyr, w/great att, whith for AAA acous/rock band w/sensual/spiritual vibe. Rec session schedid for Dec. (310) 987-4977.

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(818) 365-1327. •Black bst, ala Bootsy w/rock image writd for all black, funkadelic band, Hendrix, Ernie, Prince, black, funkadelic band, H Parliament, (310) 372-3208

Pariament. (310) 372-3208 Spiritually minded bass plyr whid, not just into it for the 5. by gui/voc/sngwrtr Lots of material Tm-pir No Urugs (818) 622-2025 (bgf) -Dedicatd, depndbl, serious bass plyr whid for orig R&R proj. Must be committed. Will audit any level plyr. (818) 760-4569.

•Moody all fem voc/sngwrtr sks bst for band. Serious commitment of 4 reh/wk req. No drugs/alcohol. Well-connected Monica (213) 254-

9657. Bass plyr ndd now for org mod rock band. Connected & waitg for your call. Pro studio try-out/reh. Dan (818) 764-1124. Bass plyr writd to form orig band, aggres & experimntl. Infl Dettones. NIN, Paniera, S'Garden, Korn, AIC No 80's, no flakes (213) 467-1047 Guit/singwrtr. 23, Ikng for bst into Hendrix, Sabbath, Zep. Pros only. Have kir songs, dedicat, & transpo. (818) 558-1984.

& transpo. (818) 558-1984. "Tired of the LA music scene? Bass whtd. St. Gab. U2. Police. Be mellow, smart, open. Idiots need not apply. Marcus (310) 777-4779. "Pro guit sks excep bass. Posity. melodic rock. Strong voc. Trained pros only. You must sing. No smokers, Jake (310) 396-1019 effort or scene, base, white the humanase/Caume

•Uprt or acous bass whited for bluegrass/Cajun sound for fun/profit. Dan (818) 891-2616.

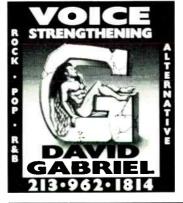
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•Bass plyr ndd for progrsv met & hvy rock. Able to chop, shread, groove. Some theory. Serious equip. chop, shread, groove. Nidret (213) 954-1719.

chop, shread, groove, Some theory. Serious equip. Nutret (213) 954-1719.
A groove monster ndd for an org showcs/paid cover gig band w/CD for label shopping. No prob drinkers, pls. (310) 396-6966.
Signed, classic, funk, alt, soul, rock band sks amazing bass & drim. Infl Zep, Pfunk, Jane's, Hendrix, Peppers, & Robbie Chanker. Must be under 30. (213) 930-2799.
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Lig for agrsv bass plyr & firtinm voc. Demo complid. Rdy for gigs. 100% serious dedicatin. David (213) 467-8912.
Bass ndd immediately for co-ed band. Fem pref. Desire more imprint that technq. Musical styles: all, reto, pw pop. Scott (818) 980-9563.
Bass wid by THREE CHORDS & CLOUD OF DUST RHYTHM guit, numerous infl. Abba to Ramones, 50s to 90s, Serious to Kitsch. Sayne (618) 734-8143.

(818) 794-8143

Bass whild for orig, melodic, pop band. Ala Beatles, Weezer, Ezra. Very catchy orig airdy writ-ten. Pros only. No met. Call for demo. Jim (818) 347-3111



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A SHORTAGE OF LEAD-SINGERS? WHY? Reason #1 is invalidation (or put-down) of a child's naturally uninhib-ited 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 classical music, and differ-ent from musical theatre, Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely unin-hibited! 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.

If you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call Sabine NOW! You do have a voice and there is a band looking for you!



Guit & drmr formerly of SMOKEB sk bass for simi

 Guit & drmr tormeriy of SMORE H sk bass tor similar new band. Rock, cntry, blues styles. Tight pocket plyr. Tom Peck (818) 244-4231.
 Progrsv, melodic, Texas sngr/band sks 5-stringer. Smali, backup voc, imagination, transpo. equip. ded-icatin a must. No hardcore drugs or kids. Eric (213) construction. 850-1942 Bass whith for band into Oasis, Radiohd, Blur.

Dass whito to band into Casis, Hadiond, biul, Supergrass, Beatles, Bowe, Nick Carns, John Tayror sentous only Lawro (213) 933-7926
 Exp, creative bass to complt band have talented, savy fem voc; innovative Juliliard violinest; grt songs; gigs waiting; spec deal at hi end studio. (818) 986-5248.

•Bass writd to complit orig band. Infl blues, funk, jazz, soul gospel, classic rock to alt rock. Dedicatd, yng plyrs only. 20-30 y/o. 5-7 yrs exp. Les (818) 241-5034

241-5034 Fresh, solid, orig plyr w/creative, all sound. Head for music biz & image to collab w/drmr & sngr rhytm guit. Into Pumpkins, PJ Harvey, AIC (310) 709guit.

4842 •THREE PIECE sks 4-6 string bassist to fill progrsv, orig, hvy, serious band. Must have own job, equip, transpo, skills. Ski (213) 850-1942

•Bass plyr white Gring 130 000 1342 •Bass plyr white for one innovative proj. Paid gigs only. Infl. Prince, Sting, Pastorious. Serious only. Vince (818) 793-0976.

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·Bassist male/fem who's got what it takes for unusual sounding 90s rock band, w/label int Dedicath, reliability, xint chop/equip mandatory. Pro att. (213) 829-1110

escentric. •Seasoned sngr/sngwrtr/guit sks first class basist to collab, form band, rec & showcs. Infl Hendrix, Sting, Joni Mitchell, Robin Ford. Stuart (818) 990-3252

•Bassist ndd for agrsv met band skng someone w/jazz & tunk infl to add flavor to agrsv music. Pantera/Korn. (818) 567-1182.

•Guit w/mgmt sks bassist. Must be serious. Infl Bill Wyman, Sam Yaffa, Bozer Cain. Have image & gear. (213) 464-0316 x666.

