

MUSIC CONNECTION

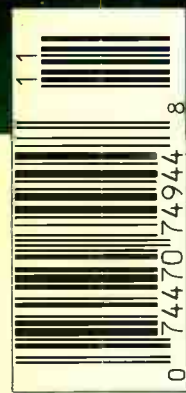
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(See Page 49)

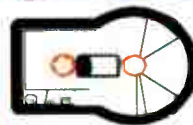
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MUSIC CONNECTION

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FEATURES



ELI HERSHKO

24 Cake

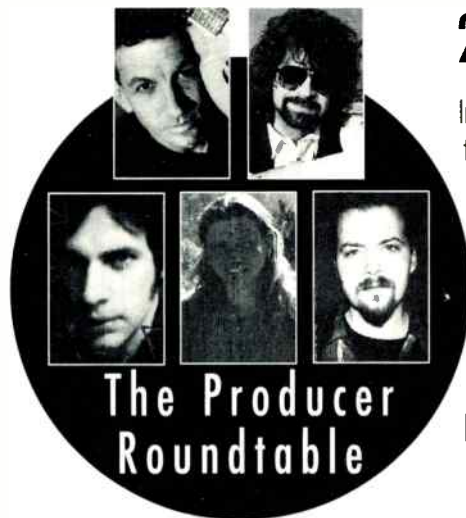
With two singles, "The Distance" and the remake of the disco classic "I Will Survive," currently impacting the Modern Rock Charts, this Sacramento, CA quintet is getting a big taste of success with their second Capricorn release, *Fashion Nugget*.

By Pat Lewis

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In our third annual installment of this popular feature, MC spoke with veteran producers Jeff Lynne, Kevin Shipley, Malcolm Burn and Marvin Etzioni, as well as up-and-comer T-Ray, about their favorite studios, how they get their work, the state of technology, which artists they'd most like to work with, and what they would change about some of their past projects.

By Traci E



30 10th Annual Guide To Record Producers Compiled by Carla Hay

34 Stanley B. Herman, President Of Fearless Music Group By Traci E

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Cover Photo: Eli Hershko



Feedback



Thanks, Turkey

Dear MC:

I'd like to congratulate you on your recent anniversary, and thank you for all the help you've given to my business. I've been advertising my recording studio/production company with your magazine for over eight years, and this advertising has been directly or indirectly responsible for at least 70 percent of my business. Recently, you did a Close-Up of our group, M.C. Wild Turkey and the Southern Rap Commission (Vol. XX, Issue #25), from which we received calls from seven major labels requesting meetings and packages, and one major management company offering us a management deal.

I'm very satisfied with our relationship with your magazine, and I know that it will continue to expand with our business.

Sincerely,
Bruce Wilson Music
Rap Recording Studios



Critiquing The Critiques

Dear MC:

I just wanted to take a moment to call and tell you what an incredible job I think you're doing with your Demo Critiques. Someone sent me a package and used your Demo Critique as part of their press package to possibly get a label deal or a management deal—we do both here.

Most people don't have the balls to tell these people what's going on, and I just think that your Demo Critiques are so great. Whoever is on the staff that does those is doing an excellent job of letting these people know the real story.

I figured that you probably get enough complaints about this crap that maybe a compliment from somebody who has been in the business for 30 years would get you to keep up the good work.

Craig Miller
Acoustic Disc



The Kidd

Dear MC:

It's not my style to comment on reviews, whether positive or negative, but I feel compelled to break this self-imposed rule in favor of thanking your publication for the attention that one of your writers, Tom Kidd, recently brought to my band, Point Of Ares (Vol. XXI, Issue #4). I'm located in New England, but, believe me, I heard all about your publication even before I received that last issue, because I received a flurry of unexpected e-mail and phone calls from industry people as a result of the piece.

I would be ungrateful not to thank both of you for the attention you drew towards Point Of Ares, and to add that Tom Kidd is clearly (from what I've been hearing) a critic that a lot of people read and take very seriously. Congratulations on having such a well-respected reviewer on your staff.

Karen Michalson
Point Of Ares/Arula Records
<http://www.ultranet.com/~ares>



Big Kudos

Dear MC:

I just wanted to send you a note to thank your writer, Steven P. Wheeler, for the wonderful article on the new band Big House (Vol. XXI, Issue #4). I am a longtime friend and fan of the band members, and I feel that Mr. Wheeler really captured a true look at these musicians and did them justice with a well-deserved story that is true to the bone!

I can't tell you how I will cherish this article forever. Not too many people will capture the essence of the history these guys have had, together and individually. It is my hope that all future writers understand and convey the true picture of where these band members are coming from and the reality of what this band's makeup is. Thanks again for a job well done.

Sincerely,
RaNae Seaton

CORRECTIONS:

In our last issue (Vol. XXI, Issue #5), due to a miscommunication between MCA Music Publishing and *Music Connection*, the Songwriter Profile photo of Evan Rogers in our Songworks section was actually a photograph of Rogers' songwriting and production partner, Carl Sturken. Pictured to the right (above) is the "real" Evan Rogers. Also, in our Management Focus Group, the photo for Stanlee, lead singer of Dogpark, was actually a photo of the duo's guitarist. Pictured to the right (below) is the "real" Stanlee. Finally, in last issue's Close-Up, we mistakenly printed that Dino Maddalone received two Grammy nominations for his urban mix of Skee-Lo's hit, "I Wish." We apologize for any problems which may have resulted from these inadvertent errors.



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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

The SGA Foundation presents its Latin Music seminar on Wednesday, March 26, from 7-9 p.m. It will feature Fernando Gonzalez, Director of Promotions and Marketing for Balboa Records. The seminar includes a question and answer session and song critique. Also, on Wednesday, March 19, from 7-9 p.m., check out the popular Ask-A-Pro/Song Critique. This session features Randy Poe, President of Leiber & Stoller Music and author of "Music Publishing for Songwriters." FREE for SGA members, \$10 for non-members. For reservations or more information, call 213-462-1108.


Whether you are interested in one course or an entire curriculum, you can train with top professionals in the music industry through UCLA Extension classes. Spring quarter begins March 29, with the highest level of instruction and course content designed to help you achieve your career goals. Courses are offered under the topics of Performance, the Music Business, Recording Engineering And Record Production, Songwriting, Music Technology, and Film Scoring. To obtain a free catalog of courses offered, call 800-554-UCLA, Dept. E7. If you have any questions about a specific course, call 310-825-9064. The UCLA Extension web site address is <http://www.unex.ucla.edu>.

Meredith Day, of Meredith Day Marketing, is holding a two-day unsigned band marketing seminar at the Embassy Suites in La Jolla on March 29-30. The seminar includes overnight accommodations for two, and provides attendees

everything they need to know to shop their project, plus a comprehensive band promo pack. For the price of a band photo session (included), registrants receive the whole package. "We focus on everything from the hooks to the shoes, no stone is left unturned." For information about the seminar or entry forms, call 619-944-1101.

The Society of Composers and Lyricists (SCL) will present another installment of the Composer to Composer Series, on Wednesday, March 26, at 7 p.m. Mark Isham will discuss his prolific career scoring over 40 feature films, many of which have been nominated for, or have received, numerous awards. SCL is designed to offer support to music composers and lyricists who work in film and television by addressing key issues relating to the craft and business of film and TV music. This event is free for SCL members, \$25 for non-members and \$15 for students. For reservations or more information, call SCL at 310-281-2812.

Re-Caps

Canada's Music West '97-Feed Your Head is the annual international new music festival and industry conference held in Vancouver, B.C. This year, the conference will be held May 8-11. Music West '97 features a variety of discussions, workshops, and seminars conducted by today's top music industry professionals. *Music Connection* Publisher J. Michael Dolan will lead a seminar titled "Mastering Showbiz." The early bird registration deadline is March 14th. For more information and tickets, contact Natacha Dobrovolsky at 604-684-9338 or visit their web site at <http://www.musicwest.com>. 

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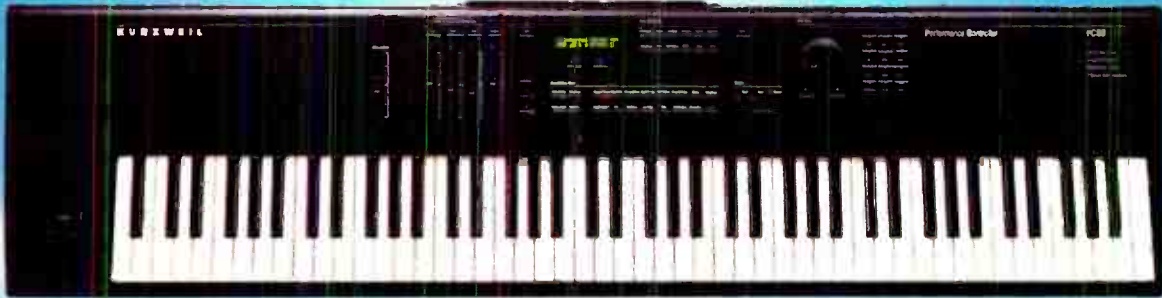
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If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Canyon Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Carrie Colombo at Music Connection.

SchoolLoaf

SchoolLoaf: *Everything But The Crust* is a compilation disc whose purpose is to benefit Silverlake's Hilltop Nursery School, to provide a kindergarten and an after-school care program. Most of the bands featured are part of the so-called "Silverlake Scene," a media-inspired label for a group of bands, that live and perform in the Silverlake area just outside of Hollywood. Most of these bands rose up through the ranks together, sharing rehearsal space, equipment rides and gigs. This gives the album a cohesive thread of camaraderie and community, which is only enhanced by the fact that it benefits a local cause. Many of the lyrics reflect the strange and unique style of life in L.A. in the mid-Nineties. **Touchcandy, Exene Cervenkova** (formerly of X) & **Stone Fox, Battery Acid, Possum Dixon and Flea** (of the Red Hot Chili Peppers) are just a few of the artists who contributed to the disc, each with a desire to take a stance and make a change in the community. If you would like to make a donation, or order the disc for a \$15 minimum contribution, call the toll free CD info/order line at 888-LOAF-NOW.

WOMB

Women Of the Music Business (WOMB) is a mentoring program committed to providing leadership and guidance directly to young adults of diverse backgrounds. In this program, executive men and women in the music industry serve as mentors to 9th grade girls to lead them toward enriched and fulfilling careers in the music industry. The program spans four months of the school year, during which sponsors will share their experiences and inform students of opportunities available in their field, what's possible in their lives, and what paths they can take to get there. WOMB will also be involved in generating funds for the enhancement of school music departments. Funds will be used for buying musical instruments, materials and uniforms, and will assist in the creation of an on-site executive mentoring program. Many special

projects are currently in the works, including an upcoming "Excellence Awards" ceremony, with possible participation by First Lady Hillary Rodham-Clinton. To register volunteers or request more information on donations and assistance, contact Jacquie "Lucky" Shabel at 213-464-4300, or write to 325 North Maple Drive, #5170, Beverly Hills, CA 90209-5170.



Generations I: *A Punk Look at Human Rights* is an album resulting from a human rights benefit concert held on December 10, 1996 at Billboard Live, in anticipation of the 50th Anniversary of the United Nations Declaration of Human Rights. The compilation album, released on February 11 by **Ark 21 Records**, is a benefit for the Human Rights Action Center (HRAC), a new organization dedicated to informing the world about the 48-year-old human rights document. *Generations I* embodies the spirit of the Declaration of Human Rights, and is an inspiring collection of new and previously unreleased tracks by established punk acts, including **Joe Strummer** (of The Clash) in his latest incarnation, **Electric Dog House; Green Day, Bad Brains, the Vandals, the John Doe Thing and Pennywise**. These artists meld their varied styles, and challenge young people around the world to embrace humanity and demand the most basic of freedoms for all. For further information, contact Versa Manos at 310-841-4181.

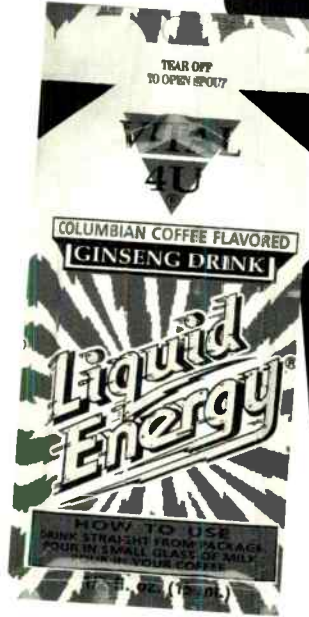
Hope," a new song written by recording artist **Ray Antonio**, is dedicated to children around the world who are infected with HIV and AIDS. The music video that accompanies the song has been completed specifically in time for World AIDS Awareness Month, and all of the talent, crew and production costs for the video were donated. The video and song are a vehicle to help raise awareness of what many regard as the worst epidemic of our time. Already lending their support are numerous network and cable television outlets, including **MTV, VH1, E!, Hard Copy, and Entertainment Tonight**, as well as many publications throughout Los Angeles. For more information on the song and video, you can contact **Silvie Bordeaux** at Bordeaux International Co., at 213-874-2917.

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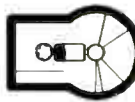
When we last checked in with Tom Parham, the proprietor of La Habra-based Tom Parham Audio Productions, the tape duplicator extraordinaire was waiting for the official word from Time Warner to stencil the logo "Digalog" on all cassettes coming out of his facility.

That was over three years ago, and after the conglomerate's edict finally did come down, Tom Parham's workload—and standard of quality—shot up. "Time Warner reviewed the Digalog samples of mine, and they were all approved on the first go round, which has never happened before," says Parham proudly.

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Tom Parham Audio PRODUCTIONS



By Scott Lenz

of them in the entire universe. As always, no second master is created by Tom Parham Audio; the band's original master is loaded digitally for direct duplication.

Parham has also instituted plenty of other changes at his facility over the past three years: "Sonic Solutions NoNoise Digital 20 Bit CD Mastering System (for those pesky little custom tweaks, such as hiss reduction, EQ imbalances, compressions, etc.), a complete complement of digital and analog outboard functions, including Waves Ultra Maximizer, Stereo Imager, C1 Compressor Q10EQ, along with Analog Tube Compressor & EQ, and a Sony 900E CD Printer."

With all of the advancements, some things haven't changed at the Orange County facility, besides quality and dedication. "We still cater to the unsigned band community nationally, with high-end short runs (small orders) unavailable by most big fish with this kind of equipment," says Parham.

And even though short runs are still his company's tour de force, he



adds, "fifteen to twenty thousand a day is no problem." In addition, all artwork and packaging—from the digitally imprinted lettering to the environmentally friendly shrink-wrap—is still done in-house.

"It's the first thing the customer sees," says Parham. "This is why I've added the complete Mac Design & Print Shop, so we can monitor the quality and create the right look for the artist. All projects

can come in with a rough draft, on Mac or PC, and we will create a design; basic or elaborate."

Another thing that hasn't wavered is Parham's motivation for side projects. In addition to the stellar duplication services, there remains an equally state-of-the-art 40-track digital production studio. Parham, the percussion enthusiast, is contributing musically to the Zeros' impending release, *Hair's The Deal*, that he is also producing. He will also be a part of the Ultimate Groove Library's new *Acoustic Drum Loop CD*, and last but not least, he is out scouting acts for his own in-house label, that will launch sometime before the end of the year.

Of course, there are two other mainstays at Tom Parham Audio Productions: competitive prices and the tireless work ethic of Parham himself. "The customer has set the path for my business by demanding the best," he says emphatically. "This is why I have invested in this equipment, while still keeping prices low. That, along with a driving passion for my work, makes it absolutely the best."

Tom Parham Audio Productions is at 1140 S. Cypress Ave., Unit D, La Habra, CA 90631. Call 800-BIN-LOOP, or point your World Wide Web browser to <http://www.tomparham.com>.

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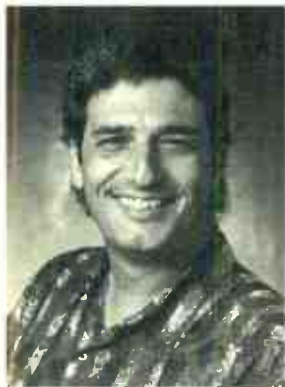
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PROJECT ONE AAV



Tom Carrabba

Tom Carrabba has been promoted to the position of Senior Vice President/General Manager of **Jive Records**. Previously, VP of Marketing/Sales at the label, Carrabba will now oversee all marketing and sales functions for Jive, Verity and Silverstone Records. Contact Jive's West Coast offices at 310-247-8300.

Rykodisc has named **Darcy Mayers** to the post of Director of Publicity, and **Sonya Kolowrat** to the post of Publicity Assistant. The Massachusetts-based label can be reached at 508-744-7678.



Kymm Britton

Kymm Britton has been promoted to the post of Senior Director, Publicity at **MCA Records**, where she will be responsible for coordinating media plans for selected artists on MCA, and its associated labels, with an emphasis on their alternative rosters. Also, **Christine Wolff** has been promoted to the position of National Publicity Director, while **Lori Berk**, **Stacey Studebaker** and **Erik Stein** have each been promoted to the position of Associate Director, Publicity. In addition, **Valerie Lewis**, **Jennifer Ballantyne** and **Kira Matlow** have been promoted to Manager of Publicity. Finally, **John Sigler** has been named Vice President of Rock Promotion. Contact 818-777-4000.

Capitol Records has promoted **Brian MacDonald** to the position of Vice President, Alternative Promotion, where he will oversee all aspects of the label's Alternative Promotion department. In addition, both **Brian Corona** and **Brian Rhoades** have been named Nat-

ional Director of Promotion. MacDonald and Corona can be reached at Capitol's Hollywood offices (213-462-6252), while Rhoades will be based at the label's New York offices (212-492-5300).

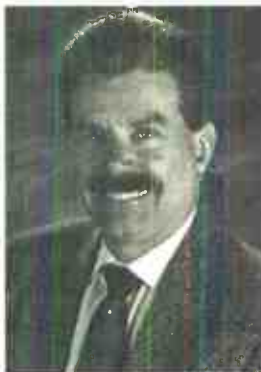
Philip Paske has joined **JR Pro Sales** as Western States Technical Support Engineer for all BASF brand magnetic storage products. He will be responsible for customer tech support, technical assistance for sales and marketing, and product demonstrations for all states west of the Mississippi River. Also, **Jean Tardibuono** has been appointed National Sales Manager, where she will be responsible for coordinating the North American sales team on all levels. JR Pro Sales can be reached at 888-295-5551.



Tonya Bates

Tonya Bates has been named to the post of General Manager of **VideoScan**, the only point-of-sale data and online information service for the home video industry. In addition to her previous duties as VP of Sales & Service, Bates will now oversee VideoScan's operations and services. Contact Bonnie Poindexter at Scoop Marketing (213-381-2277).

EVI Audio has hired **Scott Schneider** as Market Development Manager, Commercial Sound Products, where he will promote existing products and recommend new product development. Contact EVI at 800-234-6831.



Bill Robinson

Bill Robinson has been named to the position of Vice President, Sales and Marketing at **DOD Electronics Corporation**, a division of the Harman Music Group, a lead-

ing manufacturer of a wide range of signal processors and other electronic products for professional audio and music industry markets worldwide. Contact DOD at 801-566-8800.



Don Peebles

Don Peebles has been named Vice President of Broadcast and Post Production at **Solid State Logic**. Working out of New York (516-692-8262), Peebles will be responsible for continuing the development of SSL's U.S. broadcast and post-production sales and support group, which focuses on Axiom, Aysis, Altimix, Scenaria and OmniMix digital products.

Ronnie Johnson has been appointed Vice President of R&B Promotions at **Mercury Records**, where he will be in charge of the development and implementation of promotional strategies for various artists. Contact 212-333-8000.

Digital Theater Systems, a leading supplier of digital sound for motion pictures, has appointed **Rory Kaplan** as Executive In Charge Of Artist Relations for the DTS Entertainment Division. He will act as a liaison to the music industry, as well as work to solicit various music artists to re-release or record new material utilizing DTS technology. Contact Paul Pflug at 310-274-7800.

Steven Fabrizio has joined the **Recording Industry Association of America** as Vice President, Anti-Piracy, Civil Litigation, where he will oversee the RIAA's program that brings civil actions against businesses and individuals who infringe upon member companies' sound recording rights. Also, the RIAA promoted **Chuck Lawhorn** to Vice President, Anti-Piracy Criminal Litigation, and **Denise Incorvaia** to Associate Anti-Piracy Counsel. Contact the RIAA at 202-755-0101.

MTV Latin America has promoted **Fernando Hernandez** to the post of Director of Program Planning and Scheduling, where he will manage the scheduling of all network and regional programming for MTV Latin America's Northern and Southern services. Contact 305-535-3776.

Fairlight ESP, a leading manufacturer of digital audio editing and mixing systems for audio post-pro-

duction applications, has named **John Haeny** to the newly created position of International Product Manager. For further information, contact 310-287-1400.

Revolution Records has appointed **Jim Kelly** to head the Sales Department. He can be reached at 310-289-5500.



Randy Thorderson

Randy Thorderson has been appointed Director of Marketing and Product Management at **DigiTech**, where he will oversee all aspects of DigiTech's marketing, including marketing strategies, ad placements and trade show activities. Contact 801-566-8800.



Jasmine Vega

Jasmine Vega has been named Associate Director of Publicity for **Noo Trybe/Rap-A-Lot Records**, where she will execute national media campaigns on behalf of a wide range of artists from both labels. Vega can be reached at Noo Trybe's Los Angeles-based headquarters (310-278-1181).

Moulin D'Or Recordings, an independent music label based in Arlington, Texas, has announced the addition of **David Beisell** to the post of Vice President, Corporate Development. Beisell will be based in Minneapolis, Minnesota (612-535-0231), but Moulin D'Or Recordings can be reached at 817-795-3177.

RCA Records has named **Cliff O'Sullivan** to the post of Vice President of Marketing, and **Julie Bruzzone** has been hired as Senior Director of Marketing. Both O'Sullivan and Bruzzone can be reached at RCA's New York offices (212-930-4340). 



JANA PINSKOBIN

Taras Prodaniuk

Title: A&R Rep
Duties: Talent Acquisition
Years With Company: 1
Company: Little Dog Records
Mailing Address: 223 W. Alameda, #101, Burbank, CA 91502
Phone: 818-557-1595
FAX: 818-567-1682

Background: Little Dog Records was founded in 1993 by Grammy-winning producer Pete Anderson, producer-engineer Dusty Wake-man, Barbara Hein and Michael Dumas.

Until November of last year, the foursome was enough. Then came the big time. The label signed papers for a distribution deal with PolyGram. And suddenly, Little Dog wasn't so little anymore. With the addition of musician and producer Taras Prodaniuk as full-time A&R representative, the label entered 1997 with an advantage that would be envied by many an independent label.

The label's current roster runs the gamut from pop to country, with a particular emphasis on singer-songwriters. Currently signed to the label are Pete Anderson, Jim Matt, Jeff Finlin, Anthony Crawford, Scott Joss, The Lonesome Strangers, Joy Lynn White and Jamie Hartford.

Personal Background: "I was working for Pete Anderson. I've known Pete on and off for about fifteen years. I played with Dwight Yoakam. I've been doing that for about ten years. So I've always been around the Mad Dog/Little Dog camp. But officially, I've only been with the company since last February."

Finding Their Market: "Fortunately, we now have distribution through Mercury/PolyGram, which is a big boost, because it will expose us to larger markets. Our artists and all their products will be available to a much larger spectrum, while before it was much more limited."

"For example, when we were on tour with Pete—five guys in a van tour—we'd pull into town and some

of these record stores wouldn't even have our product. Fortunately, we had our suitcase full of merchandise and CDs and we were able to sell them.

"As far as the direction of the company, right now we're upscaling. We're going into a big market. We're the new guys on the block as far as going into a major, upscale market. We're no longer a small label."

Looking For Artists: "I feel our direction is that we'll be looking for artists who are falling between the cracks, whether it be pop music, pop/alternative, country or country/alternative. We're looking for artists who make good music and can't get signed. There are a lot of people out there who should have product out."

"For example, Joy Lynn [White], who we released in April. She's an incredible vocalist and a great writer. It was kind of a no-brainer to sign her up, and we got a great record out of her."

Musical Styles: "Let's face it, we are not going to sign Celine Dion. That's not our bag. But if it's something good that's left of center, we'll look at it. Remember that old station, KSCA? We're just looking for good talent."

What Makes A Good Artist: "Between Michael, Pete and myself, we can see into an artist who has talent and can sing. The production end of it, we can fill in. We're looking for artists who have honed their craft, whether it be writing or singing. Some people get signed when they haven't been doing it long enough to know what they're doing. Somehow I feel I see it from a musician's standpoint of doing gigs and banging it out in bars on tour. You pay your dues and mature."

Where He Finds New Acts: "I find artists wherever I find them. It's kind of like being a talent scout for major league baseball. You could be walking down the street and find a kid in a garage. Wherever and however."

"I was at the Grand Ole Opry on Saturday. I saw a band—it was a couple of girls—and they're being courted by another label. They sounded something like a cross between Alison Krauss and Dolly Parton. This girl played incredible mandolin. They were a sister act. There you've got it. It's the Opry and they've got two million acts on within three hours and here's a diamond."

"The way it's been coming, as far as new acts entering my world, is through tape, word-of-mouth or referral. Once a month I go through a box of tapes and CDs. And I plow through them. Unfortunately, I'm the one-man A&R guy so I don't have secretaries to document things. I have people who perpetually call me and ask if I have lis-

tened to their tape. I generally say if I have listened to it and like it, they'll hear back from me. If I'm interested, I'll call them back."

A&R Guilt: "You listen to something and say, 'Boy, this is really bad.' You feel that this person, maybe they worked five minutes, maybe they worked two years on the song. You feel kind of bad because this is their baby and you're judging this thing."

"If the song is bad, it's nothing personal. It's a groove when you're playing the song. It's either happening or its not. Or else, if it's almost there, I'll tell them to keep sending me stuff and keep me posted."

Playing Live: "You like to see [artists] up playing with some kind of following. It's like they're working at their career, whether they're doing clubs or doing a single act where they're making money doing their music."

"There's a certain integrity that's involved, a certain maturity. This is a legit thing. It's not fly-by-night. As far as me going out to clubs, I'd like to say I'm a real club hound, but the only time I actually go out is when I have to work and play bass."

Mad Dog Studios: "Fortunately, we're affiliated with Mad Dog Studios. That works out real favorably for us. We can make a great sounding record. We have almost an entire assembly line as far as musicians, producers and the whole backdrop. That works in our favor."

Country Radio: Unfortunately, the radio format in country is shrinking. I believe the FCC lifted the

monopoly law on radio owners so one guy can own fifteen radio stations. So consequently, you'll have one guy buying fifteen stations and he'll hire one consultant to do the programming for all the stations. So you've got to play Shania Twain or whoever is the new country thing on the list. So the playlist shrinks. So Dwight, off the *Gone* record, didn't get any airplay. Unbelievable.

"I have a hard time with the country radio format being so small. You turn it on and just have to turn it off. The fantasy of the situation would be the same kind of thing that happened in pop music when alternative came around. There's got to be an alternative country market that opens up. People are dissatisfied with country music. But by the same token, we can get artists like Joy Lynn [White] who can swing alternative or she can go mainstream country. And Scott Joss can do the same thing. So we're kind of floating in-between. Hopefully, it will open up to another market."

Rockabilly: "I find it really refreshing. Once again it's kind of touching back to that thing about country alternative. It's just going to be another avenue of country music. It's blues/country meshed with rock, and refreshing to see again."

Indies Vs. Major Labels: "The major label deal is gone. The big payouts are gone. Now you have to prove yourself as an artist and as a musician. We'd like to continue as an independent, but we'd like to prove ourselves so we can hang with the big guys."

—Interview By
MC Staff Writer Tom Kidd

A REVOLUTIONARY SIGNING



Revolution's recent signing, The Cunninghams, are pictured getting a reading of their future, on a Ouija board, with label execs. Pictured (L-R) are: (sitting around the table) Eric Craig, guitarist; Seven Pearson, vocalist; Scott Bickham, guitarist; Revolution's Missy Worth and Irving Azoff; Eliot Freed, drummer; Tim Foresander, bassist; and (standing) Berko, A&R Rep; Kevin Lee, band manager; and Fred Oavis, attorney.

A NEW AGE FOR ARKENSTONE & WINDHAM HILL



Multi-instrumentalist David Arkenstone has inked a deal with Windham Hill Records. His first release for the label is the soundtrack *Spirit Wind*, which was released earlier this month. Pictured (L-R) during the actual signing, are: David Evans, manager; Ron McCarrell, VP of Marketing, Windham Hill; David Arkenstone; Larry Hamby, VP of A&R, Windham Hill; and Steve Vining, President of Windham Hill.

F Fest Returns

Following last year's triumphant **Foundations Forum** and **F MusicFest**, this year's convention will be held in Los Angeles from May 8-10. The **Burbank Hilton** will host the daily activities—film screenings, informative panels, focus groups, exhibits and mentoring sessions are just a few of the events scheduled this year.

Ironically, prior to last year's **Foundations Forum** and **F MusicFest**, there had never been a music convention based in Hollywood, and this year will be even more astounding, with more than 150 live showcases taking place in clubs all along West Hollywood's famous **Sunset Strip**, including the **Viper Room**, **Billboard Live**, the **Whisky**, the **Martini Lounge**, **Moguls**, the **Palace**, **Jacks Sugar Shack**, the **Opium Den**, the **Roxy**, the **Coconut Teaszer**, **Highland Grounds** and the **Rainbow**.

This musical convention and festival is just what the music scene in L.A. has needed for quite some time. And, while the **F MusicFest** is not yet in the same league as Austin's **South By Southwest Convention**, it's definitely off to a good start. In reference to last year's L.A. convention, **Mario Malgieri**, owner of the **Rainbow** club, said "I haven't seen this large of a crowd on the Strip since 1989." For registration and/or artist booking information, contact 212-645-1360.

Jimi Lives

Jimi Hendrix fans have a reason for rejoicing, and something to look forward to in the coming months, as **MCA Records** has entered into an exclusive long-term,

worldwide licensing agreement with the Hendrix family-owned company, **Experience Hendrix**, for the legendary rocker's catalog.

Under the terms of the agreement, the classic Hendrix catalog will be re-released on **MCA**, in conjunction with **Experience Hendrix**, marking the first time that Hendrix recordings will be released under the authority and direction of the Hendrix family. The new releases have not only been remastered, but they include never-before-released material.

The first release from **MCA** will be **First Rays Of The New Rising Sun**, the last album recorded by Hendrix before his untimely death in 1970. Although tracks from the album have been released elsewhere, this is the first time they are presented together on the same album as conceived by Hendrix. In addition to **First Rays**, all three studio albums that Hendrix released prior to his death (is that all??!!), **Are You Experienced**, **Axis Bold As Love** and **Electric Ladyland**, are planned for reissue (with the restored original artwork) on April 22nd.

Deals & Ventures

Universal Music Group has entered into an exclusive agreement with **Jolene Cherry**, in which the industry veteran will sign and develop artists through her A&R-based label/publishing/soundtrack company, **Cherry Entertainment Group**. For further information, you can contact Universal at 818-777-4500.

Hollywood Records and **Bar/None Records** have announced a new alliance in which **Bar/None**, a New Jersey-based indie label, will benefit from additional marketing,

promotion and distribution for select releases, and **Hollywood Records** will obtain a valuable A&R resource, as well as having access to the **Bar/None** catalog for soundtrack and compilation purposes. Contact **Hollywood Records** at 818-560-6197.

Slab Recordings, a subsidiary of **Concrete Marketing**, and **CMC International**, a label which is owned by **BMG Entertainment North America**, have announced a new joint venture designed for the development of new artists. The announcement should help **CMC** balance their roster of aging groups, such as **Yes**, **Iron Maiden**, **Motörhead** and **Dokken**, with more contemporary acts. In fact, the first release under the new deal comes from **Sexpod**, a New York-based trio that is described as "Patti Smith meets Soundgarden." You can contact **CMC** at their North Carolina-based headquarters (919-269-5508).

All American Music Group and jazz label **Zebra Records** have inked a deal in which **Zebra** product will be distributed domestically through **All American Music** and its distributor, **WEA**. In accordance with the agreement, **All American Music** will take an active role and work closely with **Zebra** on the daily sales and marketing campaigns for **Zebra** artists. Publicity and promotion will be involved on a project-by-project basis. This venture makes **Zebra** one of only two boutique jazz labels with major distribution. Contact **All American** at 310-656-1100.

Babyjane Records and **Brigade Records** have joined with **Mia Mind Music** to form joint labels. You can contact the New York-based **Mia Mind Music** at 212-861-8745.

This & That

After fifteen years of managing artists like the **Red Hot Chili Peppers**, **Candlebox**, **Paul Westergberg** and **Thelonus Monster**, **Lindy Goetz** is retiring. Actually, the industry veteran is merely leaving the management world to pursue film and television ventures, as well as special musical projects. Call him at 818-508-1875.

The **Twelfth Annual Induction Ceremony** for the **Rock And Roll Hall Of Fame** will take place on May 6 at the **Renaissance Cleveland Hotel's Grand Ballroom**. This year's inductees are the **Bee Gees**, **Buffalo Springfield**, **Crosby, Stills & Nash**, the **Jackson 5**, **Joni Mitchell**, **Parliament Funkadelic**, and the **Rascals**. For further info, contact 212-484-1755.

Don't forget that **Rhino Records** is putting on the most intense and challenging music trivia contest ever—the **Rhino Musical Aptitude Test**—on Sunday, April 27 at **Tower Records** locations in both New York and L.A., as well as on the Internet. Call **Rhino** at 310-474-4778 for further information, or you can check out the rules and regulations at their World Wide Web site (<http://www.rhino.com>).

—Compiled By MC Senior Editor Steven P. Wheeler

THE HENDRIX CAFE



MCA Records and the **Universal Music Group** have announced a long-term global licensing agreement with **Experience Hendrix**, the company owned and operated by the family of rock icon **Jimi Hendrix** (see story, this page). The first of the newly remastered CD releases will begin on April 22nd. Pictured at the **Hard Rock Cafe** at **Universal CityWalk**, where the announcement was made, are (L-R): **Mike Regan**, VP, Sales, **MCA Records**; **Jay Boberg**, President, **MCA Records**; **Al Hendrix**, father of **Jimi** and Chairman of **Experience Hendrix**; **Jim Dobbe**, Director, Catalog Sales & Marketing, **MCA Records**; **Jayne Simon**, Senior VP, Marketing & Sales, **MCA Records**; **Janie Hendrix**, sister of **Jimi** and President, **Experience Hendrix**; **Abbey Konowitch**, Executive VP/GM, **MCA Records**; **Charlie Katz**, VP, Strategic Marketing, **MCA Records**; and **Zach Horowitz**, President, **Universal Music Group**.



STARDUST ON THE WALK OF FAME



Rock legend and BMI songwriter David Bowie recently received a star on the Hollywood Walk Of Fame in recognition of his lasting impact on the entertainment world. Bowie's body of work includes classic albums like *The Rise & Fall Of Ziggy Stardust*, as well as hits like "Fame," "Rebel Rebel" and "Let's Dance." Shown all smiles at the ceremony are (L-R): Rick Riccobono, VP, Writer/Publisher Relations, BMI; David Bowie; and Linda Livingston, Director, Film/TV Relations, BMI.

EMI Restructuring

Publishing giant EMI Music Publishing recently formed a new division called EMI Music Resources, aimed at aggressively promoting the company's catalog. The new department will be headed by Sharon Ambrose on the East Coast and Alan Warner on the West Coast. Both Ambrose and Warner will report to Joanne Boris, Executive VP, Music Services.

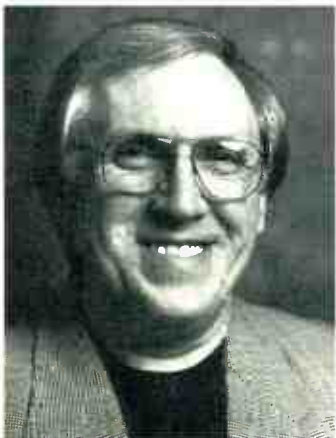
Boris commented, "We have the catalog, the resources and the people in place to increase the use of EMI's published songs in all media, from multimed to projects to TV advertising to the Internet. The

role of our classic standards and contemporary music can be expanded across the board."

Ambrose added, "In addition to being the world's largest music publisher, we also wanted to be the most accessible and user-friendly in the industry. I'm very excited about the additions to our promotional staff."

Ambrose, who is based in New York, was previously Director, Music Services/Special Products Division at EMI Music Publishing before being elevated to her new position as VP, Music Resources. Warner, EMI's other VP of Music Resources, was previously a publisher consultant before joining EMI Music Publishing, and he will

EMI APPOINTMENTS



EMI Music Publishing has formed a new department called Music Resources (see story, this page). Alan Warner (left) and Sharon Ambrose (right) have been named VP, Music Resources, and will head the new department on the West Coast and East Coast, respectively.

ASCAP PROMOTION



John A. LoFrumento, CED, ASCAP

be based in Los Angeles. EMI has also named John Melillo and Jim Pawlika as promoters in the new Music Resources department. Both Melillo and Pawlika will work with Ambrose in New York.

EMI Music Publishing has been named "Publisher Of The Year" numerous times by ASCAP and BMI. EMI's New York headquarters can be reached at 212-492-1200 and the company's L.A. offices can be reached at 310-652-8078.

In other EMI news, Barton J. Weiss has been promoted to VP, Legal & Business Affairs. Previously Senior Director, Legal & Business Affairs, Weiss can be reached at EMI headquarters in New York (212-492-1200).

Industry Grapevine

ASCAP has promoted John A. LoFrumento from Executive VP/COO to Chief Executive Officer. He will continue to be based out of ASCAP's New York headquarters (212-621-6100).

The Harry Fox Agency, a subsidiary of the National Music Publishers Association, has announced a string of new staff promotions: Sylvan Stoner has been

upped from Assistant Controller to Controller; Kevin Au Yeung has been elevated from Senior Audit Manager to VP, Audit; Paul Tollin has been promoted from Director of Data Processing to VP, Systems; and Chris Walsh has been upped from Director of Communications to VP, Systems & Communications. Contact the Harry Fox Agency at 212-370-5330.

Zomba Music Services has promoted Neil Portnow from VP,

A LOFTY AWARD FOR LOFTIN



BMG Music Publishing songwriter-artist Larry Loftin was recently honored with the 1996 ASCAP/Sammy Cahn Award for excellence in lyrics. Loftin received the award for his song "The Stand" (co-written with Mattias Gustafsson) at the first annual ASCAP Foundation Awards & Scholarship reception at New York's Lincoln Center. Larry Loftin (left) is pictured being congratulated by Tita Cahn, Sammy Cahn's widow.



ICE-T

Outspoken rapper talks about his controversial music and his latest album with hardcore metal band Body Count

In 1992, Ice-T made headlines when a song called "Cop Killer" from the first Body Count album raised the ire of politicians, conservative activists and police officers around the country. The resulting fallout caused both Ice-T and Body Count to be dropped from Warner Bros., their record label at the time. Ice-T, the solo artist, has since found a new home on Priority Records, while Body Count, whose recently released third album is called *Violent Demise: The Last Days*, is now signed to Virgin Records.

The rapper (who was born Tracy Morrow) grew up on the mean streets of South Central L.A., and was on the fast track to nowhere, leading a life of poverty and violent crime. But then in the early Eighties, he discovered rap music, transforming himself into Ice-T, finding success in the music business, and eventually leaving the gang-banging lifestyle behind him.

His rags-to-riches story is even more remarkable when you consider that Ice-T is one of the few rappers who has had a career in the spotlight that's lasted for nearly 20 years. He's also branched out into hardcore metal (with his band Body Count) and found a successful career as a movie actor in such films as *New Jack City*, *Trespass* and *Tank Girl*.