(213) 464-0316 x666.
 eit1 Bassist ndd for guit drive orig rock band. Ala STP & Live. Straight forward, functional, bottom & valley friendly. Tm plyr w/pro att. Bill (818) 998-5644.
 Bass plyr w/voc wridt by elec, pop band w/slight

prograv edge for serious exposure, solid sngwrtng. Call for demo. (310) 669-6019. •Agrav melodic bassist ndd for HR/met band. Must

have xint chops, stage presence, gear, transpo, income. Male or fem. Serious pros only., (818) 988-3032

988-3032. eBassist writd for yng band w/big plans. Beatles, Bowie, Smiths, Suede. Lv msg (818) 569-5540. «Amteg plyr sought by top drawer alt proj. Garbage meets Porno, goes to NIN concert on acid. Rick (213) 469-6748. Char beracht w//raceut for B&B bond w//acteut in

•Sking bassist w/groove for R&R band w/lockout in W LA. Infl Smitherines, Cheap Trick, Stones, etc.

W LA, Infl Smitherines, Crisep ...
Doug (310) 479-6189.
Bass plyr wind for hi-energy rock proj. Pros only.
(818) 342-8581.
Bassist wintd for orig roots/rock type band. No top-ans lockeys pls. Allmans, Eagles material. (805)

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•Bass plyr wilead voc sought by progrsv, serious outit Infl King Crimson, Metallica. Jack Bruce where are you? (213) 461-6323. •A#1 dedicatd, ling playing, moving-around -the-chords bassist for diverse, melodic blues/late\_60s

Eng infl rock band. Hvy to acous Infl Zep, Floyd (310) 453-8628

(310) 453-8628. Bass plyr wanted to form new, fresh sounding alt band. Must be open-minded & dedicatd. LA area. No ruck stara, Prof friondly, Ages 23-29. Infl Pumpkins Nirvana. Sonic Youth, James pgr (213) 888-5516.

 Bass plyr & drmr wntd (m/f) for 90s style alt band. Simple but in the pocket practice. Near Long Beach. Lv msg. (310) 804-5783

 Bassist good lovel wind for alt/new wave band U2, Bowle, Elektrafixion Commitmit & groove req. 112 Boy

 Fem bass plyr wntd for alt band w/Indy label deal. Dedicatn a must. If you want to get somewhere call Zane (818) 506-4487

# 11. KEYBOARDISTS AVAILABLE

 Pianist/sngr/sngwrtr w/2 albums avail for band w/maj label deal. (818) 342-3100.
 Keybrdst/Programmer. Pro sit only Hot chops. pro gear, studio, much exp in mini-sequenceg & sam plg Writes & arranges many styles. (909) 396

9908 •Fem voc, label int, top rep, lkng tor guit, bass, drmr, keybrd Pop w/rodv/blues infl. (818) 386-8103. •A#1 keybrdst searchg tor orig band w/xint melodic songe infl Tears, Dishwalla Toad Serious only. (310) 358-7194. •Keybrdst avail for paying gitts rec & live Xini yoc chops, acous guit avail Hark wrking tm plyr. Noel (213) 209-9368. Keybrdst w/gron case avail for one outbers, soc

•Keybrdst w/pro gear avail for one-nighters, rec session. Have reading capab. Pro sit only. (818) 342-2942.

342:2942. •Keyboard/sax plyr lkg for orig band. Infl Oasis. Tears for Fears. Radiohead, Live. Serious only Mist have grit pup songs. (s1/u) 535-7154. •Keybrdst: plyr/progrmr avail for studio, demo arrangmis. extnse exp. Sequencing, drums loop. keyboard parts. (310) 208-3772.

# 11. KEYBOARDISTS WANTED

•Agrsv fem sngr sks ? into NIN Carla (213) 654-

5168 •Synth plyr ndd for hvy based rock band. Ryan (310) 459-0763 •Exp. versall, depdbl, keybrdst sought by band w/CD in stores, airplay, mgmt, gigs, etc. Puter, Dylan, Wilcox, Beatles, (618) 906-8367. •Fem keybrdst wind for pro-golf proi tinfl. Cure,

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OFFSPRING • Keb'Mo **Invisible Poet Kings** Red Hot Chili Peppers Xene • Axl Rose Vince Neil (213) 851-3626 (310) 659-2802 Sisters, Bowie. (818) 754-4751

vntd for B'JARCO •Hammond B3 sound & keybrds whitd for B JARCO Hot R&B band. Marco (310) 568-8788 or Guido (310) 353-8858

(310) 353-8858. Indust artilist nds keybrd program sampler Serious. Vinyl. 505 S. Beverly Dr., #731, Bev Hills, 90212. Deadine 1-1-97. Keybrdst windt: diff soundg classic rock infl acous to harder edged. Who, Hendrix, Fish, Floyd. Voc +, Exp a must (310) 292-7782. Voc/Lyricist/Sngwtr: who sings lead & backgrind voc sks keybrdst for collab. windj. comptogs, to lium: a sngwtg tm. Serious only. James (213) 254-8505.

a sngwrtg tm. Serious only. James (213) 254-8505. viazz keybrdst wint för a cuntoriup juzz band. Infl Hancock. Tom Koster Bill (213) 874-7118 «Fem sngr avail för sngwrting collab or band sit doing innovitv. dynamic, & versatl music. Infl alt to jazz Must be pro, dedicat & versatl. (213) 656-cons.

2025. Synth plyr ndd for theatrical rock grp showcs. Dedicath & pro a must. Pay upon compl of perf (310) 459-6951

Keybrdst wintd to furni band w/sngr/angwrtr/gui formerly w/natl band Maj indus contacts, ala Live, Sundays, Peter Murphy, Crowes. Terry (818) 832-8410

8410. Moody, alt, fem voc/sngwrtrisks keybrdst for band Šetluus cummit of 4 rch/nk reg. No drugs/alcohol Well-connected. Monica (213) 254-9657 **Keybrdst wrid for päld all origt snows & to work un 2nd reg. Infl Seal, Prince, Sting, funk, & Latin. Hurry (199-206 c.4.)** 

2nd rec. Infl Sea (818) 795-5111.

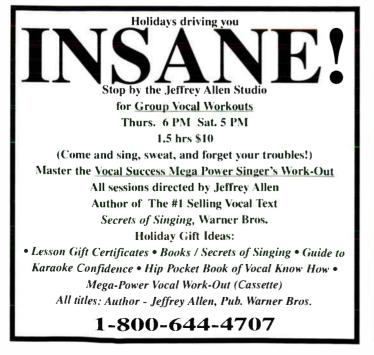
Funky, groove oriented keybrdst writd for

Funky, groove oriented keybrdst whith for hiphophriphop bend lift Brand New Heavies. J.Bees, Roy Ayres. (213) 782-0317.
•Keybrdst whitd litr all rith truit Golnic prograv. indust, melodic met lift Type O Neg, Feat Fact. KMF DM, Stabbing Westward, & Druwn, Juhn (810) 990-8013.
•Goth band sks fem keys/back voc Must Iour, maj mgmt, indy label. Mega Disc (310) 581-9102.
•4 piceo band nds 2nd fem keybrdst. Mod Beatles sound Hr-ly motvatd (818) 951-1650.