Sitting in the living room of his spacious Hollywood Hills home, Ice-T muses, "I think I've been around a lot longer than most rappers because I respect what it means to work hard to keep any success you have. I know that no one really has to like me. I know that I don't have to do interviews. I may have a nice house, but this is nothing. The dude across the street has got ten houses. I've got too many homeboys who are still broke and I've still got some shit to do. I can't lose my hunger."

When talking about the difference between his writing style for his solo albums and his albums with Body Count, he says, "Body Count is crazier, Ice-T is more cool. It's easy to separate the two, because I've got those two sides to me. So when I write records, I come up with an idea and I figure out from there if it's for Ice-T or Body Count. I think Body Count has given me reign to do stuff that may be too outrageous for Ice-T. I write to music, I don't really write away from music. With hip-hop and rap, the record won't flow if you come up with all the lyrics first. You can have lyrical ideas but you're always better off if you start with a beat."

Ice-T then speaks at length about his controversial songs that some people find offensive: "I have no problem with warning stickers on records, because I wouldn't want people picking up my record without having any idea in advance what they'll be getting."

The veteran artist, who has a daughter in college and a six-year-old son, adds, "I honestly don't think [hardcore] lyrics have a negative effect on people. How a kid turns out has a lot to do with how they're raised. It's a matter of having someone explain things to them, like what's real and what's entertainment, or which words are only okay for adults to say. I have yet to see any proof that rap or hardcore music can control people. I think *life* has more of a negative effect on people than music. There are a thousand other things that are damaging to kids instead of my music. You've got cigarettes out there, you've got drugs out there. It's not my job to raise other people's kids."

Looking back on the 'Cop Killer' controversy, he says: "The most important thing I learned was that you can't use the system to speak against the system if you're connected to a major conglomerate like Time Warner. When I first got in the music business, we [the rap community] got to say what we wanted, and I thought it was the best thing in the world. And now it's changed where we have to always check what we say and we've got more people looking over our shoulders. Personally, I'm not enjoying this change. I'd rather make a movie if things are going to get worse."

In addition to his music and film careers, Ice-T has been producing an R&B crooner named G, and has also started an independent label called Coroner Records—an interest, he says, that stems from his disenchantment with music corporations that cater to the mainstream.

He concludes, "I may be famous, but I don't think I'll ever be totally mainstream. I don't camouflage what I do. It's hardcore, it's aggressive and it's only for people who enjoy it like that."

Contact Virgin Records at 310-278-1181.



West Coast Operations to Senior VP, West Coast Operations. He will continue to be based out of Zomba's West Hollywood offices (310-247-8300).

Brett W. Perkins has been named Executive Director of the Kerrville Music Foundation. Perkins was previously Executive Director of the National Academy of Songwriters. He can now be reached at 818-568-5995.

BMI in Los Angeles has promoted Michael Crepezzi to Director, Performing Rights Research. He can be reached at 310-659-9109.

ASCAP News

ASCAP has released its 1996 financial figures, which reached an all-time high for the performing rights organization. ASCAP's receipts totaled \$482.6 million, an increase of 10.5 percent over the 1995 figures. Increases in 1996 were also reported for domestic distributions (\$273.4 million, up 7.7 percent from 1995) and foreign distributions (\$124 million, up 20.6 percent from 1995).

ASCAP's President and Chairman, Marilyn Bergman, commented, "This financial milestone is the result of a clear strategy for growth, effective management and a talented staff. We at ASCAP are committed to ensuring the protection of performing rights royalties for our songwriter, composer and music publisher members at home and abroad."

ASCAP recently held its general membership meeting at the Beverly Hilton in Beverly Hills. Other upcoming membership meetings are scheduled for March 20 at the

Marriott Marquis Hotel in New York and April 15 at Vanderbilt Plaza in Nashville. Both meetings will be open only to members of ASCAP.

In addition, ASCAP and the Black Rock Coalition will be hosting a panel discussion on March 19 called "Women Making Money Making Music." Panelists scheduled to appear include singer Nonna Hendryx, Carla Hall, musician-songwriter Katrice Barnes (whose credits include Chaka Khan and Bette Midler), producer-engineer Angela Piva (who has worked with Naughty By Nature and Michael Jackson) and musician Tracy Wormworth, a member of the band on TV's popular *Rosie O'Donnell Show*.

On April 30, ASCAP will be hosting another discussion session, this time focusing on the Internet, with guest speakers to be announced. Both events will take place at ASCAP headquarters in New York. Call 212-621-6100 for additional information regarding any of these ASCAP events.

Bug News

Independent publishing company Bug Music has announced the following new signings to its roster: Del McCoury, Betty Elders (aka Betty Nicely), Ronnie McCoury, Supe Grande, Amy Rigby, Wagon, David & Kenneth McCluskey, Trouble, Leftover Salmon, High Noon, Jeff Sutherland, Bob Green, Mighty Joe Young, Dan Janisch, Big Country, Rosa Mota, Jean Caffeine, Courtney Branch, Danny Barnes and Tracy Kendrick. 

JONI'S A LIFETIME ACHIEVER



The National Academy of Songwriters recently honored influential singer-songwriter Joni Mitchell with its prestigious Lifetime Achievement Award. BMI executives were on hand at the ceremony to present Mitchell with four Millionaires plaques, commemorating over one million performances of four Mitchell-penned songs: "Big Yellow Taxi," "Woodstock," "Help Me" and "Both Sides Now." Shown (L-R) are: Nancy Logan, Director, Licensing, BMI; Michael Crepezzi, Director, Performing Rights Research, BMI; Doreen Ringer Ross, Asst. VP, Film/TV Relations, BMI; Linda Livingston, Director, Film/TV Relations, BMI; Joni Mitchell; Elisa Randazzo, Associate Director, Writer/Publisher Relations, BMI; Sam Feldman, Joni Mitchell's manager; and David Altshul, Vice Chairman/General Counsel, Reprise Records.



SKIP SAYLOR RECORDING: Capitol Records group the Foo Fighters were in mixing their eagerly anticipated new album, which was produced by Gil Norton, with Chris Sheldon engineering and Jason Mauza assisting...Former Bangle, and now London/Polygram artist, Susanna Hoffs was in working on an upcoming single with producer Peter Koepke. The mixing was handled by Femi Jiya, while Mauza assisted...Capitol's Tracy Spencer was in tracking for her upcoming album with the production duo Quik & George Archie (2 Quik/916 Music). Quik engineered and Lacreatia Brown assisted...MCA recording group Immature was in tracking for their new release; Wendall Wellman produced, Troy Staton engineered, and Rod Michaels assisted...Magnum Entertainment Group were in tracking and mixing for Coca-Cola/Diet Coke International Productions. The project was produced by Michael Hudson; Michael Wells engineered and Michaels assisted...Mixer Rob Chiarelli was in with producer Lathan Armor, mixing a song for the group Marquis, for the 6th Man soundtrack; the ever present Jason Mauza assisted.

ALPHA: Warner Bros. artist Boney

James was recently in mixing tracks on Alpha's newly refurbished Cal-rec UA8000 with SSL G automation. The record was produced and engineered by Paul Brown...R&B artist Lydia Harris was in recording and mixing with producer David "Pic" Conely (from the group Surface); Bob Tucker engineered.

AROUND TOWN: Mixer Rob Chiarelli has been at Larrabee North in North Hollywood with producers Heavy D. and Tony Dofat, working with Uptown's Monifah for the *Sprung* soundtrack, as well as completing the album for Uptown's Heavy D. Dave Wagg assisted on the project.

TICKLED PINK: Menlo Park, CA's Music Annex has been toying around—adding recorded sound effects to children's toys, that is, including the laugh of this year's most talked about Christmas gift, the Tickle Me Elmo doll. Music Annex engineer Benito Cortez provided the sound design, programming and sequencing necessary to give Elmo his laugh. Producing for Elmo maker Tyco Toys was Adrian Peters, who also recorded the original voice track. Upcoming toy projects at the Annex include Leapfrog toys' "Phonics Bus." 

THE POWER OF KURZWEIL

Kurzweil keyboard performer Nick Milo has been busy at House Of Blues Studios in Southern California, recording a new album with veteran soul/pop band Tower of Power. The project, tentatively entitled *Rhythm N Business*, is the group's sixteenth album, and is due hit the streets in June. In addition to their own projects, over the years, Tower Of Power has backed such illustrious artists as Elton John, Santana, Huey Lewis Bonnie Raitt, Little Feat, and Aaron Neville. Pictured in the studio are keyboardist Nick Milo, and Tower of Power band leader and producer Emilio Castillo, along with Milo's Kurzweil rack.



CASSIDY AT CAZADOR



Ruby Cassidy recently completed an eight-song master at Cazador. The album, which was produced and mastered by Jimmy Hunter, was co-written by Dan Snellenbarger, and features performances by Tori Amos guitarist Steve Caton, and Elton John bassist Bob Birch.

THE SONIC MORTICIANS



Noted producers Butch Vig (Garbage, Smashing Pumpkins, Nirvana, Sonic Youth) and Danny Saber (Black Grape, Information Society, Dig) recently got together with mixer John X to work on a remix of U2's next single "Staring At The Sun." Pictured (L-R) are: Johnathan Burtner, John X, Danny Saber, Butch Vig and Wes Johnson.

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Hit songwriting Workshop taught by MCA published writer

Writer/Publisher, Michael O'Conner has had recordings with Johnny Mathis, Crystal Gayle, Karen Carpenter, Quincy Jones, Kenny Rogers, the movie *Flash Dance*, *Miami Vice* and has signed artists/writers to RCA Records, BMG Publishing, Motown, Atlantic and Polygram. Top executives such as Clive Davis (President of Arista), Gary Gersh (President of Capitol), Phil Ramone (producer Barbara Streisand, Paul McCartney, Billy Joel), David Kershenbaum (Tracy Chapman) and **Barry Gordy** (He offered Michael his own division at Motown) have all requested exclusive holds on songs he has published. O'Conner's first four singles ever released as a publisher broke the top 40 Billboard charts. This course is based on writing songs that hit the charts and attract industry attention. Limited to 15 students per four(3 hour) sessions. \$375.00. **Speakers include:** Danny Strick (Pres. BMG), Randy Jackson (CBS/Sony), Dillon O'Brien (BMG Artist) (213) 463-9963



DAVE ARON

This versatile engineer is crossing the genre lines, working with such diverse artists as Snoop Dogg, Prince and sublime

By Jeremy M. Helfgot

Putting the names of artists Snoop Doggy Dogg, Prince, 2Pac and sublime in the same sentence under normal circumstances may seem like a bit of a stretch. But for engineer/mixer/producer Dave Aron, not only is grouping these diverse artists together completely natural, but spending time in the studio with all of them can be all in a day's work—literally.

At the age of 33, Aron has already established himself as one of the more versatile engineers and mixers on the market, with a background spanning several genres and the surprising twist of being a white engineer who has become rapper Snoop Dogg's key soundman, both in the studio and on the road.

"I've actually been really accepted into the whole hip-hop community," Aron says of his exploits with the leader of the Dogg Pound, for whom he also serves as tour sound engineer. And though he enjoys both studio time and time on the road, he does admit to having a preference: "Both are really cool, but I like the studio time more. Bein' on the road can be a really good time, but it's also kinda limited in what you can do, because you don't have all the resources that you do in the studio. When you're in recording, you have an unlimited number of things that you can do, with all the effects and the time that you have. When you're live, you're stuck in a much tighter situation, where you're limited with what you can do, and you don't have the time to experiment, either.

"But it's really cool for Snoop to have me on the road," he's quick to add, "cause not too many engineers can engineer in the studio and at a live show, but I have experience in both. So Snoop actually gets to have the guy who engineers his records come with him on tour, and we can get the sound at the live shows a lot closer to the sound on the records, 'cause I've known the material and I've been with it from the beginning."

Although he says he grew up around the hip-hop scene, in an urban school where rap was the thing, Aron's personal tastes in music stretch well beyond the boundaries of rap, and he doesn't hide the fact that, although it's the area where he seems to have had the most success, rap isn't the end of the road for him musically.

"I like to listen to a little bit of everything, and that's the cool thing about engineering and mixing," Aron points out. "I can work with just about anything, and I'll listen to just about anything, as long as it's good music."

When asked what's been in his CD player over the past few days, he laughs a bit, and says, "Oh man, what hasn't?! I've been listening to lots of things—I've had on some Marvin Gaye records, I've been listening to Marilyn Manson, and the Grateful Dead. I've also been listening to the *Gridlock'd* soundtrack a lot lately," which should come as no surprise, as he has both engineering and mixing credit on the soundtrack, which debuted at Number One on the *Billboard* Top 200 Albums Chart.

It's his diverse taste in musical styles that has led Aron to work with a number of artists outside of the urban arena, including Orange County, California ska act sublime, and "The Artist" himself, Prince.

As for his future exploits, Aron says that the sky's the limit, and he's always looking forward to his next project, whatever it might be. At the moment, he's doing a bit of songwriting—not for himself, but for other artists, he notes—and he's also trying to branch more into producing, as well as engineering and mixing projects. He's currently working with a couple of unsigned artists, producing them in his home studio, and even though he just recently returned from a string of club dates on the road with Snoop Dogg, he's already packing his bags for this summer's Lollapalooza tour, which will feature the Dogg as one of its headliners. In his "spare time," he's dabbled in the art of film scoring, and actually produced and scored a 27-minute film short, *Sweat*, for the 1997 New York International Film Festival.

"All I know is that I'm open-minded, and whatever the next big thing is, I'll move with it," he concludes. "I'm just gonna keep evolving with the styles, 'cause I always wanna be on the cutting edge. As long as the music is good, whatever people decide to label it doesn't really matter."

Contact Carol Davis Management at 213-957-2996.



E-Mail: brudolph@worldnet.att.net

AKG's Emotion™ Series Microphones

AKG Acoustics, part of Harman International, has kicked off their new Emotion™ Series line of low-cost, high performance microphones with two new, dynamic cardioid models.

Both especially designed for live performance, the D770 sells for \$100 retail and the D880 is priced at \$110. Both use neodymium magnet assemblies that produce a higher output than most other mics at this price. Inherent imperfections associated with low cost diaphragm manufacture have been eliminated by the development of Tiefzieh Varimotion Technology™ that allows manufacture tolerances usually reserved only for more expensive studio mics.

Both mics utilize the new Doubleflex scheme which uses a two-way elastic suspension system that mechanically isolates the microphone capsule thus reducing handling noise. The D770 is an onstage mic with a frequency response shaped for instrument and vocal

performance. The wide frequency response is slightly boosted in the mid and high frequencies, for a crisp instrumental sound and, in the case of vocals, better intelligibility. Specifications: 60 to 20,000Hz. frequency response, impedance is 600 ohms, weight is 10.2oz and max SPL is 147db for 1% distortion.

The D880 is an onstage supercardioid dynamic pressure gradient mic with a frequency response designed for lead and backup vocals. Wind and sibilance are reduced through the internal pop/wind filter, which is user removable and can be cleaned. Specifications are exactly like the D770 with differences explained by the supercardioid polar pattern.

For more information, you can contact Harman Pro North America, Inc. at Air Park Business Center 12, 1449 Donelson Pike, Nashville, TN 37217. Phone them at 615-399-2199 or FAX 615-367-9046.



Planet Phatt from E-mu Systems



The single-space Planet Phatt unit is a genre specific tone module with 32-note polyphony and up to 16 timbres. Aimed at the hip-hop, acid-jazz, jungle and trip-hop musician, Planet Phatt has 640 presets, seventeen different six-pole filter types, MIDI synched LFO's and an interactive "groove" mechanization scheme allowing songs to be comprised of up to ten events of linking beats.

E-mu's own BEATS Mode, first introduced in their Orbit The Dance Planet, now features 100 drum loops that can be internally synchronized or locked to an external

MIDI clock. There are 28 user songs and 28 factory songs available, and both songs and beats are accessible via MIDI Song Start/ Stop and Song Select commands. BEATS Mode has the ability to transpose the entire beat loop which creates a completely new groove based on the same, single drum loop. E-mu calls this feature the X-Factor and allows users over 10,000 different groove ideas.

Contact E-mu Systems Inc., at 1600 Green Hills Road, Suite 101, P.O. Box 660015, Scotts Valley, CA 95067-0015. Call 408-438-1921, FAX 408-438-8612, or visit their web site (<http://www.emu.com>).

Essential Dictionary Of Music from Alfred Publishing

The *Essential Dictionary Of Music* by Lindsey C. Harnsberger is a useful, pocket-sized music handbook for students and professionals. The table of contents shows the 336-page book divided into the following sections: Abbreviations, Pronunciations, Definitions, Composers, Theory and Instruments & Vocal Ranges.

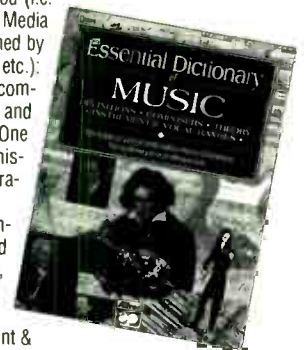
From abandon to Zwischenspiel, the large alphabetized Definitions portion of the book comprises 144 pages. In addition to a strict definition and the source language of the word, each listing includes the foreign language-corrected phonetic pronunciation.

The Composers section lists all important composers with each composer's listing including: Birthdate, Death date (if deceased); Historical Period (i.e. "Romantic," "Modern," "Baroque" etc.); Compositional Media (in what context(s) their music was written for, performed by and enjoyed by, i.e. orchestra, chamber music, opera etc.); and finally the category of Important Items outlines the composers most important contribution to music history and evolution. Under J.S. Bach you will read the following: "One of the most important and influential composers in the history of music who mastered the composition of contrapuntal music."

The next section is called Theory and provides a compendium of musical theory information such as notes and note relationships, scales, Circle of Fifths, key signatures, chords, dynamic marks, ornaments, notations, music symbols, etc.

The final section of the book is dedicated to Instrument & Vocal Ranges, which includes all the instruments of the orchestra as well as all the different male and female voices with their perspective useful playing and singing ranges notated.

The *Essential Dictionary Of Music* is available from Alfred Publishing for only \$5.95 retail. For more information, you can contact Alfred Publishing at P.O. Box 10003 on 16380 Roscoe Blvd., Van Nuys, CA 91410.





DUCKS IN A ROW: Dr. Duck? Why not? You can visit this fine feathered music man at **Ducks Deluxe** (<http://www.ducksdeluxe.com>), home of "Dr. Duck's Ax Wax & String Lube," "Ducks Deluxe Equipment Cleaner & Power Cord Restorer," and a variety of other products and services, including "Dr. Duck's Cyberspace Showcase Services," an online outlet for unsigned bands and artists to showcase their talents on the Web.

There's also the "Ultimate Notebook," a collection of useful forms for musicians, agents and managers, which was released last year, with selected forms available online.

Along the way, you'll also encounter Dr. Duck's guide to upcoming music shows, festivals and events, and a pretty extensive page of links to other music sites. Waddle on over and check it out.

SUN RISE: Undoubtedly one of the cornerstones in the development and evolution of rock & roll music, **Sun Studios** in Memphis, Tennessee, was the recording home of **Elvis Presley**, and has since gone on to play host to countless artists from **U2** to **Bonnie Raitt**, along with **Beck**, **Carl Perkins**, **Ringo Starr**, **Roy Orbison** and the **Indigo Girls**, just to name a few.

The landmark studio is crossing



the bridge to the 21st Century with their leap into cyberspace, at <http://www.sunstudio.com>. Pages at the site contain everything from the studio's history, to lists of many artists who have recorded within its walls, to a history of the rock & roll revolution.

Whether you're a rock enthusiast, a music history buff, or just someone who wants to learn a little more about what has gone on on the fringes of rock history, this site is worth a visit. And unlike traveling to the real Sun Studios site in Memphis, you can do this from the comfort of your home.

GRAMMYS GONE BY: The thrills and excitement (?) of the 39th Annual Grammy Awards have come and gone, leaving more than a few people to wonder what the voting members of the **National Academy of Recording Arts & Sciences**

(**NARAS**) were smoking when they cast their ballots.

In conjunction with the Grammys, independent music publisher **peermusic** (<http://www.peermusic.com>) held a Grammy poll of their own, open to visitors of their online web site—and the results were quite

different from those revealed by the Academy.

According to **peermusic**, the accolades in their Grammy poll went to **Smashing Pumpkins** for Record Of The Year ("1979") and

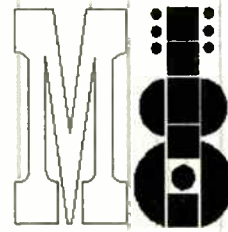
Album Of The Year (*Mellon Collie And The Infinite Sadness*), **No Doubt** for Best New Artist, and **Jewel** for Best Female Pop Vocal Performance ("Who Will Save Your Soul"), to name a few. For a complete list of winners, visit **peermusic's** site.

CYBER SHOP: One of SoCal's most recognized instrument vendors, **McCabe's Guitar Shop** in Santa Monica has played host to some of modern music's most notable legends, and continues to host a regular series of concerts and showcases.

In cyberspace (<http://www.mccabesguitar.com>), McCabe's has put together a collection of useful info mixed with some fun novelties. On the serious side, there's a calendar of upcoming McCabe's concerts, a contact list for the shop's instructors, a chronicle of some past McCabe's performances, and a table of violin and bow sizes for those who play stringed instruments outside the guitar family.

On the lighter side, you can get up close and personal with Brazilian Rose wood, and take an anatomically correct tour of the inside of a steel string guitar body via the exclusive "McCabe's cam."

Let the folks over at McCabe's string you along online, but don't fret—it's a fun ride.

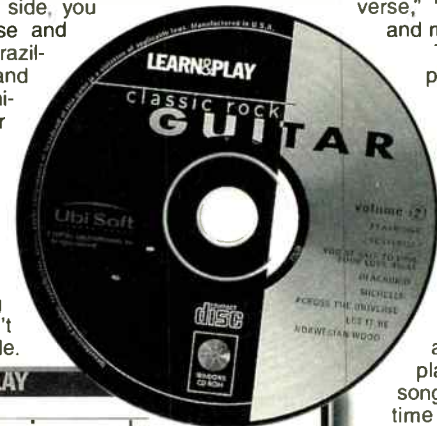


Visit McCabe's online

Argus has the advantage of finding information from various resources throughout the Web, rather than limiting you to sites registered with one particular engine. I gave Argus a number of tries, and the results were extensive and really useful.

Although it's limited to information pertaining to musical artists and albums, it's a handy site to bookmark and revisit when you're in a search bind, or when you're just looking to find new sites related to your favorite artists. This is a great starting point for some serious Web surfing.

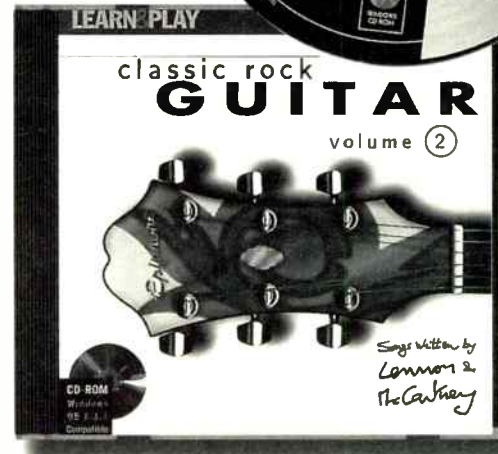
CYBER ROCK GUITAR: Ubi Soft Entertainment (<http://www.ubisoft.com>) has released the second CD-ROM in their "Learn & Play" series, titled *Classic Rock Guitar Volume Two*, featuring classic songs from those Beatle chieftains **John Lennon** and **Paul McCartney**, including "Yesterday," "Let It Be," "Across The Universe," "Michelle" and more.



The ROM provides a series of interactive guitar lessons designed to have the user actually playing the songs by the time they've completed the instruction series on the disc.

Features include a built-in metronome, tablature and sheet music for each of the songs, **QuickTime** videos (which can be time-controlled by the user), and a recording function, allowing you to record your own playing of the songs for comparison to the instructor's playing.

I put *Volume 1* of *Classic Rock Guitar* to the ultimate test, by giving it to my fourteen-year-old brother, who is currently taking acoustic guitar lessons. Sure enough, the ROM had him playing classics by **Lynyrd Skynyrd**, **Cat Stevens** and **Bob Marley** only a few hours



THE SEARCH IS ON: If you're searching for something artist-related online, you might seek the help of the **Argus** music search engine (<http://home.sn.no/~kbrevik/argus/argus.htm>).

Searchable by artist and by album title, Argus will actually query a number of search engines, and then give you links to each of those engines' search results.



after he sat down with it. In other words, it works! Pick up a copy and see for yourself, wherever you buy CD-ROM titles.

CD SANTANA: SoCal CD-ROM creators **Graphix Zone** (<http://www.gzone.com>) are back in the saddle with their latest music CD-ROM release, *The History of Santana—The River of Color and Sound*, an interactive look at **Carlos Santana's** legendary career.

The Mac and PC format disc takes you behind the scenes of Santana's career, including a section titled the "Electric Church," in which you can take a cyber tour of the artist's private "recording sanctuary," where Santana's art collection, private photos and career memorabilia are colorfully displayed. There's also the "Live Performances" section, featuring live concert videos and photos from around the world; the "Hall of Harmony," a spiritual "psychedelic" light show set to music; a section on Santana's career history (narrated by actor **Edward James Olmos**) and another on the artist's musical influences, including **Jimi Hendrix, John Coltrane, Bob Marley** and **Miles Davis**. Users of the disc can even take virtual interactive guitar lessons from Santana.

himself. Available at software and music retailers everywhere.

A SLICE OF CAKE: MC cover act **Cake**, certainly one of the most eclectic rock acts to break onto the scene in the past year, have already been served up around cyberspace.

Of course, the act's label, **Capricorn Records**, has a page for the Sacramento-based act (<http://www.capri.corn.com/cake/cake.html>), but a number of fans have also gotten into the act with independent and "unofficial" **Cake** pages.

Among the most interesting are the **Cake Lyrics Site** (<http://www.negia.net/~burer/cake>), with words to a number of the group's songs; the **Infinity Cake site** (<http://www.world2u.com/~infinity/cake.htm>), which features some cool live pics of the group, a directory of links to other **Cake** pages, and a bit of good humor; and a site of **Cake Guitar Tabs** (<http://www.geocities.com/SunsetStrip/Palms/4138>) with tablature for many of the act's songs.

Which site works for you will depend on your tastes. Just remember, you can have your **Cake** and surf it too! **MC**



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Twelve-time Emmy Award-winner and legendary puppet master **Shari Lewis** has a new series, *Charlie Horse Music Pizza*, scheduled to air this fall on PBS. The series is an innovative half-hour children's series devoted to music education and appreciation. Lewis appears as the owner/operator of The Music Pizza, a beach-side pizza parlor that serves as a local hangout for neighborhood children. She is joined by her lovable character **Charlie Horse**, as well as a pair of new characters: a drum-playing skateboarding orangutan named **Take Out**, and a saxophone-wielding raccoon named **Fingers**. The launch of the series will be accompanied by an outreach campaign called *The Charlie Horse Music Pizza Experience*. The program



Shari Lewis

promises a hands-on introduction to musical instruments and musical concepts aimed at preschool, Head Start and early elementary school students, through the use of live demonstrations and a special Charlie Horse video tape. For more infor-

mation on either project, contact **Marianne Dole** at **Giles Communications** (914-241-9112).

Miramax Films will release *Rhyme & Reason*, a hip-hop documentary that looks into the world of rap music and culture. The film features old-school masters (**KRS-One**, **Biz Markie**, **Salt-N-Pepa**) beside young titans (**Nas**, **Method Man**, **Da Brat**, **The Pharcyde**, **Bustah Rhymes**), talking about their lives and their art. Highlights include **Ice-T** talking about his relationship with the police, now that he is a homeowner; and the late **Tupac Shakur** speaking out about crime in the black community. The film hits theaters in March.

European pop diva sensation, **Sierra** is ready to burst on the local scene. In the past, she's been a top international model in Italy for fashion designer **Giannini Versace**, and a backing vocalist for dance act **Black Box**. Most recently, she was in top-selling U.K. dance act **Euro-groove**, where she provided lead vocals for the hit "Rescue Me." Now on her own, Sierra is ready to put her face and voice before the American market. Here she is pictured at the **11th Annual Soul Train Music Awards** with another soul diva, **Brandy**. Contact Sierra through **Doug Deutsch** at 213-463-1091.

Academy Award-winning film maker **Jonathan Demme** is directing *Storefront Hitchcock* for **Ori-on Pictures**. The project is a concert/performance film showcasing British singer/songwriter **Robyn Hitchcock**. The project was filmed during December in New York. A fall release is planned.

Academy Award nominee **Bruce Broughton** (*Silverado*) has the score for *Shadow Conspiracy*, the **Hollywood Pictures** release starring **Charlie Sheen**, **Donald Sutherland** and **Linda Hamilton**. The



Sierra (left) and Brandy

film is a political action thriller, with Sheen as **Bobby Bishop**, a major player in politics, who begins his day as the President's most trusted advisor and, within hours, is hunted down by a ruthless professional killer determined to carry out a covert mission. Trusting only his mentor (**Sutherland**) and former girlfriend (**Hamilton**), Bishop ultimately uncovers a conspiracy plot that threatens the very foundation of the U.S. government. **Intrada Records** has the soundtrack to the film, and both are in general release.

The new musical by **Andrew Lloyd Webber** and **Jim Stenman** is in trouble. Reviews of *Whistle Down The Wind*, based on the 1961 film about a group of innocent

farm children who think that a bearded escaped convict is **Jesus**, are anything but positive. Expect some major reworking before the musical ever hits Hollywood. **Harold Prince** directed the premiere.

"There was a time when if you'd call a black person 'African,' you'd



Ali in Zaire

better be ready to fight," said **Spike Lee**, one of the narrators, along with **Norman Mailer** and **George Plimpton**, of *When We Were Kings*. This film, by **Leon Gast** and **Taylor Hackford**, is the dramatic account of one of the most influential events of the Seventies: the "Rumble In The Jungle," the heavyweight championship bout between reigning title holder **George Foreman** and challenger **Muhammad Ali**, the pivotal point where black America came to grips with the generational crossroads embodied in the two fighters' contrasting images. "Prior to Ali, if an athlete was controversial, he was controversial in his personal life," says director Hackford. "Yet there [Ali] was...pointing a finger at America and its racism. He believed in something and he used his pro-



Charlie Sheen runs for his life in *Shadow Conspiracy*.

professional standing to let the world know about it. He pushed until he pushed too far." The soundtrack, on Mercury Records, includes a new song from the Fugees with **A Tribe Called Quest**, **Busta Rhymes** and **Forte**. The big news, though, is the inclusion of live concert recordings from the 1974 concert in Zaire that accompanied the fight. Included are cuts by **B.B. King**, **The Jazz Crusaders**, **James Brown**, **Bill Withers** and **The Spinners**. Both film and soundtrack are in general release.

That darn Walt Disney Pictures has done another remake. This time, they've updated **That Darn Cat**, the classic **Hayley Mills** vehicle from the Sixties. **Christina Ricci** takes over the starring role as 16-year-old **Patti Randall**, whose boredom with her sleepy hometown is awakened when her tomcat, **D.C. (Darn Cat)**, delivers an important clue in a mysterious kidnapping. **Doug E. Doug** co-stars in this **Home Alone**-with-a-tail tale, as FBI Agent **Kelso**. Previously-released songs from **KMP**, **Right Said Fred**, **Aretha Franklin** and the **Beach Boys** are in the film, though there is no soundtrack planned. The film is a painless little afternoon outing for you and the kids.

A great film deserves a great soundtrack. That's what **Rhino Records** has done, with their usual impeccable packaging, for **How The West Was Won**. This is one of the last great classic Westerns made in Hollywood, an awesome spectacle that aimed to recount the story of America's expansion to the West, as experienced by four generations of a pioneer family. It's a grand and unforgettable film, with a cast that includes **Carroll Baker**, **Lee J. Cobb**, **Henry Fonda**,



Carolyn Jones, **James Stewart**, **John Wayne** and **Debbie Reynolds**. For the film, **Alfred Newman**, assisted by **Ken Darby**, delivered a score that does justice to the film's exhilarating spirit and ambitious scope. It took 125 studio hours and eighteen months to record what **Rhino** has assembled in this two-CD set, which is ambitious itself, in recreating the film score and including early cues and alternative takes. And, of course, extensively complete liner notes and photos.

Arizona-based **Red Sky Productions** is a company that was initially focused on the Native American entertainment community, and their first project was coordinating the talent and technical aspects of the fifth annual **First Americans In The Arts** awards, recently held in Phoenix. Their next project is the complete production of a two-hour musical performance called **Tribe**, described as a Native American version of **Cirque de Soleil**. The production will debut at the Phoenix Celebrity Theater March 19-22, before traveling to

other key cities, including **San Diego**, **Santa Fe**, and **L.A.**, as well as prominent Indian casino establishments. There are also offers to film the show for future airing on TV and cable, and there is a soundtrack being planned. If you need additional information, contact **Jim Sliman** at 212-388-2213.

Count Smokula, left and standing center below, with **Zhanna Aguzarova** (a.k.a. **Miss Nineteen Nineties**), **Count Smokula's** co-host **Kim Lankford**, and **Melba Toast** (center kneeling), after the latter's appearance on **The Count Smokula Show**.



on increasing **The Box's** customer base in the United States by building brand awareness and consumer loyalty. Utilizing **The Box's** digital technology, **Greene's** plans will include localized music mixes, **Box** dance programs, event sponsorships, radio station partnerships, membership clubs, and other local community activities. **The Box** is currently in 25 million households worldwide. For more information, call 213-368-8100. **ABC**

The "ambassador of white trash culture," **Melba Toast**, recently made an appearance on **The Count Smokula Show**, a zany talk show hosted by its 496-year-old namesake. **Toast**, a fixture on the L.A. club scene, appeared with **Miss Nineteen Nineties** (real name: **Zhanna Aguzarova**), considered to be "the **Madonna** of **Russia**," with multiple platinum albums in the former Soviet Union. That's them in the group photo: **Aguzarova** to the left and **Toast** down in front. Also featured are series co-host **Kim Lankford** (right) and, of course, the venerable **Count Smokula**. The program appears on various public access channels at different times. Call your local cable provider or the **Count Smokula Hot Line** (310-281-6731) for air times in your area.

Veteran cable and telecommunications executive **Stanley H. Greene** has been appointed President of **The Box-USA** (Music Television You Control). In his new position, **Greene** will concentrate



Stanley H. Greene



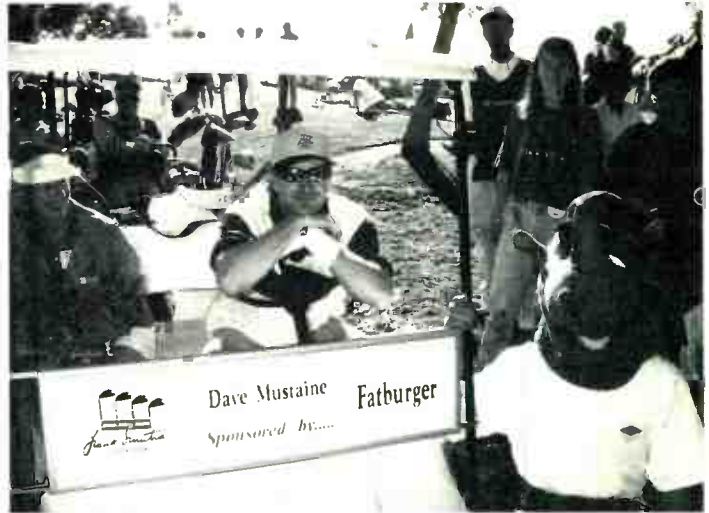
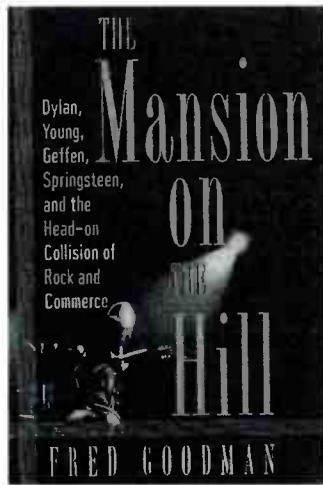


R.O.C.K. IN THE U.S.A.: House Of Blues Music Company, a division of HOB Entertainment, has released *Essential Southern Rock*, a two-CD compilation featuring an all-star lineup of those who have come to define Southern rock over the years. Among those present on this 30-song collection are the Allman Brothers ("Ramblin' Man"), Lynyrd Skynyrd ("Freebird"), the Marshall Tucker Band ("Heard It In A Love Song"), and many others. In addition to the music, you'll love the extensive liner notes that bring a historical background of the genre, the artists and the songs.

THE KING'S GARDEN PARTY: In honor of the 25th Anniversary of the concerts, RCA Records has released Elvis Presley's *An Afternoon In The Garden*. In June of

1972, the King performed four sold-out shows at New York's Madison Square Garden. Originally, RCA recorded both the afternoon and evening shows on June 10, and the evening show was released as *Recorded At Madison Square Garden*, which went on to sell over two million copies. The new release is from the previously unreleased afternoon concert, and features such tracks as CCR's "Proud Mary," and standard Presley fare like "Heartbreak Hotel," "Hound Dog," "Blue Suede Shoes" and "Can't Help Falling In Love." *An Afternoon In The Garden* has been remixed from the original sixteen-track masters, and includes a twelve-page booklet featuring rare photos and reviews of the actual concerts. A must-own collection for Elvis fans and rock & roll enthusiasts, alike.

GOODMAN'S MANSION: Veteran rock journalist Fred Goodman has put together an interesting book, *The Mansion On The Hill: Dylan Young, Geffen, Springsteen And The Head-On Collision Of Rock And Commerce*, that takes you behind the facade of the music industry, and into the world where commerce meets—or, in most cases, supersedes—art. Published by Times Books, Goodman takes the reader from the mid-Sixties, when popular music was a trivial art form, to the present day and a \$20 billion worldwide industry. Instead of focusing on the artists, Goodman also takes a look at the managers, record execs and performers who helped shape and build the music business into what it is today. While there are some interesting tidbits and trivia to be found throughout Goodman's work, *The Mansion On The Hill* fails to reach the riveting level and page-turning brilliance of Frederic Dannen's quintessential industry tome, *Hit Men*. Unlike *Hit Men*, *The Mansion On The Hill* just fails to live up to the promotional hype. If you're still interested, you can find *The Mansion On The Hill* in bookstores now.



MEGA-GOLF: Megadeth leader Dave Mustaine (pictured above, behind the wheel of his golf cart) was just one of the more than 80 celebrity golfers from the music, entertainment and sports communities who took part in the recent Frank Sinatra Celebrity Golf Tournament in Palm Springs. Co-sponsored by the hamburger chain Fatburger, the annual tournament raises funds for the Barbara Sinatra Childrens Center and Hospital. Mustaine is pictured with Rhino Records' mascot, "Rocky."

RDCKWALK GETS HONOR: The Hollywood Arts Council has been recognizing and honoring contributions in the music industry for the past several years. Previous honorees include *Music Connection* Magazine, Club Lingerie, Capitol Records and American Federation of Musicians/Local 47. The Council has now presented its Music Arts Award to Hollywood's RockWalk for its ten years of recognizing rock artists in the grand Hollywood tradition—in concrete. The award was presented to Dave Weiderman, Director of Hollywood's RockWalk (left) by legendary L.A. deejay Jim Ladd (right).



A RUSHING ENDORSEMENT: Longtime Dean Markley guitar string endorser and Rush guitarist and founding member Alex Lifeson is pictured in San Jose, California, with a Markley singles box perched on top of the tuning rack that was designed by Jimmy Johnson, Rush's guitar technician.



MRS. CLARK'S DAUGHTERS: During a recent vacation in Los Angeles, country singer Terri Clark (left) caught patrons at Jack's Cinnamon Cinder, in Burbank, off guard, when she jumped onstage to jam with local outfit Mr. Dyer's Daughters. The only thing missing from the set was Clark's trademark hat, as she sang many of her hits. Clark is pictured (above, center) with members of Mr. Dyer's Daughters, following the impromptu performance.