A#1 keybrast write for the hottest, live, diaco, funk

•A#1 Keybridst write for life hottest, live, disco, funk, cover band around Gigs booked, get paid, & play wi fire. 70s clothes & afro wig req. (805) 252-2155. Univ Keybridst write to supplement 80s hard-rock style of ESSENCE field, compusitin writing & arrang skills Backgrd voc abil desird. Darryl (818) 262-2074.

•WOMB textured, emotioanl, unique, quit alt band



sks keybrdst/sampler for grt band. European deal. Backing voc + Cure. Portishd, Beatles. (213) 782-

•WIND OF CHANGE sks keybrdst/sngwrtr who is

•WIND OF CHANGE sks keybrdst/sngwtr who is open-minded, versall, creative, dedicald. Infl Green Theater, Journey, Floyd (818) 891-0141. •Wrtd: Christian keybrdst wight personality for con-temp grp. Must be combit to fun, grt music, & loving God. Terry (818) 996-0249 •Xint, dependable keybrdst indd for orig, cntry, blues, rock band. Sngwtrig & xtra instruments à + Fem encourgid. Lky for fun, open-minded pro. (219) 472-0146

473-2145 •Keybrdst with Infl. Secure & New Order. Peter

(213) 256-1506

# 12. VOCALISTS AVAILABLE

•Great chops! Seasoned voc willing to aud for smokin' rockabilly blues band. Wrking or soon to be (800) 655-7664

(800) b55-7664. Aggres fem voc sks band or proj into future NIN Carla (213) 654-5168. Fem pro, leads & backing. 3 1/2 oct, pwrll vocs. over 17 yrs perf. sks work. Alex (310) 458-6122. Fem pro, leads a baseline (\$310) 458-6122.
 Frontmn wridt for a Ritche Blackmore the cover band doing Rainbow & Deep Purple songs. Exp band doing Rainbow e are doing orig in the vein of frontmen only Also we are doing orig in the vein of Blackmore & Michael Schenker, Pls call (714) 771-

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 Fem versati sngr lkng for sngwrtg collab. Alt, jazz pop. Must be pro & dedicatd. (213) 656-2025. pop. Must be pro & dedicatd. (213) 656-2025. Tem voc skg to form band or jon one. Infl No Doubt, Garbage. Marley, Alanis, Rage, & Sublime. Funky edge musicns only. Felicia (310) 866-7240. Sormer DIX voc avail for compil band only. Rap-punk, alt, rock. (818) 553-8907 (pgr). Male voc avail. ban/tenor, most styles avail for rec 408

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Urol. Sngr/Sngwrtr w/rcdg studio sks Afro R&B or Rap voc to form grp. I've got mgml & rec co connex. (213) 205-7841. Still waitg for outstndg yng male voc to step frwrd. Funky, hip-hop style, (310)559-7586. •Voc avail for compil. bands only. Presdients, Boart for Altmere of the some and water back for com-Beasties, Nirvana, I have exp, radio airplay, klr com-plt songs pub co. Fink rap punk alt rock (\$19) 781-0582.

781-•Voc w 781-0582.
 Yooc winewity relsd hvy att. CD sks musicians to compit pert grp. Xint oppor. Thomas 6-8 p.m. (714) 228-1225.
 Pro tenor voc, versatt. avail for demos, gigs. proj. lead, & back up. JR (818) 884-2146.
 Sngr/sngwrtr maj abel credits, infl burring, frontmn

qual, guit abil, sks 90s act w/creditable mgmt/la Have much mat, Will relocate. (908) 830-1497 mt/label

Have much mat. Will relocate. (908) 830-1497 - Artis94sgriy/ricist sks guit to form band. Inff Guided by Voices. Portishd, Lowe, Thick Chestnut, Sonic Yth, Meredith Monk, & Huskerdu, etc. Serious only. Joe (818) 553-3301. -Pro fem session sngr for rec. jingles. V/O. pop. R&B, hje-hop, jazz, commercl proj. paid only. Tape & bio avail. (310) 687-8840.

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•Voc avail. 21 y/o. Yrs & yrs of exp: music as a life Avail for any sit resultg in music Infl blues, punk, funk, roots, rock, reggae. Neal (818) 244-7695. •Pro rock voc sks agrsv rock proj. Rick (805) 578infl blues, punk, -

A 2641 E. Glenedes

2382.
\*Male pop singr avail for demos. jingles, session work. Exp, talented, most styles covered. When you need a real singr, call me, Steven. (213) 876-3703.
\*Male lead voc, world-class talent sks blues or blwsei/röin baint. Infl Gucker, Altinan, Jack Errock. Also avail for demos. Nathan (818) 243-2696.
\*Male voc avail for rec & live perf. Infl. Bono, Sting. Steve Winwood. Noe (213) 209-9668.
\*Voc/singwrtr, etc sks others to form band. Infl 60s garage pop. 70s punk. 80s Indyr music, 90s glectronica. Abba. Joe (818) 563-3301.
\*Theatrical frintm w/deep voice sks musicians to form funk, lounge, Goth, creepy, crypthop, art band. Groovy night-crawlers pls resp. Corby (213)

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·Bald, fat & ugly Elvis impersonator sks backup band, Costumes, hairpiece, obscenely obese, horr

ble voice, grt gimic. Must be gay-friendly. Mike (818)

"Sorg w/voice, exp. & image sking to join/form band into Casis, Radiohd, Biur, Supergrass, Beatles, Bowie. Serious only. David (213) 288-7797. "Male sngr/songwritt sks creative, mature band into STP. S'Garden meets U2 & Jars of Clay. (213) 812-

SUTU. Pro, white, male, blues sngr w/ moves, looks & incredible hooks. Maj label int Needs band imme-diately to back. Serious only, (310) 433-1319. Yng, attractiv, new fem voice in LA. Anything from alt, pop, dance, R&B gospel Lkg for mgmt, devel-opment, wrkng proj. & in need of demo help. Very talented. (213) 466-9120. •Dying to gig! Dedicatd, ambitious, versall sngr ikg for comptj. reh, exp band wexcentin. Intelant sonas.

for complt, reh, exp band w/exceptnl, intelgnt songs. Infl Zep, U2, AIC, Dave Matthews, TMC. Paul (213) 467-5413.