CAPITOL PARTY: Execs and artists from the EMI-Capitol Music Group North America gathered together at a post-Grammy party at New York's Tavern On The Green restaurant. Pictured (L-R) are: Blue Note Records recording artist, and Grammy winner for Best Jazz Vocal Performance, Cassandra Wilson, Capitol Records President/CEO Gary Gersh, legendary blues vocalist Ruth Brown, Capitol recording artist and Grammy nominee Bonnie Raitt, EMI-Capitol Music Group North America Chairman/CEO Charles Koppelman, and EMI Music President/CEO Jim Ffield.



BMG'S GRAMMY WINNER BASH: Babyface and his wife, Tracey Edmonds, are shown celebrating his Grammy wins with (upper left photo, L-R): BMG Entertainment Int'l President/CEO Rudi Gassner, BMG Entertainment Chairman/CEO Michael Ornemann, Babyface, BMG Entertainment North America President/CEO Strauss Zelnick, and Edmonds...Also on hand were nominees the Dave Matthews Band (upper right photo, L-R): BMG Distribution President Pete Jones, OMB bassist Stefan Lessard, OMB drummer Carter Beauford, Dave Matthews, and Strauss Zelnick.. And Grammy Winner Sheryl Crow (right photo, center) with Rudi Gassner and Strauss Zelnick.



AN ATLANTIC GRAMMY LOVE FEST: Hamming it up for the camera at the Warner Music Group's post-Grammy party, which was held at The Amory in New York City, are three Atlantic executives and two of their most successful artists. Pictured (L-R) are: Atlantic Group Co-Chairman/Co-CEO Val Azzoli, previous Grammy winner Scott Weiland of the platinum-selling Atlantic recording outfit Stone Temple Pilots, Atlantic Senior Vice President Craig Kallman, Atlantic Senior Vice President/General Manager Ron Shapiro, and Atlantic recording artist and Grammy nominee Jewel.



MUSIC CONNECTION Celebrating **20** 1977-1997
Tidbits From Our Tattered Past

Throughout this year, our 20th Anniversary, we will be digging deep into our vaults for interesting interviews from our past.



1983—Exene Cervenka: The focal point of legendary L.A. band X talked to *MC* about success. "X has put three albums out, and a fourth will be out in four months. We're never going to be one of those bands that everybody loves, and that's okay with me. I don't care if a percentage of people think I'm awful or our lyrics are weird; I really don't. I'm proud of the fact that what we're doing isn't accessible to everyone. Nor could I make it accessible to everyone if I tried."



1983—Joan Jett: The founding member of one of the first all-girl hard rock outfits, the Runaways, Joan Jett would go on to an extremely successful solo career throughout the Eighties. In this candid interview, the outspoken rocker talked about the notoriety that swirled around the Runaways throughout their brief career. "No one wanted to see five suburban teenage girls who smoked, drank, and sang about sex. It was too close to the truth about most girls in America, and parents freaked out."

CAKE: THEY HAVE SURVIVED



Todd Roper

Victor Damiani

John McCrea

Vince Di Fiore

Greg Brown

With two different singles currently on the Modern Rock Charts, this five-piece band from Sacramento is...well, having their cake and eating it, too

By Pat Lewis

I was trying to decide this morning whether we were good or not," admits vocalist John McCrea, who, along with his Cake cohorts—guitarist Greg Brown, bassist Victor Damiani, trumpeter Vincent Di Fiore, and drummer Todd Roper—has been basking (albeit modestly) in the alternative music limelight, ever since their song "The Distance," from their latest album, *Fashion Nugget*, took off like an asteroid on a collision course with the Earth.

"Every once in a while the hype builds up so much that I've got to check in with the music," continues McCrea. "So, I listened to our record and decided that I liked it. I mean, I know I liked it theoretically, but I actually like it, and if it wasn't us, I would listen to it anyway."

Since the release of *Fashion Nugget*—their second album for Capricorn Records—back in the fall of 1996, Cake has been on a non-stop touring schedule, which, like a merry-go-round, is rapidly gaining velocity as it goes. In Southern California, for example, when *Fashion Nugget* was first released, they played a small trendy bar in Silverlake and then, a month later, returned to perform at the highly-touted "Almost Acoustic Christmas" show, the annual event put on by SoCal's leading alternative radio station, KROQ, at the Universal Amphitheatre. And just recently, they made yet another trek

through L.A., this time putting on a show at the El Rey Theatre, where fans were packed in so tightly that the venue not only resembled a can of sardines, but began to smell like one as well.

"That was an interesting show," recalls McCrea. And guitarist Greg Brown agrees, "It was a cool club, but they kinda hurried us out of there because they had to open their dance club, and that kinda sucked."

That'll teach Cake not to play a venue that doubles as a disco. But then again, considering the second single recently released from their album is a deadpan remake of Seventies disco queen Gloria Gaynor's hit "I Will Survive," maybe it would've been a better idea to just invite the late-arriving El Rey dance crowd in for Cake's show.

Like any other admirable road warriors, Cake members take the disruptive nature of touring all in stride. However, it can seem overwhelming at times. "It's like being a carpet salesman or truck driver or something like that," explains McCrea. "It's not really what you think of when you decide to become a musician."

And you can just forget the notion that touring musicians actually get to do any sight-seeing. Unless, of course, you consider looking through the back window of a bus as you're pulling out of town as seeing the sights. "You just barrel through," confirms McCrea. "It's a little bit depressing,

but whatever. It always makes it good to be home."

Recently, *Music Connection* caught up with McCrea and Brown at their respective homes in Sacramento, the Golden State capital. And, while they were in fact at home, they weren't planning on being there for long. As a matter of fact, they were both in the midst of packing for a short jaunt to Anchorage, Alaska, where the band was scheduled to perform a few nights later. "There's supposed to be a big volcano eruption any minute now," explains McCrea. "But hopefully, we'll avoid that."

And from that frigid frontier, they head to Europe for two weeks of club dates, and then back to the States for yet another round of shows through the Southwest.

As you can well imagine, things are a lot different than they were back in 1991 when McCrea first set out assembling the various musical ingredients that would make up Cake.

Since the local Sacramento music scene is small, and virtually everybody knows everybody else, it wasn't hard for him to find three like-minded individuals—namely, Brown, Damiani and Roper—who also shared his rather eclectic tastes in music.

"I wasn't listening to much rock," recalls McCrea. "I was listening to Mexican band music, country, early Seventies soul/funk. I was tired of the bludgeoning of rock, and

thought that the form seemed really redundant. Now, I'm not saying that we don't play rock, because we do, but I was at a point where I'd just rather listen to something else."

During those early days, McCrea says, he couldn't help but feel that there was something fundamentally missing from the still half-baked Cake sound. But it took a while before he put his finger on it.

"I was thinking that we needed to add a melodic instrument," recalls McCrea, "but I didn't really want keyboards or another guitar and I sure didn't want a saxophone."

And then he remembered seeing trumpet player Vincent Di Fiore performing in clubs around town. "Vince was playing in a punk band and an improv jazz group," recalls McCrea. "And I thought, 'hmm, I'm listening to a lot of Mexican Ranchero music and stuff,' and it just seemed like, 'damn, these people are smart.' And so I decided to get smart too, and use something other than a guitar for chrissakes, you know?"

After Di Fiore jumped into the Cake pan, the band's next hurdle was trying to incorporate the trumpet into their relatively rock-based sound. "It took a long time to learn how to weave trumpet and guitar together as melodic instruments, and then you've got the voice," explains McCrea.

It was a painstaking process, but the Cake troupe lived up to the task. "Everybody has to be really willing to back down at a certain point in a song," continues McCrea, "and then come forward at another part of the song and just be able to let the music come in waves. As opposed to the constant sort of on 'level-ten'—where everybody's going for it full blast and it doesn't stop until the end of the song. So, there's a lot of ebb and flow to what we're trying to do...at least that's what we're trying to do."

Adds Brown: "We're not trying to be eclectic or funny or wacky in any way. We're seriously trying to borrow and utilize the great things that we've listened to, without being too obvious about it. But none of us are particularly great players, so I think that factors in, too. We're trying to bring soul rhythms and country swing and stuff like that into what is essentially a rock band, and [because] we don't play it that well, we end up sounding like what we sound like."

It wasn't long before Cake started performing in the local Sacramento scene, and began building a local following. But the big fish in a little pond scenario proved stagnant for the quintet after a while. "We began feeling like we were wearing out our welcome," admits Brown.

Eventually, they migrated to the Bay Area—San Francisco, Berkeley and Oakland—where they made a much bigger splash. And then they branched out to the Pacific Northwest—to Seattle and Portland—where they continued to turn heads

and (as was the case everywhere else) had fans clamoring for recorded material.

To quell their fans' demands (and to help subsidize their living expenses), they self-released a CD entitled *Motorcade Of Generosity*, in 1994, which they recorded at the sublimely named Pus Cavern in Sacramento. (They recorded their latest album there, as well.)

"It's kind of a heavy metal studio," says McCrea of the facility, "but we were able to do exactly what we wanted. The engineers there didn't try to impose any conventional recording techniques on us. To them, we were alien life-forms from another planet, and they figured it was only natural for us to do things differently from them."

Upon its release, Cake's debut garnered plenty of praise from the press and perked up the industry's collective ears, as well. And less than a year later, they signed with Capricorn Records, who re-released the album nationally. It sold relatively well, and their song "Rock 'N' Roll Lifestyle" received limited airplay. But it wasn't until the release of the band's sophomore effort, *Fashion Nugget*, which contains the instant-

"A lot of people use irony as a coping mechanism because our generation didn't grow up with the plush paradigm of hope that existed during the Sixties. And when things don't look too hopeful, you have to put a shell around yourself. This is a pretty bleak period in history."

—John McCrea



ly recognizable hit "The Distance," that Cake was finally ready to be served up to the masses.

Like most of Cake's original tunes, "The Distance" is actually a metaphor for something much deeper than its seemingly simplistic storyline would suggest. On the surface, the song is about a race car driver who continues to run laps around the track long after the crowd has gone home and "someone has left with the cup." But actually, "it's a song about relationships," explains Brown, who penned it. "Well, at least the types of relationships that I've experienced.

It's not really a song with a message. It's more a psychological trip."

To some music aficionados, Cake's more-than-a-little-quirky arrangements, unconventional instrumentation, and McCrea's deadpan vocals make them seem like little more than a novelty act. But no matter how you feel about their songs, there's a lot more creativity going on than might meet the untrained eye—or ear.

And, in particular, John McCrea, who is the primary songwriter, not only has an ear for a catchy and concise melody, but he's a gifted wordsmith, as well. And he's got a knack for finding unusual and clever ways to use (some might say "abuse") words, and elicit heartfelt reactions from his listeners.

A good case in point is another relationship song entitled "It's Coming Down," where the title has a double-meaning. Not only is the relationship ending or "coming down," but it's raining outside, while the protagonist's significant other hauls her mattress down the street.

"I met this famous writer one time, and I played her a song, and she said, 'Yeah, I really like that one thing, it's a visceral image, repeat that over and over again and forget the rest of the song.' Which I didn't do, because I'm egotistical," says McCrea, when asked about the song and his zeroing in on a mattress. "But I certainly took the advice that it's better to give somebody a taste or smell that makes them think about a mattress than it is to say we did this and this and I feel this way about it. You can say that you felt this way about it by saying something smelled like rotten strawberries. And you can move people better by pulling more at their senses than at their logic."

Not only are Cake songs metaphorical in nature and ripe with visceral imagery and clever lyrical foreplay, but often times, they also make heavy use of irony. "I think a lot of people use irony as a coping mechanism, because our generation didn't grow up with the plush paradigm of hope that existed during the Sixties," explains McCrea. "And when things don't look too hopeful, you have to put a shell around yourself."

"This is a pretty bleak period in history," continues McCrea. "I've been thinking about gated communities with moats and draw bridges.

That's what I predict for the future. I see the polarization between rich and poor getting really, really exaggerated. It's interesting though, there's an old Chinese curse—'may you live during interesting times.' And if you think about it, at least it's interesting."

"Yeah, something's gotta give," McCrea insists. "But what are we talking about here? As the lines between law enforcement and entertainment grow fuzzier, I definitely feel a medieval period coming on."

And you thought Cake was just a illutty sweet desert with a whole lotta nuts and a cherry on top!

Producer Roundtable

Producers undoubtedly have one of the most hard-to-define roles in the making of a record, but in an effort to find out more about these mysterious soundsmiths, *Music Connection* caught up with five established producers of varying expertise and experience.

By Traci E



JEFF LYNNE

The Beatles, Tom Petty, Traveling Wilburys

Contact: Lori Gorman at HK Management 310-967-2300

Favorite Recording Studio

"I do like my own studio, Bungalow Palace, in Beverly Hills. I'm very pleased with it. I just built it in the last year, really. I've got a nice drum room and everything. But, for commercial studios, I used to like Rumbo a lot. I used to work there a hell of a lot. I just enjoyed the ambience of the place. It was a nice, warm sound. I'm busy doing stuff in my own studio right now."

Where Work Comes From

"It's very rare that [work] comes from the business end of it. It's usually just friends. I usually work with people that I'm friends with. I've never gone out looking for it. Sometimes new artists will send tapes to my manager, but the unsolicited material can be a bit funny. I got into some weird trip over an unsolicited thing and it was a real drag. So, I'm sort of wary about unsolicited material. Usually somebody says, 'Have you heard this group? They're great,' so I'll go out and listen to them. I don't sort of go out of my way to listen to them."

"Mainly I look for good singing because it's quite simple to make the backing good. To get a great vocal performance is the most important thing."

Technology Vs. The Producer

"A lot of machines can take over tedious tasks. You can do things that were impossible five years ago—stretching tempo and

pitch without any significant deterioration in quality. That's been a big help. I still like analog best, but I'm into digital now and I've gotten over it. I'm sure digital can get much better, and it will.

"The fact that you can change any tempo now, within certain parameters, is the main thing that I've found about technology—the usefulness of being able to recreate something that didn't exist and still keep its integrity.

"Usually the engineers are all up on the technology. I'm a producer from the musical end, rather than the technical end. So producing, for me, has always been, 'Can you get a small whist on there,' or, 'give us a bit less thingy.' Even though I know what the knobs do, I tend to leave it to the engineer, so I can sit back and listen to it. I love playing with EQs and stuff.

"I think the technical advancements are wonderful, but you can still make a great record just analog, with old-fashioned analog keyboards—which are still the best—and 24-track, 48-track, whatever. You can still make them like that, which is fine. All these gadgets just assist. They don't really change anything that I would do in the studio, but they might make me do things quicker."

Artists You'd Like To Work With

"It's funny. I've sort of worked with anybody I've ever loved, which is amazing. Like the Beatles—that's obviously the one I was most amazed by—on the *Anthology* thing, that was my favorite one. I've worked with Tom Petty [and] Roy Orbison, who've been favorites. Del Shannon has been a favorite. I've worked with Little Richard and all the Beatles individually—Paul, George and Ringo—separately on different albums. So, I haven't really got a wish list. I've sort of filled it up!

"There are some new bands that I like the sound of. But when they sound so good, then they don't really need any help. If they're great, then they can record themselves. There are quite a few that I do like the sound of, that I think are really innovative. I like that, when they stick their necks out and do something different."

Past Project You'd Like To Change

"Lots of them. Quite a few ELO songs I'd do differently. I got into this peculiar period, now that I look back on it, just at the end of ELO, before I packed it up. I got sort of fed up with ELO, but I was contracted to do a

few more albums. I finished the last one, which was okay, but I'd got this real kind of reverb situation.

"I've always not liked reverb very much, but I went through this period of about a year where I just smothered all this reverb all over it. I must have been daft. It was very 'wet' sounding. That's not really my style at all. So, that was a bit of a quirky period I went through. I'm back to 'dry' now, thankfully. I've got no objection to other people using reverb. It's just that I don't like my stuff with reverb on it. I don't know why. I like it dry. That would be mainly the reason I would change it. Probably I wouldn't even change the balance that much, just take the reverb off of it."



KEVIN SHIRLEY

Aerosmith, Journey

Contact: Matthew Freeman at Lippman Entertainment 310-657-1500

Favorite Recording Studio

"There are three. I love Bearsville—the town's so great. That's in Woodstock, New York. I love Avatar—it's the old Power Station. That's where we did the [latest] Aerosmith album [*Nine Lives*] because it sounds great, and there's a cool vibe there.

"And The Site in San Francisco would get my vote. It's a great studio. Hootie did their second album there and I think Tracy Chapman did an album there. I did [the recent] Journey album there. Pearl Jam did their first album there. It's an incredible studio. Their situation is fantastic: the studio sounds great; they've got an incredible console; the maintenance is great; the staff is unbelievable.

"The thing is that they're different. New

York City's got such a cool vibe to record in. You can do anything. You can go to the ballet one night, the next night you can go to a strip club; whereas at The Site in San Francisco, you can get pizza or you can get pizza! So they're different. The Site is just a really cool studio."

Where Work Comes From

"John Kalodner! He's my manager and biggest fan. No, he's not really, but he might as well be.

"I don't know, just word-of-mouth, I think. I'm not much of a schmoozer. You have to do a lot more schmoozing if you want to get in with the A&R people. You've got to hang at parties and just be cool. I'm not very cool.

"Mostly the label will say, 'Well, this guy can do it. He can bring it in under budget and has the right qualifications.' Then they'll put it amongst the artists. Then they have to feel it up and see."

Technology Vs. The Producer

"I think that the new technology has taken away a lot of the feel of the musicians. I'm one of those people that loves to be able to see the band play when I listen to a record. I love to be able to distinguish the personalities that are performing. That's one of the greatest highlights of being a musician—you don't just go and watch anyone play the Beethoven violin concerto, but if you see Perlman do it or Zucherman or one of those people, it adds something to it. Even if they're playing the same piece of music. When you listened to Deep Purple records, you knew it was Ritchie Blackmore and Ian Paice. And when you listened to Zeppelin, it was Bonham playing those drums. It always had such character.

"We've tended, with our technology, to homogenize everything to such a degree that you start having drummers that all sound, more or less, like the Letterman band kind of sound. I love Anton [Fig], but it's all got a sound: it's a kick drum, snare drum, hats, and a little reverb on there. It sounds like a drum machine. Performance-wise as well. I think technology sometimes bites us in the butt.

"It's all about feeling. Music is about feeling. It's about emotion. If you're a producer and you know about feeling and the playing is perfect, but it doesn't feel right, you have to do whatever it takes to get that feeling back: whether it means dragging them to the corner bar and slamming tequila down their throat, or whatever it takes. Feeling is the most important thing for me."

Artists You'd Like To Work With

"Soundgarden. I'd love to work with Soundgarden. That would be my premier choice, because I think that they're like one step short of being the next Led Zeppelin. I think they're so incredible. I think they made a small mistake on their last album,

producing it themselves. But I can imagine that they were burned after making *Superunknown*. I heard that was a tough record for them to make, so I can understand why they wanted to do it on their own. I'd love to make an album with them.

"I'd love to make an album with Stone Temple Pilots as soon as Scott [Weiland] gets his shit together, 'cause I think they're cool. I'd like to do something with L7 or something like that, as well. That would be fun. They're just cool. Any more bands I'd like to work with? Hootie and the Blowfish!"

Past Projects You'd Like To Change

"I think that just about any song you ever do you want to do over. How can you ever be happy with something? Some days I hear a track on the television and I think it's the biggest pile of shit. Then the next day I'm listening and go, 'You're such a fucking genius!' Those things happen while you're making the record, as well, so it doesn't matter about hindsight.

"Having just finished the Aerosmith thing, there were times making that when I really thought that we were missing the mark. Then I thought we got it back again some days. I don't know if I captured everything in the mixes at the end, but I think it's a pretty great Aerosmith album."



T-RAY

Helmet, Snot, Hed

Contact: Matthew Freeman
at Lippman
Entertainment
310-657-1500

Favorite Recording Studio

"It really depends on what I'm doing. So far, I've caught the most vibes at this place called Long View Farms in Massachusetts. It's way out in the country. It's just got a vibe. They've got a fat Neve board there. It's like an old barn from the 1800s.