407-3013. Lead voc, fem w/male style voc, ala Chris Robinson mts Chris Cornel sks proj w/label int only. Have rec, touring, sngwrting exp. Tyler (213) 651-1054.

H354 Attracty fem voc lead/backup w/fronting abil & dancing. Funk, rock, pop, alt, & dance. Pro only (310) 281-8630.

## 12. VOCALISTS WANTED

Male lead voc for Blues based, HR/R&R band. Lkng to co-write & rec ASAP. Aero, Zep, & many other intil. Senous only. (213) 993-8995. Whitd: young voc, male or fem, add prod tm for rec. Zan (310) 428-0774 or Raul (310) 807-8900. Male voc sks 2 Latino male voc w/dance abil. Shadow (213) 937-6773. Fem. voc for house proj/compiltn rec. Must be 18-24 & have good house voc w/90's look. (818) 762-8531.

•Aero/Crowes type band w/demo deal nds sngr. Send demo: 5782 E. 2nd St. #598, Long Beach, CA

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(213) 656-3745 •Fem voc ndd for dance music proj in Nashville Must have keybrd abil & looks. Must live in Nashville

Marock (615) 872-8384 Fem bckgrind voc wrtd. Must have exp harmonizg, improv, perf live, good pitch & att. Infl Pop/rock/att. tolk. We have band, gigs, CD, mgmt, & airplay. (818) 906-8367.

(818) 906-8367. FEm backg von nrid for entry/mork/blues band Must be good w/harmony. Lenny (818) 767-1415. Sngr wind by THREE CHORDS & A CLOUD OF DUST RHYTHM guit, countiess eciec infl. Can you scream, whisper, move & groove? Sayne (818) 794-2442.

Voc bari w/deep voice & wide range to sing prgrss hvy rock band. We have all mat. Call (213) 461-6323.

Voc ndd for NEXT BIG THING We have a lockout Dedicatn, hunger, presence, unforgettable melodies essentl. STP. PJam, AIC, Jane's, Let's talk (213) 962-9190

962-9190. Voc/flyricist wntd now for melodic, creative, dynam-to bend. Serious only. Geoff (231) 650-6181 •Lkng for prof, serious, goai-orendi voc to play orig. Intl AIC, Jimmy, Ozzy. (818) 345-5323. •Fem voc wntd by sngr/sngwrtr wistrong hip, roots. rock/cntry material. Damain (310) 546-6360. •Fem voc/sngwrtr wntd to start orig rock/alt band. Based in SG Val. 25-35 y/o, must have voc talent. sngwrtg skills. & sexiness. Shy girls, this is your chance. Moms okay. (909) 597-3973; (818) 442-3119. 3119

3119.
Frontmn/rock tenor ndd for theatrical grp showcs.
Dedicaid & pro a must. Pay upon compl of perf (310) 459-6951.
Est hard groove, all rock band sks pro-minded voc.
Intensity, rage, image, att, will, & dedicatn. No 80s screamer. Vincent (310) 804-3238.
Fem voc ndd by keybrdst for lounge duo. Nd good look, pop. R&B, crossover. Must have club connex & keybrd for reh. Aarion (213) 482-8443.
SCRAPE & eks extra conrey, versatile voc. III East

keybrd for ren. Aaron (213) 482-8443.
SCRAPE sks extr aggrsv. versatile voc. Infl Fear Factory. Sepultura, Korn, Deftones, Pentera. Dan (310) 838-4575.
•Abnormal, visionary, voc gem ndd. Must have true voc talent. Infl Dream Theatre, Queen, Fath No More, Old Rush, Enya, Floyd, etc. Nace (818) 996-1ea1. 1881

 Fem sngr wntd to join band w/gigs, mgmt. Infl Bjork meets Tool, PJ Harvey meets Marilyn Manson. Infl

Bjork meets Tool, PJ Harvey meets Marilyn Manson. Lv msg (213) 368-6169. Demo ree nd sngr. male or fem, for pop rock songs in Spanish. Lv msg. (310) 489-2512. Voc wind to form orig band, aggreg & experimnil intil Defronce, NIN, Pantora, S'Garden, Ksm, AIC No 80's, no flakes. (213) 467-1047. Voc wlguit abil a i for workg cover orig band makg \$ from 70s-90s alt KLOS style covers. (818) 754-



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Sing/frontmin ndd for hvy based rock pand. rryan (310) 459-0/63 Singr/frontmin dd for hvy based rock. Exp. showman-ship, 4 soul req. Ted (818) 454-6890. Voc wridt to compit band. Jane's, Zep. Doors. U2, Vedder, Cornell. Emothi, agrsv. dynamic, spiritual, pwrfl, Eastern hypnotic intensity. Age 21-33. (714) 444-1313.

pwni. Lasient rypholic intensity. Age 21-35. (74) 544-1313.
Audth fem voc for house/dance proj. compilan rec for maj label. Fem, age 19-26. Troy (818) 762-8531.
Sngr ndd for demo. Will pay for services. Infl Andy Stermer, Robin Zander, Matthew Sweet, Bowie. Scott (818) 980-9563.
Prod sking fem voc wntd for orig rec proj. Cranberries. Airdy mat on CD & home studio. Serious only. Lv msg (213) 466-9313.
Former CIRCUS OF PWR & NY LOOSE guit/sng-wtr ikg for collab. voc, etc. (213) 656-3745.
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Sngr/sngwrt ndd to compil band. Music is rock, ala Bush & Cult. Have songs, plyrs, connex. Can you sing? Have presence, talent, write. Jason (818) 769-7522.
Sngr wntd by THREE CHORDS & CLOUD OF

769-7522 •Sngr wntd by THREE CHORDS & CLOUD OF DUST RHYTHM guit, numerous infl Abba to Ramones, 50s to 90s, Serious to Kitsch. Sayne (818) 794-8143. •Voc wntd. Jem pref, 20-30 y/o for techno dance hit. Greg (213) 850-5634. •Exp pro guit/sngwrtr w/maj label cred skg sngr/fintmin to form bluesy R&R band. (213)874-0822.

A#1 male sngr wntd, have label int, lockout, upcom.

ing tour. Bluesy ballsey, melodic singing ndd. Morrison mts Paul Rogers & S'Garden. Ken (818) 785-5095

785-5095. "Guit & drmr formerly of SMOKER sk voc for similar new band. Rock, cntry, blues. Styles of Elvis, Glen Fry, Hank Williams Jr. Tom Peck (818) 244-4231. "Sngr/poet ndd for amazing orig/cover band. Grt songs, top notch plyr. Matty (213) 660-5118. "Ultra hvy band sks creative voc into Corneti, Polings, Sempultura. Have studio & PA. (310) 473-

5752

•Voc ndd for rock band. Must have strength, integri-ty, vision. Infl Jane's, Zep, Zappa. Craid (213) 874ty, vis 7809

7809. •Funky, deep groove, mood alterng band sks fmtmn w/many infl. Hiphop, rock, rap, psych. Fem back-up sngrs also wntd. Rick (818) 881-8794

•Male sngr write for band. If you are passionate, dedicated & fike Velvet Underground, Bowie, Bauhaus, Leonard Kowan. Stephan (213) 953-4862

4853. •Background voc wntd, male & fem for new, innov-ative proj. Paid gigs only. Infl Prince. Shakakhan, Seal. Vince (818) 793-0976. •What the humans is a single sngr/sngwrtr who wants to do something orig but actually has tal-eral? (818) 001-2102.

ent? (818) 001-7102, •SUGAR FLY sks fem voc w/flavor for alt, hiphop,

skateboard band. Melissa (213) 550-0090. •WIND OF CHANGE ske engrlengwrtr who is open-minded, versatl, pwrl1 & has demo. Infl Alfred, Mercury, (919) 991-0141.

•Guit w/mgmt sks fritmin. Must be seriuus. Infl Jagger, David Johansen, Tyler. Have image (213) 454-0316 x666. •Gult/sngwtr w/rec studio & songs & connex sks male sngr/lyricist for immed collab & rec. Dark, moody, mod rock. Mike (310) 652-8504. •R&B grp sks 18-23 y/o-lkg Black or Latino voc w/lead abil. Wrkng w/triple platinum prod, rdy to rec. (213) 974-1450.

call mid

w/avant gard, or (818) 703-1164

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917-6731

Drmr Ikng for band or other musicians to create no

rules, no barriers music. Open-minded w/var infl. Chris (818) 764-1873.

Chris (818) 764-1873. Hard hitg drum w/maj label tourg & rec exp sks signed act. (213) 960-1609. Versatl drum, very solid avail for live & studio gigs. Tyron Young, Omaha, NE (402) 455-8558. •Pro drum, ex-Berklee, rock, blues, Jazz, soul, pop. Avail for live or sessions. Doug (310) 556-6152 (rec)

Avail for live or sessions. Duug (310, 2000) (pgg). Prof funk rock drm: w/great gear, voc, hand per-cusn, pro att, sks paid sit or signed act for rec. showcsg, etc. Very versati & funky. (310) 281-1778. Prof drm: avail for sessions, touring, & club work. 10+ yrs exp. Endorsed, CD credits. Paid sit only. Stave (213) 463-4047 •Drm: lking for org band w/new sound. Under 30 y/o. Infl. Rage, Peppers, 311, Korn. Inflectous grooves. (213) 465-271. - 23 - (5) •Drm:, 24, avail for pro sit, 10 yrs live/studio exp. pro gear, transpo, solid meter. Serious. Jeff Spears (818) 762-3802.

(818) 762-3802. Pro drnm v20yrs tour & concert exp. Doub kick drm acous set. Doub kick drm Roland TDE-7K elec set. Plays all styles. Avail for demos, gigs, tours, & concerts. Pros only. Steve (818) 981-0545. • 0rmr, 24 y/o, skng band. Hiphop, alt. (213) 466-order.

Studio drmr is lko for rec session. Any style, strong

groove, good sight-reader. On time. (818) 769-6342. •Rock drmr, 20 yrs exp. Pro sit only. Tony (818)

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Train around your

own schedule.

(213) 974.1450

(213) 974-1450. •KLONID HAMMER sks voc into Jane's, Zappa. Mitch (818) 985-4640. •CSN OF 90s lkg for 3rd sngr/guit. Total 3 part har-mony sound, grt songs, grt mgmt, grt band. (818) 988-5616.

988-5616. Agrsv, dynamic, rapper/voc for compit band into Korn, Hummit, Rage, Tool, Filter. Bring your own vibe. Jay (213) 466-4759 Exp a must. Ala Tool, STP, Dead can Dance. Jane's. Bob (310) 695-8424. •Whtd: Christian sngr/guit plyr w/grt personality for contemp grp. Must be comtd to fun, grt music, & lov-ing God. Terry (818) 996-0249. •Attn: voc. Holding auditions ASAP for progras.

•Attn: voc. Holding auditions ASAP for progrsv, HR, hvy met band. Smooth wide range. Rob (909)

Sngr w/deep voice ndd to sing, not growl, in pro-grsv band w/some odd meter/discipline. (213) 461-

emothl male for melodic diverse •A#1 pwrfl.

blues/late 60s Eng infl rock band. Hvy to acous. Good w/melody & range. Infl Zep, Floyd. (310) 453-8628

•Rapper Ikg to form a solid click of solo artists. Psalmuel (818) 947-0271.

# 13. DRUMMERS AVAILABLE

•Exp drmr lkng for est band. Funk, R&B, Blues. Tom (818) 763-9103. •Drmr, age 20-26, wienergy & intensity wintd for est alt band. Must have prof live/studio exp & equip. Ready to rec/showcs immed. Pumpkins, S'Garden.

Heady to rec/showcs immed. Pumpkins, S'Garden, Sponge, No metal, no beginners, (818) 382-7931 -Drmr, Plays real good Sings real crazy. Small set, big chops. Elvin mts Ringo. No bush-leaguers, no pre-Modonnas, no prudes—I won't waste your time. Larry (310) 372-8920. -Avsil for demo, gigs, proj, rec, touring, various sit. Exp reader, composer, recordg, tourg. Infl. funk, jazz, rock, blues I atin fusion. classical. (310) R39-2702.