"Here in New York, I work out of a lot of places. I did Helmet in this place called River Sound—Steely Dan's studio. It's just pretty much a normal studio vibe, but they've got an old Neve there also, and a really nice live room."

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Where Work Comes From

"It's kind of all over the place. If somebody thinks I'm just right, they'll call me. Sometimes I find artists and get them deals. That leads to work. Other times, it's that someone heard something. Since I do work in a lot of different fields—like hip-hop, hard-core, rock, R&B, reggae, so many different styles—I kind of have to hustle in a different way.

"Some come from A&R, but it's a hustle. You've always got to stay on top of shit. Luckily, now that I've done more and more shit, I pretty much stay in work, but certain projects you kind of have to go after.

"I just keep my ears open. I might be hanging out in a studio, and some kid might be hanging out—I might be like, 'Oh shit! This kid's incredible!' He might turn into the next rap artist that I deal with. Or I might be out and see some band and be into it. I don't really separate music that much. If it moves me, then I just go with it. It's a strange thing with me. I'm not very business-like about how I approach things. I'm pretty much on an artist level. I'm more in tune with the artist and what they're trying to come out with. When I'm checking out bands, I just vibe. If I'm feeling something, then I have to go after it."

Technology Vs. The Producer

"It depends. I started actually as a hip-hop producer, so I was doing all underground hip-hop. Then I did a remix for Helmet, and they tripped out on that. Then I got into the rock thing through that, even though I was already involved in rock projects and remixes. But that was the first full rock album that I did. Then I started seeing all this hip-hop involved in rock.

"Now I'm dealing with rock groups—I just did this group Hed, out of Orange County—and they were using so much technology as well as doing it live. The crazy shit is that the bass player was using straight bass while also running a track through all this shit. The sound that was coming out was almost keyboard.

"Then we went with that, and it was like this 808 drum machine—with the heavy, low boom. What it's doing is enabling us to make sounds that you could never fucking make. The Hed album's got some of the lowest bass frequencies that I think have ever been recorded in history—that low! What it does is enable you to do things that you never really thought about. But, it can still be live—that's the key.

"In hip-hop, I do the whole track. I'm doing all the music. So the beats, the bass lines, whatever strange sounds, horn samples, whatever—I'm creating it all and there's no band. So the shit is real technical. It's all based on a new technology. It's getting more and more complex. I don't like it when it gets too technical. For me, there's a way to take all the new things that are coming out and still keep it where it feels human. It feels like the emotion and the vibe are real, as opposed to being like Ar-

nold Schwarzenegger.

"Sometimes it pisses me off when I listen to bands and the shit is so 'effected-out' that there's no person there. It's almost like a character in a movie or something. You know when it sounds totally electronic, but it still has that heart. Sometimes it gets too fake, and that's when I can't fuck with it."

Artists You'd Like To Work With

"The people I would like to work with are some older artists. If you're talking about new artists, of course I'd like to get down with Rage Against The Machine, because their whole approach, as far as the hip-hop/rock thing, is definitely something that I've been into and been doing. I'd like to be able to get in with them and take their shit to a level that they still haven't taken it to. I worked with Cypress Hill on the last album—but that was only one track. I'd love to work with them again.

"I'd like to work with a lot of old artists. Actually, with this R&B project I'm about to work with right now—believe it or not—I'm trying to get this kid to do a duet with Ray Charles. I know that sounds crazy, but to me that's some trippy shit when you can get in the studio with people that you wouldn't expect to work with. Then you take what they've done, but you take it to someplace where it's never been. That's when the best shit comes out, because you're in a whole other context.

"I'm also into a lot of old funk guys. The whole George Clinton thing; I would love to be down with the Meters. I've always wanted to work with Fishbone. It doesn't seem like there's any direction to what they're doing now. I feel like if that band got back together in a way that was psycho/funk—crazy, but back to the funk—instead of being just straight up on some rock shit, be on some rock/funk shit with crazy horns all over it, I'd love to fucking work with them.

"Anybody that's kind of crazy. I'm kind of into people that other people don't seem to be able to understand."

Past Projects You'd Like To Change

"I think every song that I've ever done, when I've listened back to it, I've said, 'Oh damn! I wish that was a little more this,' or, 'I wish that high hat was a little crisper.'

"I'm pretty dissatisfied with my shit when I do it. Not in a bad way, just in a perfectionist way. But, as far as songs, I used to trip out on my shit when I would listen back to it. Now, I'm pretty content with my shit. I feel like I'm getting to a point where I pretty much have control over what I'm doing, so it's not like a mystery to me anymore.

"When I go after something, I pretty much get it now. These days I'm pretty happy. If anything, I would change the shit when I was younger and didn't quite know what I was doing. But even then, when I listen back to it, I love that I didn't know what I was doing. I wouldn't really change anything, because anything I would change was just when I was learning."



SOPHIA A. DASHUA

MALCOLM BURN

Midnight Oil, Iggy Pop, Chris Whitley

Contact: Frank McDonough
at Moir-Marie
Entertainment
818-995-8707

Favorite Recording Studio

"My favorite studio, generally, is Kingsway, a studio in New Orleans that is owned by Daniel Lanois. For the most part, that's my favorite place to work, because I just like it. It's just very comfortable and it's set up in a particular way that I really like. I haven't worked there a lot lately, but I have made quite a few records there in the last five or six years. I made the Chris Whitley record there. I did some Midnight Oil stuff there—Iggy Pop, Lisa Germano. Those are some other records that I've done there."

Where Work Comes From

"I would say that most of the time it comes through word-of-mouth. Somebody looks on the back of a record that they like, and they see your name on it, and they figure out how to get a hold of you.

"I do always keep my ears open and try and find things. If I hear about an interesting group that's playing, I'll try and go see them. Or, if somebody says, 'Well, I heard this interesting tape, would you like to hear it?' Yes, I would definitely check it out. But usually, it's on some sort of validation from someone that I trust on an aesthetic level."

Technology Vs. The Producer

"You always have to remember that the most important thing that a producer brings to a project is ideas. Ideas are not something that a computer can create. You can only use a computer to interpret your ideas. The same goes for any type of technology.

"I think that we are, actually we were or may be, in the midst of a phase where producers are perceived as being less important, but I think that the end result from that will be in ten years we'll look back and see that there were a lot of lousy sounding records made in the early to mid-Nineties. There have been some particularly bad sounding records made, because I think

people got a bit confused about the 'alternative' kind of thing. People thought, 'Well, if the record sounds lousy, it must be alternative.' But I think people are becoming interested in good sounding records again.

"I would say I'm in agreement, not that I know Francis Ford Coppola, but in a quotation from that documentary about him when someone asks him a question about how you perceive the advancement of video technology. They asked him, 'Do you think there are going to be too many people making films?' He said, 'No. Because out of ten lousy films, there will be one amazing film that's made because the person actually had access to the equipment to do it.'

"I think that anything that advances technology towards the actual user is fine, it's just going to require a higher amount of sifting, to sort through the crap and find the good stuff. One person out there, out of a thousand that make a record, actually might be a Mozart with a computer."

Artists You'd Like To Work With

"I probably would say Neil Young, because everybody would probably say the same thing. Neil's sort of one of those people that I think most people that make records admire his durability and outlook, and his attitude. He's a great songwriter.

"But I think all I'm interested in is finding the most interesting thing I can find, whatever that may be. Whether it be an old artist or a new one—that doesn't matter."

Past Projects You'd Like To Change

"Probably most of them! That's just because you think that, 'Now I know so much more and I could do things so much better.' But you have to look at one thing to always bear in mind when reviewing one's own work: the naiveté that you may have lost since you actually did the work. I listen to recordings that I did ten years ago and I think, 'Gosh, I was so naive. I wish I could be that naive again!'"



MARVIN ETZIONI

Counting Crows, Toad the Wet Sprocket, Peter Case, and three solo albums

Contact: 213-662-5435

Favorite Recording Studio

"I would say that probably my favorite studio is Camp David in Thousand Oaks [California], because of [engineer] David Vaught. He's a very soulful person and a very soulful engineer. It's kind of like having Vincent Van Gogh as your engineer.

"There are a few other studios I like for various reasons, but I'd say that wherever David Vaught engineers is my favorite studio."

Where Work Comes From

"Usually it's the artist that approaches me. In the case of Counting Crows, [I was] introduced to the band years ago in consideration for the first album.

"Usually it's the artist or the record company. Either they tell the record company or they call me directly. [Counting Crows' lead vocalist] Adam Duritz called me directly and said, 'We're considering producers to do this one song [Miller's Angels' from *Recovering The Satellites*]. Are you interested?' I told him that I was not interested in doing a solo project. I said, 'I'm interested in working with the Counting Crows. I like your band.'

"I would think that the artists [who contact me] have heard a song I did, or a record that I did somewhere down the line. A lot of it is the artist making that discovery. That is not to say that the record people are out of the loop, but I find that artists usual-

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Producers are the ones who helped shape the sound and vision of the more famous artists. They get little public recognition, but without them the music industry, as we know it, would cease to exist. This select directory of producers lists contact numbers, as well as stylistic specialties in some cases. This year's list includes everyone from the most recognizable names to the up-and-comers. Our apologies to those we may have missed this time around.

Compiled by Carla Hay

**Producer Managers
& Agents**

↗ PETER ASHER MANAGEMENT
644 N. Doheny Dr.
Los Angeles, CA 90069
310-273-9433 FAX 310-273-2859

Producers:
↗ FRANK FILIPETTI
↗ DAVID HEMMING
↗ GEORGE MASSENBURG
↗ RANDY PEKICH
↗ PHIL RAMONE
↗ FRANK WOLF
↗ WARREN ZEVON
No unsolicited material.

↗ ATOMIC COMMUNICATIONS GROUP
10553 Jefferson Blvd.
Culver City, CA 90232
310-815-9940 FAX 310-815-0373

Contact: Gabriel Leconte, John Guarnieri
Producers:
↗ EARLE MANKEY
↗ GLEN ROBINSON
↗ MARTIN RUSHENT
No unsolicited material.

↗ KEN KUSHNICK MANAGEMENT
1840 Fairburn Ave., Suite 303
Los Angeles, CA 90025
310-470-5909 FAX 310-470-2059

Contact: Ken Kushnick
Producers:
↗ ASHLEY INGRAM
↗ JEFF PESCIETTO
Unsolicited material accepted.

↗ LIPPMAN ENTERTAINMENT
8900 Wilshire Blvd., Suite 340
Beverly Hills, CA 90211
310-657-1500 FAX 310-657-1199

Contact: Matthew Freeman
Producers:
↗ EDDIE ASHWORTH
Notable Projects: Sublime, Pennywise, Pink Noise Test
↗ JAMES "JIMBO" BARTON
Notable Projects: Queensryche, Kiss, Dog's Eye View
↗ ROY BITTAN
Notable Projects: Bruce Springsteen, Lucinda Williams, Patty Smyth
↗ JOE BLANEY
Notable Projects: The Clash, Tom Waits, Keith Richards

↗ WARREN A. BRULEIGH
Notable Projects: Violent Femmes, 16 Horsepower, Rebecca Balsband
↗ PAUL BUCKMASTER
Notable Projects: Elton John, Counting Crows, Dwight Yoakam
↗ ED CHERNEY
Notable Projects: Bonnie Raitt, Jann Arden, Rolling Stones

↗ RICK CHERTOFF
Notable Projects: Joan Osborne, Sophie B. Hawkins, Cyndi Lauper
↗ TRACY CHISHOLM
Notable Projects: Belly, American Music Club, Flourescein
↗ STEVE CHURCHYARD
Notable Projects: The Pretenders, INXS, Ugly Beauty

↗ MIKE CLINK
Notable Projects: Guns N'Roses, Sammy Hagar, Megadeth
↗ CRITTER
Notable Projects: Chemical Brothers, Filter, Ministry
↗ MILTON DAVIS
Notable Projects: Dionne Farris

↗ P.M. DAWN
Notable Projects: White Zombie, Gravity Kills, Back Street Boys
↗ MIKE DENEEN
Notable Projects: Jennifer Trynny, Letters To Cleo, Gigolo Aunts

↗ STEVE DORFF
Notable Projects: Whitney Houston, Kenny Rogers, George Strait
↗ CHRIS FOGEL
Notable Projects: Alanis Morissette, Andrew Dorff, Brendan Lynch
↗ MICHAEL FOSSENKEMPER
Notable Projects: P.M. Dawn, Madonna, Back Street Boys
↗ PAUL FOX
Notable Projects: XTC, 10,000 Maniacs, Phish

↗ MIKE FRASER
Notable Projects: AC/DC, Metallica, Corrosion of Conformity
↗ NOEL GOLDEN
Notable Projects: I Mother Earth, Sammy Hagar, Matchbox 20
↗ KELLY GRAY
Notable Projects: Candlebox, Sweaty Nipples, Dokken

↗ BRETT GUREWITZ
Notable Projects: Bad Religion, Rancid
↗ NELLE HOOPER
Notable Projects: Madonna, U2, Romeo + Juliet soundtrack
↗ ROB JACOBS
Notable Projects: Eagles, Don Henley, U2
↗ RHETT LAWRENCE
Notable Projects: Mariah Carey, Selena, BeBe & CeCe Winans

↗ STAN LYNCH
Notable Projects: Tom Petty, Don Henley, the Eagles
↗ DAVE McNAIR
Notable Projects: Arc Angels, Stevie Ray Vaughan, Doyle Bramhall
↗ PETER MOKRAN
Notable Projects: Maxwell, Lisa Stansfield, R. Kelly
↗ GIORGIO MORODER
Notable Projects: Donna Summer, David Bowie, Berlin

↗ RON NEVISON
Notable Projects: Heart, Meat Loaf, Led Zepplin
↗ RICK NOWELS
Notable Projects: Des'ree, Celine Dion, Anita Baker
↗ THOM PANUNZIO
Notable Projects: U2, Jeff Healey, Reverend Horton Heat
↗ RICK PARASHAR
Notable Projects: Pearl Jam, Temple of the Dog, Blind Melon

↗ TIM PATALAN
Notable Projects: Sponge, Birdbrain
↗ TONY PHILLIPS
Notable Projects: Seal, Josh Clayton-Felt, Murrums
↗ JON PLUM
Notable Projects: Candlebox, Dogstar
↗ Q.D. III
Notable Projects: 2Pac, Westside Connection, LL Cool J
↗ T-RAY
Notable Projects: Cypress Hill, Snot, Hed

↗ STEVE RINKOFF
Notable Projects: Derek & the Dominoes, Meat Loaf, Celine Dion
↗ ERIC ROSSE
Notable Projects: Tori Amos, Gus, Belly
↗ TOM ROTHROCK & ROB SCHNAPP
Notable Projects: Beck, the Toadies, Foo Fighters
↗ MATTHEW SERLETIC
Notable Projects: Collective Soul, Matchbox 20, Cool For August

↗ KEVIN SHIRLEY
Notable Projects: Aerosmith, Silverchair, Journey
↗ ANDY SLATER
Notable Projects: Fiona Apple
↗ MATT SORUM
Notable Projects: Guns N' Roses, Poe
↗ MARK "SPIKE" STENT
Notable Projects: U2, Spice Girls, Des'ree
↗ JAMES STROUD
Notable Projects: Clint Black, John Anderson, Clay Walker

↗ ED THACKER
Notable Projects: The Wallflowers, 10,000 Maniacs, Phantom Planet
↗ CHRISTOPHER THORN
Notable Projects: Blind Melon, Jena Kraus, Amy Correia
↗ JOHN TRAVIS
Notable Projects: Social Distortion, Onyx, Biohazard
↗ VICTOR VAN VUGT
Notable Projects: Nick Cave, Luna
↗ VISSION/LORIMER
Notable Projects: Ace of Base, Crystal Waters, RuPaul

↗ DAVE WAY
Notable Projects: Toni Braxton, Michael Jackson, Brownstone
↗ MATTHEW WILDER
Notable Projects: No Doubt
↗ THOM WILSON
Notable Projects: Offspring, Smoking Popes, Iggy Pop
↗ JIM WIRT
Notable Projects: Shuffle Puck, Incubus
↗ DAVID Z
Notable Projects: Big Head Todd, Kenny Wayne Shepherd, Jonny Lang

↗ RICHIE ZITO
Notable Projects: Heart, Eddie Money, Bad English
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E-mail: mmellic@primenet.com
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↗ STEVE ADDABBO
Notable Projects: Suzanne Vega, Shawn Colvin, Once Blue
↗ CHRIS LORD-ALGE
Notable Projects: Poe, No Doubt, Replacements
↗ TOM LORD-ALGE
Notable Projects: Tracy Bonham, Live, Dave Matthews Band
↗ NEAL AVRON
Notable Projects: Silver Jet, Jackpierce, Wallflowers

↗ DAVID BARRATT
Notable Projects: MC 900 Ft. Jesus, David Bowie, Robert Plant
↗ TONY BERG
Notable Projects: Michael Penn, Wild Colonial, Ted Hawkins
↗ MICHAEL BOSLEY
Notable Projects: The Fluid, Extra Fancy, Replacements
↗ MALCOLM BURN
Notable Projects: Chris Whitley, Patti Smith, Midnight Oil
↗ T-BONE BURNETT
Notable Projects: Counting Crows, Wallflowers, Elvis Costello

↗ DAVID CASTELL
Notable Projects: Course of Empire, Funland, David Abbruzzese
↗ ROB CAVALLO
Notable Projects: Green Day, Goo Goo Dolls, L7
↗ KEITH CLEVERSLEY
Notable Projects: The Posies, Flaming Lips, Hum
↗ TERRY DATE
Notable Projects: Soundgarden, Pantera, Mother Love Bone, White Zombie
↗ NICK DI DIA
Notable Projects: Pearl Jam, Stone Temple Pilots, Soul Hat

↗ MITCH EASTER
Notable Projects: R.E.M., Velvet Crush
↗ ROB EATON
Notable Projects: Eric Clapton, Jimmy Buffet, Pat Metheny
↗ MARVIN ETZIONI
Notable Projects: Toad the Wet Sprocket, Counting Crows, Peter Case

↗ DON FLEMING
Notable Projects: Screaming Trees, Hole, the Posies
↗ KEITH FORSEY
Notable Projects: Simple Minds, Psychedelic Furs, INXS
↗ HUMBERTO GATICA
Notable Projects: Celine Dion, Michael W. Smith, Julio Iglesias
↗ DON GILMORE
Notable Projects: The Cunninghams, Farmer, Shoveljerk

↗ BEN GROSSE
Notable Projects: Republica, Orbit, Filter
↗ JERRY HARRISON
Notable Projects: Talking Heads, Live, the Verve Pipe
↗ DAVID HOLMAN
Notable Projects: No Doubt, Bush, Stabbing Westward
↗ BOOKER T. JONES
Notable Projects: Willie Nelson, Otis Redding, Booker T & the MG's
↗ BRAD JONES
Notable Projects: Imperial Drag, Jill Sobule, Matthew Sweet

↗ ADAM KASPER
Notable Projects: Soundgarden, R.E.M., Posies
↗ MICHAEL KOPPELMAN
Notable Projects: Frente!, E, Prince
↗ RUSS KUNKEL
Notable Projects: Bonnie Raitt, Aaron Neville, Jimmy Buffett
↗ TONY LASH
Notable Projects: Eric Matthews, the Dandy Warhols, Elliott Smith
↗ PATRICK LEONARD
Notable Projects: Roger Waters, Bryan Ferry, Toy Matinee
↗ STEVE LINDSEY
Notable Projects: Leonard Cohen Aaron Neville, Peter Gabriel

↗ FRED MAHER
Notable Projects: Matthew Sweet, Eve's Plum, Lou Reed
↗ BRIAN MALOUF
Notable Projects: Lisa Loeb, Everclear, Seal
↗ PIERRE MARCHAND
Notable Projects: Sarah McLachlan, McGarrigle Sisters, the Devlins
↗ DAN MARNIEN
Notable Projects: Lotus Crown, Jini Mitchell, Julia Fordham