 Dependbl drmr/voc eke unique band. Emotional yet non-political; pwfl yet creative; confident yet con-siderate. Pro exp, not for hire, for real. Rob (310)

siderate. Pro exp, not for hire, for real. Rob (310) 587-5383 (gor). •Jazz drmr avail for contemp jazz band. Infl. Steve Smith & Dennis Chambers. Bill (213) 874-7118 •Open-milnded drmr/sngwrtr sike collab from guit, bass, keybros or band. (818) 881-2929. •Studio drmr avail, 19ays all styles. Will work for free to get new rlemo tape. Bill (213) 874-7118 •Groove drmr avail. Pormerly of form. Rec. live sit. Album credite fully endoreed. Petronces. Chris G





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MUSIC CONNECTION DECEMBER 9, 1996 - JANUARY 5, 1997



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(415) 330-5303. •Drmr Ikng for musicians who want to experiment w/avant gard, organized sound in song format. Sean

12 More tablisted

Stitch. (909) 857-2347. Brilliant, live drmr on D.W. drums. Master of house radio. hiphop. rave, techno. pwr groove. Skng live, pro, pop, dance band, wanting fresh new grooves. Boyney Rocks (310) 316-9458.

Boyney Rocks (310) 316-9458. Phrm avail for ong, pro band. Infl Zappa, PJ Harvey, Tool, Hendrix, jazz, Ani Difranco, Lee Perry, Nomeansno. Adam (213) 660-4505. Phrm/ backing voc sks est group. Solid song & groove oriented. Pro exp. tm plyr, easy to work w/. (818) 508-5421. A versati drmr, solid & exp. avail for live or studio. Gretchen Dorsey, Bonham, Druford, Gad. Paid sits only. Paul (818) 985-3700.

•Drmr lkg for band/other musicians to create no rules/no barriers music. Open-minded w/various infl: Chris (818) 764-1873.

vYES! A drmr that has a cool/versatl image & I can play! Seal, Gabriel Vibe? Cool! STP, Stabbing Vibe? Digit! Pros only. Jonathan (770) 434-4021.

# **13. DRUMMERS WANTED**

Solid meter, simple + att, dedicatn, serious for alt/pop/Beatlesque/grunge band w/tem sngr. Pasadena area. (818) 791-4950.

•Guit/sngr lkng for drmr, 18-22 y/o, to form rock band. (213) 466-0562.

Dam. (213) 400-0302. PDmm whild to form band w/sngr/sngwrtr/guit for-merly w/natl band. Maj industry contacts, ala Live, Sundays, Peter Murphy, Crowes. Terry (818) 832-8410.

•Drmr wntd for a gothic/indust band. (818) 762-0302

0302. AM1 exp dmm ndd for orig, hvy, HR band, 80-90s infl, Jim (818) 884-5306; Dan (310) 374-5105. •Talented, dependbl dmm, 21-27 wntd. Have mgmt, EP, showcss. Beatles, Hendrix, Oasis Vibe. Sean (714) 631-6646.

•Drmr wntd, 24-28 y/o, no wife, no life, just music music music, music. Radio airplay, rec int. (818)

281-7574

281-75/4. OPrmr wntd by guit/sngr. Blues & R&R to play gigs. Serious only apply. John (213) 965-1868. •Drmr wntd. Sngriguit plyr wnts to start alt rock band wipunk tempo & rockabilly swing. Rev Horton Heat, Supersuckers, Cadillac Trance. Duane (213)



# /₩\

# FREE CLASSIFIEDS

876-8245 Funky drmr whtd for old-sch funk, hiphop, triphop, Infl 8r& New Heavies, Tortisehead, Massive Attack.

•TALENTED & CREATIVE drmr wntd for melodic rock band. Infl Stones. Collctv Soul. Garbage, Beatles, & Sarah. Lloyd (310) 471-



Tarzana, California 91356-3345

Tel (818) 776-1400 • FAX (818) 776-0900

10/5 Alt band w/fem voc nds drmr w/solid timg & good att. We have great songs, gigs, & mgmt int. Unique, moody, dynamic. (213) 954-7533. •Are you over the hill & want to be in a band where everyone has a lot of \$ to compensate because you stink? If so, pls do not call. If so, pls do not call. Young, gifted people only. Infl blues, punk. funk, roots, rock, reggies. (818) 244-7695.



BILLION-S BABIES, notorious Alice Cooper

Must be into early

tribute band nds drmr. Must be into earl Alice, have long hair, & be discipled tm-plyr

**•By THREE CHORDS & A CLOUD OF DUST** 

RHYTHM guit, eclec infl. noise to gentle whis-pers, rock to ambient, whatever happens.

(213) 993-7279

Steve

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drmr w/pro equip. No flakes pls. Carmelo (310) 839-9726 Sngr/sngwrtr/guit sks creative drmr to perf &

rec fully finan indep CD. Blossoms (310) 822-4696. Feel of Page

Soura sks pwr-punk drmr. Infl Superdrag, Foo Fighters, Green Day. Must have creativity & timing. (213) 464-7807. Drmr wanted to play w/alt hand CORD. Songs alrdy writh. Current membrs incl fem to creative 8 writt. Bio and Mon pd (218) 760.

voc, cellist, & guit. Pls call Alan at (818) 760-1417.

•Lead guit/sngr/sngwrtr sks drums/bass/keys to form orig rock band. Trad Brit sound. Orange Co area. Serious plyrs call (714) 846-5845

.Rhythm section whth for soulful Temple of the Dog/Crowes, Zep, kind of thing. Serious only. Shelby (818) 226-5550, or Joe (310) 826-3369.

 Alt rec artist lkng for drmr for immed album & tour. Serious inquiries only. Tape & picture to Drmr Wanted, 1112 S. Bedford St. Suite 1, LA. 90035

Punk drmr wntd into Nirvana, Decendents, Tool, Foo-fighter, old Social Distortions. (818) 401-9679

Former KEEL guit Bryan Jay nds speed met-



MUSIC CONNECTION DECEMBER 9, 1996 - JANUARY 5, 1997

## NEXT DEADLINE: WED., DECEMBER 18, 12 NOON

# alent/thrash style drmr w/intell, hvy groove. Dedicatd & focused musicians only. No drugs. (310) 512-7708

•Drmr ndd to join horde-tour style band. Infl Crowes, Zep, Allmans Band ages 24-26. Serious opport. Joe (310) 826-3369.

 Bonzo drmr. Infl S'Garden, AIC, Zep.
 Nominated best indep rel. Start rec in late Dec for upcomg CD & tour w/maj act. Call immed. Only pros. (310) 543-1885; (310) 543-1505

·Alt/pop band w/maj label int sks great drum w/great feel for label showcs & rec. (213) 851-1680

.Fem sngr avail for sngwrtg collab or band sit doing innovtv, dynamic, & versatl music. Infl alt to jazz. Must be pro, open-minded & dedicatd. (213) 656-2025. •Dynamic, solid, countg, percus w/linesse &

diversity ndd by pro, melodic, rock band, 3 DOORS DOWN. No immed pay, great songs. Dave (818) 700-8623.

•Drmr wntd for ground up garage hi-energy & low, must possess talent & time. Infl Lovebone, Nirvana, Stones, everything. (818) 385-1291

 All orig commercL band sks drmr for pro sit, have strong mat, studio, gigs, & contacts. (310) 394-8994.

Above avg drmr ndd, not afraid of odd meter, strange changes & progray music. Infl Dream Theatre Queen, Beatles diverse 90s band. Kirock (818) 996-1881.

ATTENTION:

 Aggrsv orig drmr nad. infil Sound, AIC. Recdg EP late Dec. Maj label int. If you're not the best, don't call! Lv msg (818) 516-0648. Drmr wntd for yng band w/serious plan. Infl Beatles, Bowie, Smiths, & Suede. Lv msg. (818) 569-5540.

Drmr ndd now for orig mod rock band. Connected & waitg for your call. Pro studio try-out/reh. Dan (818) 764-1124.

 Latin, E. Indian, or W. African drmr wrtd for jazz/blues/rock band. Infl. Beck, Jewel, B Infl Beck, Jewel, B.

Holiday. Claire (310) 358-7324. • If you can play Sly Stone, Rage/Machine, & Peppers, you're the drmr for us. (213) 850-6928

• Extr aggres drmr ndd for hvy band w/CD & maj int. S'Garden, Faith No More, Fear Factory. Pro gear, att. Lv msg. (213) 208-1337

 Tasteful & sensitive drmr wntd for melodic grp w/fem voc. Infl Slow Dive, Cure, Cocteau Twins. Judy (818) 788-9453.

•Drmr wntd for paid, all orig shows & to work on 2nd rec. Infl. Seal, Prince, Sting, Funk, & Latin, Hurry (818) 795-5111

•OC alt band w/minor label deal sks drmr. Infl 70s prgrsv rock. (714) 459-0333

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 Drmr ndd for CD proj w/grt songs. Infl Beatles, Zep, Who. Joe (213) 856-2784 sks pwr-groove drmr to cmplt grp 911 Creativity input a must. Infl Peppers, Zep, Lizzy, everything. (818) 7018-2379

 Drmr wntd/yng blues based HR band lkg for dedicatd, hrd-hitter. Lv msg (213) 769-4335. •Drmr whild to compit all ong proj. Gothic, progrsv. indust, melodic met. Pref doub bass, abil to play hvy groove to fast & agrsv. Infl Type O Neg, Sepultura, Pantera, Fight. John (818) 990-8013.

•Extr verstl drmr w/pro att ndd for est band w/grt songs. Must be commit & hard wrkg. Matt (818) 904-9260.

Mail (of 0) 50% - 3260.
 Exp drmr ndd for orig hvy HR band. 80s-90s infl. Locatd in Valley & S. Bay. Jim (818) 884-5306 Stan (310) 374-5105.
 #1 drmr wnid for THE ZEROS. (310) 285-

8772 Fem pop rock duo skng pro duo skng exp

rhythm/lead guit plyr for perf & video. CD cur-rently rel. (800) 484-9913 x0092.

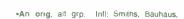
•Est band prototype sks drmr to complt line-up. Must have exp. dedicatn, musicianship, equip. Progrsv & thrash met infl. Kragen (310) 915-0423

CONTACT

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An orig, alt grp. Infl: Smiths, Bauhaus, Siouxie nds drmr. (213) 930-2010.
 Drmr wntd for fast, angry, alt band. Agrsv, yet technically proficient. Must be able to play fast or slow. Alt, punk, psych. Tom (310) 820-1463. Lear (310) 275-3415.

 Hvy psych trio, potent, seasoned, & extrmly noised sks what present drmr lacks: identity passion, ambition, & poignant love of groove (213) 254-2626.

OPTIN WIR&B inclinatin sought by estab band w/label int. Late 60s melodic infl w/in acid/lounge asthetic. (818) 403-3820.
 SOUR sks pwr punk drmr. Infl Superdrag.

Doo Fighters, Greenday. Creativity, timing a must. (213) 464-7807.
Drmr for LA's hottest alt pwr pop band. Infl

Greeday, No Doubt, Oasis, Goldfinger. Jus rel CD. College & club dates. (310) 838-1647 •Tribal monster groove maker whtd for immed gigs & rec. Infl Helmet. Tool, Deftones. Have ČĎ & locale. (213) 464-2927

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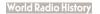
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•Ultra hvy band sks drmr into Sabbath, Tool, Zombie, w/orig sound. Have studio. (310) 473-5752

Hard hitting skin busting stick breaking ani-mal ndd for hard playing, hvy drinking R&R band, Infl Cooper, pop, Nugent, Grand Funk. (310) 822-1390

Guit wingmi sks drmr. Must be serious. Infl Charlie Watts, Jerry Nolan, Razzle. Have image. (213) 464-0316 x666. Drmr wntd for guit driven orig rock band. Ala

STP & Live. Hair & looks optional. Pro att a

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must. Tm plyr. Pro. Bill (818) 988-5644. •Drmr w/taste is wntd by Electric pop band w/slight progrsv edge for serious exposure. Must have exp. Call for demo. (310) 669-6019.

•Chad Smith & Steven Perkins have a baby named You. Garbage meets Porno, goes to NIN concert on acid Top drawer proj Rick (213) 469-6748.