↗ SYLVIA MASSY
Notable Projects: Tool, Skunk Anansie
↗ KEVIN MOLONEY
Notable Projects: Sinead O'Connor, the Judybats, Eleanor McEvoy
↗ TOM MORRIS
Notable Projects: Seven Mary Three, Dixie Dregs, Morbid Angel
↗ ROGER MOUTENOT
Notable Projects: Velvet Underground, Jill Sobule, Yo La Tengo
↗ RICK NEIGHER
Notable Projects: Leah Andreone, John Mellencamp, Ke Grivois

↗ JUSTIN NIEBANK
Notable Projects: Stir, Blues Traveler, Eric Clapton
↗ BRENDAN O'BRIEN
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↗ CHARLTON PETTUS
Notable Projects: Marye Mc Jane, Mayfield
↗ JACK JOSEPH PUIG
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↗ ED STASIUM
Notable Projects: Biohazard, Living Colour, The Smithereens

▷ MARK TROMBINO
 Notable Projects: Rocket From The Crypt, No Knife, Smile
▷ WADDY WACHTEL
 Notable Projects: Keith Richards, Gilby Clarke, Warren Zevon
▷ MATT WALLACE
 Notable Projects: Paul Westerberg, Faith No More, Stachel
▷ ULRICH WILD
 Notable Projects: White Zombie, Prong
▷ JEFFREY WOOD
 Notable Projects: The Origin, Luka Bloom, Housemartins
▷ GEZA X
 Notable Projects: 1000 Mona Lisas, Magnapop, Black Flag
No unsolicited material.
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▷ DUANE BARON
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▷ NIKO BOLAS
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▷ RONNIE CHAMPAGNE
▷ ROBIN DANAR
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▷ MARK DEARNLEY
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▷ DON FURY
▷ DAVID GAMSON
▷ DON GEHMAN
▷ RICHARD GOTTEHRER
▷ ROGER GREENAWALT
▷ SCOTT HACKWITH
▷ JOE HARDY
▷ STEPHEN HAGUE
▷ FEMI JIYA
▷ BARRETT JONES
▷ DAVE "STIFF" JOHNSON
▷ DAVID KAHNE
▷ DAVID KERSHENBAUM
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▷ LARRY KLEIN
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▷ PETE ANDERSON
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 818-567-0040 FAX 818-557-0524
 Contact: Barbara Hein
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▷ CLIFF B.
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▷ BABY BLUE PRODUCTIONS
 12439 Magnolia Blvd., Suite 216 North Hollywood, CA 91607
 818-763-9116
 Specialties: Rock & roll
▷ GLEN BALLARD
 c/o MCA Music Publishing 2440 Sepulveda Blvd., Suite 100 Los Angeles, CA 90064
 310-235-4700 FAX 310-235-4900
 Specialties: Rock, pop
 Notable Projects: Alanis Morissette, Aerosmith, Van Halen, Michael Jackson
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▷ BARAKA
 818-768-6585
 Web Site: <http://www.woa.net>
 Notable Projects: Sting, Jeff Berlin, Coolio
▷ STEVE BARTEK
 c/o Engel Entertainment 3236 Primera Ave. Los Angeles, CA 90068
 213-874-4206 FAX 213-874-8506
 Specialties: All styles; orchestrator, arranger.
No unsolicited material.
▷ WILLIE BASSE

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 Van Nuys, CA 91405
 818-904-9400/9454 FAX 818-904-9444
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 Notable Projects: Black Sheep, Hawk & Jones, Shine, Ground, Slot Rocket
▷ BOLDFACE PRODUCTIONS
 725 Michelle St.
 West Covina, CA 91790
 818-917-5923
 Contact: Ralph Dudley
 Specialties: All styles, emphasis on rap/R&B
 Notable Projects: Tasha ("Char") Jackson
No unsolicited material.
▷ GARY BRANDT
 C/O Earth Island Records
 4720 W. Magnolia Blvd.
 Burbank, CA 91505
 213-877-3072
 Web Site: <http://www.eirrecords.com/> musicbiz
 Specialties: Rock (not alternative)
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 Contact: Alan Brewer
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▷ ANDY CAHAN
 818-762-8622
 Web Site: <http://home.earthlink.net/~snarfel/odems.html>
 Specialties: All
 Notable Projects: Eric Carmen, Jimmy Webb, the Turtles.
Call for information.
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 714-433-9873
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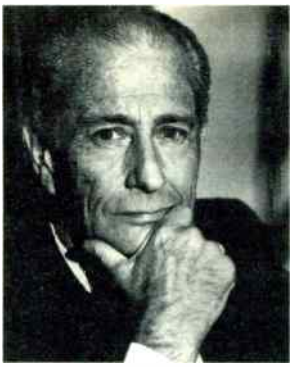
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Stanley B. Herman President, Fearless Music Group

By Traci E

Not all record labels are just in it for the money—some have a higher goal in mind. Such is the case with Fearless Music, a record company founded by Boro Vukadinovic and Zoran Todorovich, two Bosnian musicians now living in Los Angeles. In this interview, label President and industry veteran Stanley B. Herman tells *MC* how he sees music as much more than just a financial commodity.

Music is a universal language that, with a special beat, will bring harmony to many people at one time. If you hit the right chord, people will listen because we're connected to music spiritually," reflects Stanley B. Herman, President of Fearless Music Group—a company originally founded by Boro Vukadinovic, a Bosnian musician from war-torn Yugoslavia.

The story goes that two years ago, Vukadinovic began working in conjunction with fellow countryman/musician Zoran Todorovich in Agartha, a world beat band composed entirely of Bosnian musicians now living in Los Angeles. When the time was right to record material for Agartha, which was inspired by his Bosnian heritage and experience, Vukadinovic assembled an in-house studio for the purpose of recording the band. He then conceptualized his vision for Fearless Music—a record label which would support its artists with recording and development time, production, marketing, and promotion, as well as the freedom to express themselves musically.

Soon after Vukadinovic established his concept for Fearless, he was introduced by a mutual friend to entertainment industry veteran Stanley B. Herman, whose varied credits include production, music publishing, and even political office as Representative of the 41st Assembly District in Los Angeles. "I found Boro to be a creative, conscious individual," recalls Herman. "I immediately liked him, and we began to talk about his dreams and my dreams."

Herman discovered an immediate connection with Vukadinovic when he understood the Bosnian Serb's higher purpose behind the band Agartha. Vukadinovic planned to release the first Agartha album, *Rain Of Mercy*, in an effort to use his music as a tool for healing his war-torn homeland spiritually, while also offering some financial support to those who sustain the most profound injuries from such strife—the children. In his vision, a portion of the album's proceeds would be donated to the orphans of Bosnia.

"When I met these fellas," explains Herman, "and I saw that they had this talent and that they were on the level of consciousness that I'd evolved to, I felt that there would be a wonderful unity here. The inspiration that I had would be my energy and my force to be able to take this very young company, with a basic nucleus, and mold it into what it is now."

The concept for Agartha captured Herman's heart, and, with his involvement in Fearless, Vukadinovic and Todorovich have finally realized their vision in the completion of *Rain Of Mercy*.

The album includes the single "Crossing," which hit an especially tender chord for Herman. In fact, the "Crossing" video was written and adapted by writer/producer Herman, and is based on the real-life, Bosnian Romeo & Juliet story in which a Bosnian Muslim girl (Admira Ismic) and her Serbian Christian boyfriend (Bosko Brkic) were killed as they fled the country in search of a world where they could share their love openly and freely, away from the perilous conflicts of their homeland.

"Because our theme is 'Love Is All, Always,' and locked into the holocaust in Bosnia where people are killing each other, we decided to create this music video and dedicate it to these two young people as a memorial to them," Herman describes with great sentiment. "[It is] dedicated to the freedom of expression, and for a final universal unity against oppression. These two people didn't die in vain—this is my thrust—that love will prevail in life and death. That's the consciousness that I want to bring to people: that you can't kill a unity. We have to protect those things. So, we're doing it through music."

Currently, Fearless hosts a roster of eight artists, including Agartha, presenting various styles ranging from pop, adult contemporary and alternative to world beat. Her-

man's vast industry experience includes a multimedia production company, which he ran with artist/composer Rupert Holmes; duties as an advertising and marketing executive for Kamasutra Records (which featured the Lovin' Spoonful and the Shangri-Las); and "fathering" the video-resume, all of which have contributed distinct advantages to the success of Fearless.

"My background has certainly given me the experience to do the job very quickly," admits Herman, "and so I've got important notables to support our company." Such notables include the New York-based publicity firm, Rubenstein Public Relations (whose roster also includes Donald Trump, Rupert Murdoch, and Fergie), and legal eagle Lee Phillips of Manatt, Phelps & Phillips (the firm which represents Barbra Streisand, Kenny Loggins, and Yanni).

Herman, a Los Angeles transplant who originally hails from Brooklyn (which he jokingly describes as "like Bosnia, in early stages"), is thrilled with the Fearless team: CEO Boro Vukadinovic and A&R Director Anika Peress. "We're a very close-knit group here." And, that is what he views as Fearless' ticket for success.

Along with a peerless support team, Herman cites the necessity for having several other key elements in place in order to deliver the optimal results to his artists. The first is stability. "We can sustain the cost of advertising and promotion, which is a great portion of making a success out of this business."



Anika T. Peress, Director of A&R; Stanley B. Herman, President; and Boro Vukadinovic, CEO.

Solid career planning is the second pivotal factor in Herman's strategy. "For all of our artists that we have—all of them—we plan a marketing strategy. Each one is tailored independently to suit that music."

Naturally, the quality of the product is the basis for any venture, and he is unwavering in his position on the standard of excellence which he requires. "The success is in the music—a special sound, special original material, and also self-contained acts: meaning they can write, they can sing, they can play instruments. If they come to us with masters that we love, we love that."

In the quest for new material, the Fearless Group is constantly searching for artists with that special something. In addition to accepting unsolicited material from artists, and word-of-mouth recommendations from industry insiders, Herman and company frequent local clubs in hopes of stumbling upon something great.

Fearless has also succeeded in expanding its roster by way of placing advertisements in music publications. One such ad placed in *Music Connection* brought Northern Californian singer-songwriter Jessica Tomich to Fearless' attention.

In addition to the high expectations which he requires from his artists, Herman remains true to his own primary focus for the label: he believes that the first responsibility of the label is loyalty to its roster. "You have to be loyal to your artists and make a commitment, if you believe in this product," he asserts. "What you promise to do, you should fulfill to the best of your ability—God willing."

Herman's philosophy regarding the universality of musical expression is not only a testimony to his enthusiasm for the art, but also the cornerstone of his approach and commitment to musical artists.

"It's a very interesting mathematical level that is created by an artist knowingly or unknowingly. It's a clarion call for people to listen. If they listen and like it," he continues, "they'll want to take it home so they can replenish that initial feeling they had when they heard that music. That goes for children of all ages, all economic groups, all races. Music is the magic."

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ly approach me. I know every single aspect of what an artist goes through: from having a blank piece of paper to write the song; from having it on one instrument and transferring it to other instruments; from recording it to the traumas of keeping a band together; to the concept of going solo versus being in a band—whatever the artist is going through, chances are I've been involved with it."

Technology Vs. The Producer

"If you say to someone, 'I just bought a record,' it used to mean something. But it doesn't mean that much in our culture right now—making a record. Really, the word 'record' means document—it existed before there were phonograph records. 'Phonograph' actually describes the kind of record it is. It bothers me that 'CD' doesn't actually have the word 'record' in its description. It should be 'CR' or 'Compact Record'. That's really what it should be called. That's really what it is. It's not just a disc. It's a record. It really describes someone's point of view.

"The great records actually have almost a celluloid quality about them that allows someone to stay alive forever. Most records do not have that quality. You can probably count the few records that have that kind of impact. I'm bothered that vinyl has taken a backseat. Vinyl just sounds better hands-down.

"I've done records where I've mastered to vinyl and then made a CD from it, because it sounds better. It feels better. I'm concerned about our era and where it's going. It almost seems generic. Even saying, 'I just bought a record,' sounds like a more meaningful experience, than saying, 'I just bought a CD.' The fact that they take less room is not an advantage to me. The fact that I can play it in my car—if I had a CD player—that's a convenience. I can't watch movies in the car. I can live without that experience. So I miss the era of records, but you can still be in the era of 'record making' with or without CDs.

"While technology figures out the presentation forms, you still need songs, no matter what. That's the center of it. For me,

it's a point of view. Some records that come out, I can tell you who engineered it, but I can't tell you who played drums on it. I want to be able to feel the presence of the artist; not just the presence of the engineer or the producer. It's a point of view—a philosophy. I consider myself an artist producer; not a CD producer.

Artists You'd Like To Work With

"I like the idea of crossing elements together; like maybe getting the guy from Nine Inch Nails to do some Merle Haggard. That sounds okay. I'm a big David Bowie fan. That sounds interesting. I like Eno [and] Haggard, in terms of the guys who have been around for awhile. The Stones haven't made a really good record in a long time.


"So, it would either be like cross-pollinating or maybe even getting three different people—three leaders of bands—getting them in a room; real different cultures, and seeing if anything can happen. Because you kind of know what you're going to get in a lot of situations.

"With some bands, I already know what the next record is going to sound like, so it would be a challenge to come up with some point of view in a soulful way that can affect the heart."

Past Projects You'd Like To Change

"I try not to go back too much. I think the answer would change. It would really depend on my mood. Sometimes I feel that way with other people's songs. Sometimes I put on a record and say, 'Wow, that's great,' then I put it on again and I'm not connecting with it.

"Music is really fascinating that way, in terms of our experience. Our relationship to time is really fascinating. A band can think that they're playing really fast and loud. Then you play it back and it's kind of sluggish. The take that they did two hours before when everyone felt it was kind of slow, a day later can actually sound like that was the one that had some life in it.

"You can't make the same record twice. I don't have a generic 'record making 101' method. It was where it was. It's here now. Let it go." 

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Ronnie James Dio

By Steven Rosen

Ronnie James Dio, the diminutive singer with the demonstrative voice, is chuckling about a recent episode he encountered. It seems that a friend used "This Is Your Life," a track from his band Dio's new *Angry Machines* album, as a wedding song. Using a Dio song as part of a nuptial is akin to playing a lullabye at a Satanic mass.

But this native of Cortland, New York, and a literary fan of Sir Walter Scott and the King Arthur legends, has shifted his musical stance. Shifted a shade, that is. On this new record, the lyrical focus is on contemporary fables—divorce, crime, isolation—and musically he has taken a baby step away from the monster guitar lick.

Dio explains his band's new direction, by saying, "We just started to write things that were a little more progressive—more musically progressive, for a start. I think that for a while we were making the same album over and over. This is before *Dehumanizer*," he clarifies, "the Black Sabbath reformation album [released in 1992] with Tony [Iommi] and Geezer [Butler] and Vinny [Appice]. It's a trap you fall into. Success makes you think you have to emulate that success.

"So after the *Dehumanizer* album was [Dio's] *Strange Highways*," he continues, "which was certainly more of a musical progression for us. And then this one [*Angry Machines*], we do a lot of time signature changes, time against time, and a lot of the lyrical attitudes are more modern."

In a short skewed fashion, Mr. Dio has utilized the freedom offered up by a new generation of bands to open doors that were once closed. It is not that he wants to assemble his own version of a Soundgarden or Metallica album, but rather he wants to take their 'anything goes' philosophy and manipulate it in his own way.

"I listen to [the heavy rock bands of the Nineties] in snatches, but there's just so much I don't care for. It's not what I like. The feed for me in new music is that the boundaries have been taken down. You can do whatever you want to do."

From a purist standpoint, there is not much musically—and more specifically, vocally—which turns the head of the veteran heavy metal vocalist, although he calls Soundgarden's Chris Cornell a "great singer," and, in fact, feels that is what heavy metal music should have become.

"I like that, I wanna do something like that," he says. But there's also a conscious effort put forth not to steal. Soundgarden pried open a portal he wanted to enter, but you will not hear any music even remotely resembling "Black Hole Sun" coming from Dio. The key to true artistry is to steal, but still make it real.

While Ronnie James may be ga-ga about the current Dio lineup—drummer Vinny Appice, guitarist Tracy G. and bassist Jeff Pilson—and the upcoming tour, he is realistic about the ultimate success this quintet has the potential to make. "This is a young person's game, and I've been lucky to be in this business as long as I have," says the 46-year-old vocalist. "I've been lucky from Elf to Rainbow to Sabbath to Dio to Sabbath again. I've had my fifteen or twenty years. But that still doesn't mean you can't make good music. In our case, it's more progressive heavy melodic rock. It's just a shame we're not fifteen years younger, because if we were, we could probably create something where everyone would have went, 'Yeah!' But as long as I can sing in a big place or a small place, it doesn't matter to me. That's all I ever wanted to do." **MC**



WILLIAM JAMES

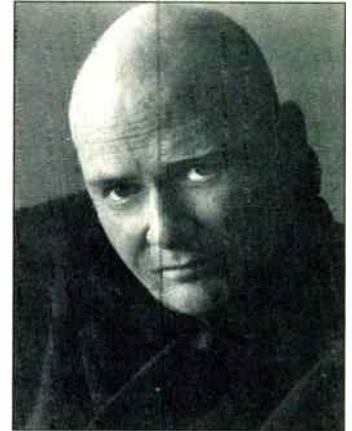
Michael Blake

By Scott Lenz

Michael Blake is the author of the bestseller *Dances with Wolves* (he also wrote the screenplay for the Kevin Costner film of the same name, which won the Oscar for "Best Picture").

Don't think for a moment, however, that Blake has since subscribed to the glamorous, materialistic Hollywood life. Blake has spent the majority of his post-*Dances* years continuing to mine for inspiration from his home in Arizona. He has recently written a book imagining the last few diary entries of Custer, and the legendary battle figure is by no means the only subject on which the intense and insightful Blake has an opinion.

Many of them are espoused on his first musical endeavor, a spoken word album with musical accompaniment by former X members Tony Gilkyson (guitars) and D.J. Bonebrake (drums), entitled *End of the Century* (Refuge/Pik Records). Many of those views can also be caught in this conversation with *Music Connection*:



MC: On your album, you touch on a number of topics that seem to have an impact on you. Do you think that it's possible to open yourself up to too many things in the world?

MB: In my professional life, I've always been of the mind that you have to have an opinion. You have to make a stand, and you have to accept the responsibility. I've always challenged the culture I live in. I've never been very satisfied with the way things are. I was throwing tear gas at police in the Sixties.

MC: How did you come to that philosophy? Was it in your background, your upbringing, or a matter of self-discovery?

MB: I think it's all of those things. Percy Shelley has a line in one of his poems, "Ode to the West Wind," where he says, "I throw myself upon the thorns of life/I bleed." As melodramatic and almost maudlin as that sounds, I think the shoe fits. I've always been inspired by Malcolm X and Jack London, Albert Camus, people that took chances. Those are my heroes.

MC: Do you think art or entertainment is as good as it used to be?

MB: There is a fascination with mediocrity. The standards of the audience—because they've been fed garbage for so long—are steadily lowering. TV has really been the biggest factor. It's the Number One killer of people in terms of their spirit. However, I wouldn't be writing books or writing movies and doing records if I didn't believe there was some kind of hope.

MC: Has musical or literary culture produced anything of worth in the past few years?

MB: I think the only thing great that has happened in the last few years is Nirvana, but Kurt Cobain couldn't handle it—and I don't blame him. Look at everybody that has gone by the boards: [Jimi] Hendrix, [Jim] Morrison and [Janis] Joplin. You get up to the edge of the abyss, and you look over and realize everything you're doing is not worth it. I guess it is inevitable for some people.

MC: Is it for you?

MB: The difference between me and those people is that I throw myself upon the thorns of life and I bleed. They threw themselves on the thorns of life and they bled to death. That's the way I look at it. **MC**



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 - Lyrics.....5
 - Music.....6
 - Vocals.....5
 - Musicianship.....6
- Average
1 2 3 4 5 ★ 7 8 9 10

Comments: Led by teenage vocalist/guitarist Nathaniel Norton, this trio has much to offer, based on both the material and the strong musicianship. The songs already have radio-ready touches, and the angst-inflected vocals belie Norton's age. This is a development project that labels and publishers should invest in.