•Xint, dependable drmr ndd for orig, cntry, blues, rock band. Sngwrtng a +. Fem Sngwrtng a Lkg for fun. open-minded pro. encourad (310) 473-2145

 Bass plyr & drmr wntd (m/f) for 90s style alt band. Simple but in the pocket practice. Near Long Beach. Lv msg. (310) 804-5783. 18St MRSKW

**STUDIO SEEKS** 

ENGINEER/

PRODUCER

### HORNS AVAILABLE 14

•Bari sax plyr lkng for orig. band, blues or Swing only. Must be serious (310) 358-7194. •Sax plyr/EWI wind plyr avail. for studio work, demos, all styles, also for horn sect arrg. Rick (818) 845-9318.

Trumpet/tromb plyr avail for all jobs all tyles. Arrngmnts, horn sect, Skip Waring. styles. (310) 828-5192 1. Tromb avail for work styles of any kind.

Horn sect & arranger also avail. Lv msg. Hank (800) 610-0611.

Hank (800) 610-0611. 1•Bari sax plyrikg for orig band. Blues, swing, or pop. Serious only. (310) 358-7194. 1•Fem trumpet plyr also sings lead/backups w/fronting abil & dancing. Funk, rock, pop, alt, classical. Pro sit only. (310) 281-8630. 1•Sax/inute plyr avail for studio & pro work of any kind. All styles, no up-pad showcss. Maxing (312) 629.

Maurice (213) 622-5342. 1•Trumpet, tromb/flutes. I have played & perf

w/the Stan Kenton Orchestra, Bobby Wemack, White Trash, the Temptations, etc. Michal 239-8448.

1•Attracty fem pro trampet plyr avail. Funk, rock, pop. alt, & dance. Pro only. (310) 281-8630

# 14. HORNS WANTED

•Jazz sax plyr wrtd for contemp jazz band. Infl Michael Brecker, & Coltrain. Bill (213) 874-7118



.Horn plyrs whth for alt band w/Indy label deal. Dedicatn a must. If you want to get somewhere call Zane (818) 506-4487.

## 15. SPECIALTIES

•Kvnama Wald on/off stage exotic dancg/backup voc for long-haired rock band. Spec friends in music. Many contacts work at Warner Bros. (818) 953-3472.

•Drum lessons all styles, jazz/rock/funk. Dan (818) 881-1963. \$20/HR. Award winng compsr/prod/keybrdst avail for

featr film scoro/music supervison. Low-budg &

 BAND sks new memb, violin, guit, voc (if sng: fem pref). Infl VU, Pogues, Wilcox, Replacements, Wonderstuff, Scortchers, Clash. (310) 273-5827; Ittlmscara@aol.com Indust artist sks film student for music video. Must be creative & into BANDW. No pay, swap talent for talent. Send sample to Video, 505 S. Beverly Dr., # 731, Bev. Hills, CA 90212. Deadline 1-1-97.

•Wntd: drum tech exp w/many applica to assign many notes via drum machines, sam-plers. Will pay cash. Steve (818) 365-4425. -Rap artist skng someone to lay diff style tracts for demo in return for % once rec con-tract is signed. Rany (818) 592-8003.
 -Poetry band sks all kind of musicians for live

rec of epic poems & songs. Lv msg LACA Music (619) 230-9347.

•Pro-level drmr & bst sought for rec/possbl





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band by voc/sngwrtr/musician w/studio 10 min S of LAX. Infl Beatles, Birds, Floyd, U2, rock, pop, alt. Phil (310) 798-5461. •Whtd cellist or violinist to join alt rock band,

must be rdy to rec & gig. (310) 204-6225. Instrum musician/sngwrtr sks attny or mgmt to shop mat for pub deal Lv msg (702)

459-7142

 Pro djembe plyr avail for session, gigs, showcss, etc. Also sings backup. Play other percus. Paid sit & signed acts only, pls. (310) 477-4314

.Rehrsl space to share. 1300 sq. ft. w/bath, phone, all util paid & lckd storage. John (310) 828-2272

•Whtt: prod tm sks yng male/lem voc for house music on hiphop proj. Zan (310) 428-0774 or Raul (310) 807-8900.

• Prod thi w/digit studio skng yng R&B hiphop voc/grps for proj. Ken (818) 966-3842 or L.T. (213) 850-7038.

•Fiddle/violin plyr & mandolin &/or banjo wntd for bluegrass/Cajun sound for fun/profit. Dan (818) 891-2616

I'm lkg for prod & lyricist. Hiphop, R&B only. Genuine, Tony, Mint Cond, own style Infl



Vocal (213) 291-1495 Jazz/blues violinist avail. Blue Note & ECM. (818) 248-3229

•#1 live 70s, disco/funk, cover band avail for all occas, club dates, corp parties, weddings. For bkg & info call (805) 252-2155.

.Goth band sks fem violinist/keys/voc. all in one pref. Must tour, maj mgmt, Indy label. Mega Disc (310) 581-9102.

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·Pacific Asian musician alliance, do you ieel isolated? We may have the connex you're lkg for. Dennis (818) 563-3128.

 Percus, voc, narmonica, & other instru-ments. Raggae, Soca, Afro, Acidubhopjazz, 1 love groovin in harmonies. I hate Marshals. roe only. (818) 345-2345. Exp o

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·Violin plyr ndd for band currently preparing for rec. We need you for subtleties & solos

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Infl obscure. Stephen. (213) 953-4853. •Yng, attractv, fem sngr/dancer/model lkg for paid work & management. Very talented. paid work & ma (213) 4766-9210.

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0141 •Demo arranger w/analog equip wntd. Good ai 60s R&R. (213) 667-3003.

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album

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form band Serious only JW (213) 254-8505

•ASCAB lyricist has new song lyrics avail. Lv msg LA, CA Music (619) 230-9347.

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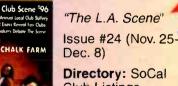
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**Cover Story:** 101 Red-Hot Tips Feature: Bernie Taupin's Farm Dogs



**Directory: Music** Attorneys Cover Story: Fiona Apple Feature: Attorneys **Reveal Their Secrets** 

How To Tip The Scales in Your Favor:



Directory: SoCal **Club Listings** Cover Story: Chalk Farm

"Legal Affairs"

Oct. 27)

Issue #21 (Oct. 14-

Feature: A look at the L.A. Club Scene (818)

"Songwriter Edition" Issue #22 (Oct. 28-Nov. 10)

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