- Production.....6
 - Lyrics.....5
 - Music.....5
 - Vocals.....5
 - Musicianship.....6
- Average
1 2 3 4 ★ 6 7 8 9 10

Comments: What you get from this New Jersey-based band is groove-heavy moody songs that can be hypnotic at times, but, at others, tend to meander. Overall, this is a talented group of musicians who just need to come up with stronger songs, rather than letting their musical skills carry the day.



Spoyld

Contact: Artist Hot Line
216-884-8977
Seeking: Distribution Deal
Type of music: Pop/Rock

- Production.....6
 - Lyrics.....4
 - Music.....4
 - Vocals.....6
 - Musicianship.....6
- Average
1 2 3 4 ★ 6 7 8 9 10

Comments: A Cleveland-based duo that showcases some crunchy guitar-oriented pop/rock and nice harmonies (Cheap Trick meets the Rembrandts). However, the material fails to reach the level of either of those bands. Another case of a talented act that needs to break away from their influences and develop stronger songs.



Allwood

Contact: Artist Hot Line
201-478-8601
Seeking: Label Deal
Type of music: Alt. Rock

- Production.....5
 - Lyrics.....5
 - Music.....5
 - Vocals.....5
 - Musicianship.....5
- Average
1 2 3 4 ★ 6 7 8 9 10

Comments: This was a pretty inconsistent demo, but there is still much to be excited about. In fact, our "three-song" limit may not do them justice. Despite the average scores, labels might still want to take a look, as there's something about their humorous lyrics and power chords that makes us think that they're ready for success.



World For Ransom

Contact: Artist Hot Line
415-664-7205
Seeking: Label Deal
Type of music: Stomp Rock

- Production.....5
 - Lyrics.....4
 - Music.....5
 - Vocals.....4
 - Musicianship.....5
- Average
1 2 3 4 ★ 6 7 8 9 10

Comments: While this singer-songwriter demonstrates a lot of thought on this demo, utilizing intricate textures within the songs, the end result is that his voice fails to command the attention that the material cries out for. It's our feeling that Nelson should concentrate on his writing, and perhaps look towards a publishing deal.



Jonesie

Contact: Artist Hot Line
818-566-1129
Seeking: Label/Publishing Deal
Type of music: Rock

- Production.....5
 - Lyrics.....5
 - Music.....5
 - Vocals.....4
 - Musicianship.....5
- Average
1 2 3 4 ★ 6 7 8 9 10

Comments: This CD serves a better purpose for Jonesie the songwriter, rather than Jonesie the artist. As a vocalist, Jonesie has the raspy, blue-collar sound, not unlike early Bryan Adams, but without the originality. Jonesie is a talented player, songwriter and artist, but he needs something more to capture a label deal.



Paul Nelson

Contact: Paul Klein
310-656-1952
Seeking: Label Deal
Type of music: Triple A



Hemlock

Contact: To Hell In A Handbasket Mgmt.
702-387-7203
Seeking: Label/Distribution Deal
Type of music: Hardcore Metal

- Production.....4
 - Lyrics.....2
 - Music.....3
 - Vocals.....3
 - Musicianship.....5
- Average
1 2 ★ 4 5 6 7 8 9 10

Comments: Not unlike the gothic metal sounds of bands like Morbid Angel, the Las Vegas-based Hemlock is forceful in their presentation. This is aggressive, in-your-face, hardcore heavy metal with no apologies. It's music that will either make you wince or get you to jump into a mosh pit for fun. We didn't choose the mosh pit.

SUBMISSION GUIDELINES

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

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

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.

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ICE CUBE	PRIORITY
MUD HONEY	SUB POP
2PAC	DEATHROW
BECK	DGC
OFFSPRING	EPITAPH
SIR MIX-A-LOT	AMERICAN
URGE OVERKILL	GEFFEN
DR. DRE	DEATHROW
THA DOGG POUND	PRIORITY
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Whitney Houston

The Preacher's Wife Soundtrack
Arista

- 1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Step By Step," "Joy," "I Love the Lord."
Summary: The theatrical returns may have been so-so, but this soundtrack will endure thanks to Whitney Houston's passionate performances. Getting back to her family's gospel roots with the help of Mervyn Warren, she takes us all to church with tracks which far outshine most of the material that has defined her career. A funky Annie Lennox track and a hip-hop excursion with members of New Edition balance the traditional with a cool Nineties-edge, too. Best of all, her performances on the ballads are more subtle and restrained than usual. —Jonathan Widran



Morcheeba

Who Can You Trust?
Discovery Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Morcheeba & Pete Norris
Top Cuts: "Moog Island," "Trigger Hippie," "Who Can You Trust?"
Summary: This trio, led by the soothing vocals of Skye Edwards, has put together a moody, uplifting, almost spiritual recording that at different times touches on jazz, R&B, pop and hip-hop, but, most mysteriously of all, keeps it all under the musical umbrella that is Morcheeba. A majestic effort that never falters throughout its twelve tracks—no small feat for any recording artist—and makes for a collection that could very likely take you to that other plane of consciousness during those late night listening parties. —Charlie Ray



Az Yet

Az Yet
LaFace

- 1 2 3 4 5 6 7 8 9 10

Producer: Babyface
Top Cuts: "Last Night," "Care For Me," "Every Little Bit of My Heart."
Summary: Will the influx of the Boyz II Men, All-4-One clones never stop? Apparently not, but as long as Babyface is producing the sensuous grooves for yet another handsome and soulful group with five-part harmonies, the passion will be forever tasty. Az Yet adds little innovation to the genre, but their voices seamlessly tackle the ins and outs of romance with class and flair. A little tempo variation would be a cool energy booster, but this is still late night magic all the way. A nifty gospel cover of "Hard to Say I'm Sorry" is a highlight. —Nicole DeYoung



Barry Manilow

Summer Of '78
Arista

- 1 2 3 4 5 6 7 8 9 10

Producer: Michael Omartian & Barry Manilow
Top Cuts: "I Go Crazy," "Sometimes When We Touch," "Never My Love."
Summary: The lovemeister reaches back to a time when romance and songcraft ruled the pop charts. None of these arrangements or performances will make you forget the great originals, yet they will evoke a sweet sense of nostalgia for a slightly simpler time and place. Best of all, 1978 comes to life in a gentler way than Manilow's highly overblown songs did way back when. So reach back and remember when "Grease" wasn't just a mega-mix. —Jonathan Widran

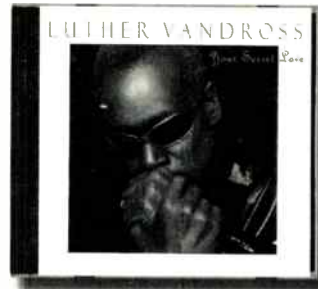


Curtis Mayfield

New World Order
Warner Bros. Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "New World Order," "Just A Little Bit of Love," "the got dang song."
Summary: It would be enough, six years after his tragic accident, for Mayfield to wow us again with such a remarkably positive attitude that incorporate some of his freshest trademark Seventies ideas with new production possibilities. We might have also expected him to stay on the sidelines and let Aretha Franklin and Mavis Staples carry the vocal load, but Mayfield's voice is still as sweet and poignant as ever. This would be a triumph even without the great inspirational story that sadly must accompany it. —Nicole DeYoung



Luther Vandross

Your Secret Love
Epic/LV Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Your Secret Love," "It's Hard For Me To Say," "Crazy Love."
Summary: The love god's first album of all-new material in three years features the usual dose of good time romance, smooth silk and lush arrangements. And as we all know, nobody does this kind of passion better. But, lest we get lulled into any sort of complacency, he and producers Marcus Miller and Nat Adderly Jr. add the sweet surprises of a Lisa Fischer duet and, most intriguing of all, a sharp rap sequence by Spin of Salt-N-Pepa on a track as funky cool as anything on New Edition's comeback. Heartstring tugging never felt this good. —Jonathan Widran



David Grow

Well
Back Nine Records

- 1 2 3 4 5 6 7 8 9 10

Producer: David Grow
Top Cuts: "Words Change," "If I," "Disappear."
Summary: This SoCal resident has put together a very accessible Triple A album. This is thoughtful adult rock, without being boring (although it does run out of steam past the mid-way point). While this doesn't sound like a platinum album, Grow seems to be one of those talented singer-songwriters destined for a loyal cult following. However, this is only a debut, and if one of these songs catches on, the foundation may be set for a formidable career. You can e-mail Back Nine at: B9Records@AOL.com —Ernie Dean

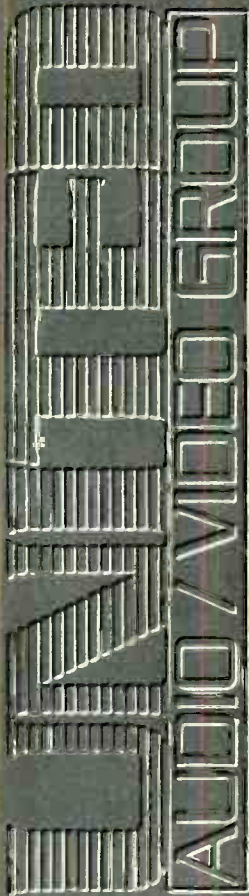


Debbie Davies

I Got That Feeling
Blind Pig Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Jim Gaines
Top Cuts: "I Got That Feeling," "Watch Your Step."
Summary: While this veteran six-stringer can play those nasty licks, her songwriting lacks the impact of the blues she covers, and her vocals are as ordinary as some of the material. At times this sounds like Bonnie Raitt outtakes with some sterling solos in place of the trademark slide. Of course, if you're in the mood for a visit to the roadhouse, you might want to plug it in. In reality, Davies should stick to guitar and let someone else belt out these songs with the gusto they deserve. Check out Blind Pig's web site (<http://www.blindpigrecords.com>). —Ernie Dean



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ROCK



DANNY CUNIFF

Helmet

Los Angeles musicians have many problems to contend with, and one of these is the theft of equipment. Bands should help one another nab the culprits, because you never know who might be next. Promising local act Majenta Jets are still seeking information regarding gear that was stolen from their North Hollywood rehearsal space (on Lankershim Blvd., just north of Riverside Drive) on January 19th. The Jets were totally cleared out—drum set, P.A., amps, etc. Anyone who has any information is urged to please contact the North Hollywood Police Dept. at 818-756-8831 (case #2B2-5) or the Majenta Jets at 818-990-1561. A reward is being offered.

I saw Clarence "Gatemouth" Brown at the Coach House in San Juan Capistrano. While Brown is in his Seventies, he's still one hell of an original musician. He is currently recording an album of big band tunes, which should be out in June. Whether it is with his fiddle or his guitar, Brown can take any song and make it his own. Opening the show was the Eric Sardinas Project, which features local slide guitar whiz Sardinas, who wowed the

room with his special brand of Nineties delta blues.

There was a CD release party for slide guitar master, Stan West, at City Limits in Covina. West was celebrating the release of his second solo CD, *West Coast Slide*, which is available on Res-O-Nator Records. This album not only features the unique slide stylings of West, but a good band of musicians, as well, including guitarist Jeff Ross, who was in Rank And File. Also, West operates a very fine guitar store in Glendora, appropriately called Stan's Guitar Shop. If you are interested in picking up a CD, meeting West, or just looking at some cool guitars, it's worth the trip out to 346 W. Foothill Blvd. in Glendora. For the store's hours, call 818-335-8777.

Two great CDs from Interscope have recently come in. The first is the new Helmet CD, *Aftertaste*. This crunchy blend of rock, punk and just about anything else, really hits the spot. Along with that, there is a great new release from Jane Jensen, called *Comic Book Whore*. If you thought that Alanis had the lock on female aggression, think again.

Also hot off the racks is the Offspring's *Ignay On The Hombre*, the band's major label debut for Columbia, which features many different influences, from Seventies metal to ska, and everything in between. Be sure to check out Jello Biafra reading "Disclaimer" at the start of the album. The band is off on a tour of the eastern U.S., but should be back here later this year.

Last, but not least, the Coconut Teaser is starting a new series of weekly residencies. Groups like Scattered Thoughts have been appearing on Wednesday nights. Starting March 25, the Passion Addicts will hold down Tuesday nights, and beginning April 6, Spike's Soul Thing will be in on Thursday nights. For more information, contact Teaser Booker Len Fagan at the club's booking office (213-654-4887). —Jon Pepper



WENDY IDELL

Jane Jensen

COUNTRY

More ammunition for the Bakersfield Revolution comes in the form of Billy Tulsa & the Psycho Crawdads. This band has it all together. Jacks Sugar Shack, the Cowboy Palace and Bar Deluxe have already booked this hot outfit. Look for them at the Blue Saloon on March 21st. Robert Douglas has them slated for the late night edition of "Happy Trails," on March 20th. Tune in to KXLU-88.9 at midnight and get an ear full of honky tonk. The Crawdads' info line is at 818-784-4997.

Our favorite rockabilly band, the Sun Demons, are revving things up. Working with Miz Charlie of Shantytown Productions, they will be at the Out of Bounds in Huntington Beach on March 21, with the Lucky Stars. For tickets and info, call Charlie at 310-434-9936. The Sun Demons' hot line can be reached at 310-694-1588.

After a long wait, Ray Doyle is going to perform at the Barndance on March 18. Along with his band, Reach For the Sky, Mr. Doyle will perform some of his new material. Call Ray at 310-399-7599.

Blues fans take note, Dave Alvin will be joining Billy Boy Arnold, "Gatemouth" Brown and John Lewis Walker for a special show at the Carpenter Center at Long Beach State, on April 10 at 7:30 p.m. Produced by the perfectly cool Gary Chiachi of KLon's "Nothin' But Blues," this will be a special acoustic event. Call 310-985-7000 for tickets.

Apologies to guitarman Woody Jackson. In a recent club review, I referred to him incorrectly as "Woody Johnson." Woody is an important part of the Friends of Dean Martinez and works with Rosie Flores and Dan Janisch. Look for him around town, after he returns from South By Southwest.

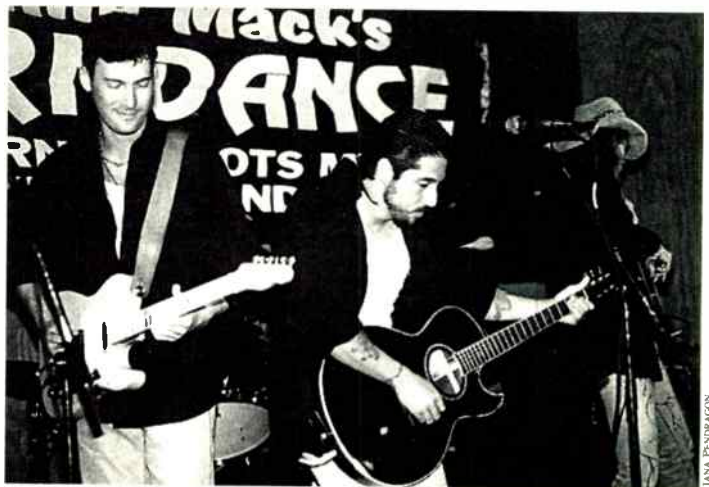
SHORTS: Krista and Tommy Holdenhill's new CD is gaining momentum. To get your own copy of *Dreams*, call 818-762-2101...Jimmy Camp will join Paul Morris and some friends at Linda's Doll Hut,



JANA PENDRAGON

Bonnie Owens

on March 15, for an acoustic show... Discovery Records will release Corey Stevens' new project, *The Road To Zen*, in April. Also, Bernie Taupin and the Farm Dogs are already working on their next recording...Country Town Records has signed the Mojo Monkeys, and a CD is in the works... The Horse Soldiers played at Melody Ranch for the homecoming weekend of the Masters College. Hopefully, they'll be at the Cowboy Poetry & Music Festival in Santa Clarita, April 4-6, with Don Edwards, Waddie Mitchell and one of the best cowgirl bands around, the Hays Country Gals And Pals. Call 800-305-0755 for tickets and details on the weekend...Long Beach loves Larry Dean! He'll be back at DJ Ranch April 22-27 and April 29-May 4. Call 805-253-4734 for more information...The Queen of Bakersfield, Bonnie Owens, joined Merle Haggard and the Strangers for several recent area shows. She also ventured out to Camp David and did some recording with Kathy Robertson...Finally, congratulations go out to Rhinestone Homeboy Mel Harker, who is engaged to a lovely lady, Anna. They'll wed in September. And Olen Taylor of the Wichitas, and his wife, Susan, have a new baby girl. Best wishes! —Jana Pendragon



JANA PENDRAGON

Billy Tulsa & the Psycho Crawdads

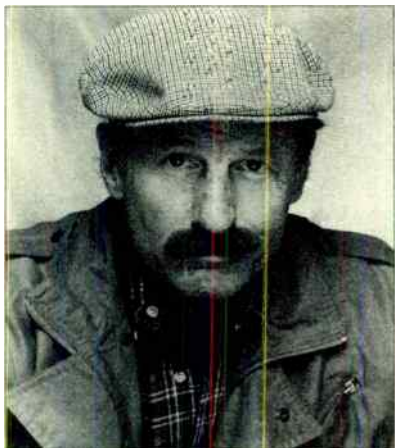
JAZZ



Gato Barbieri

The lineup for the 19th annual **Playboy Jazz Festival** was announced recently, at the Playboy Mansion. As usual, the festival (at the **Hollywood Bowl** June 14-15) features a truly eclectic roster of musicians, some of whom (including **Etta James**, **Chaka Khan**, **Bruce Hornsby** and blues great **John Lee Hooker**) have little, if anything, to do with jazz. **Gato Barbieri**, the **Joe Henderson Big Band**, groups led by **Roy Haynes** and **Nicholas Payton**, the Cuban band **Los Van Van**, **Tito Puente** and **India with the Count Basie Orchestra**, the **Elvin Jones Jazz Machine**, a **Bill Cosby**-led all-star group with **Nat Adderly**, **David Sanchez** and bluesman **Keb' Mo'**, the **Meeting** (with **Ernie Watts**) and a Cuban band headed by **Roy Hargrove** (and including **Gary Bartz**) all show great promise, while the commercial success of such danceable crowd pleasers as **Grover Washington, Jr.**, **George Benson** and **Najee** are foregone conclusions. It should be a great party in any case.

One of the great innovators of the synthesizer and electric keyboards, **Joe Zawinul**, brought his **Zawinul Syndicate** to **Catalina's**,



Joe Zawinul

recently. The group combines stirring percussion, talented African players (most notably bassist-vocalist **Richard Bona** and drummer **Paco Sery**, whose rapid playing on a thumb piano was quite memorable) and a bit more singing than is necessary with **Zawinul's** catchy melodies and unpredictable keyboards. An improvement over last year's performance (due to stronger material), the music was both unique and consistently exciting.

The unusual trio of pianist-singer **Daryl Sherman**, trombonist **Dan Barrett** and bassist **John Leitham** played some superior swing-oriented music at the **Jazz Bakery**. **Sherman** (who has recorded recently for both **Arbors** and **Audio-ophile**) was the main star on tunes associated with **Mildred Bailey**, and a variety of standards and obscurities. Her warm voice and swinging piano style were joined by **Barrett's** expressive trombone and **Leitham's** supportive bass, for a highly enjoyable performance.

Up-and-coming British singer **Ian Shaw** (accompanied by talented pianist **Cecilia Coleman**, bassist **Danton Boller** and drummer **Willie Jones III**) recently made his American debut, appearing at several venues. His performance at the **Cinegrill** consisted mostly of fresh versions of old standards, including "I Thought About You," a surprisingly up-tempo "Come Love," and "Spring Can Really Hang You Up The Most." **Shaw's** control of his falsetto is impressive, as is his ability to improvise notes while holding on to the lyrics.

Upcoming: **Catalina's** (213-466-2210) features the **Yellowjackets** through Mar. 16, and **John Leitham** (with tenors **Pete Christlieb** and **Ricky Woodard**) Mar. 17 and 18; while the **Jazz Bakery** (310-271-9039) hosts **Elvin Jones' Jazz Machine** through Mar. 16th. —**Scott Yanow**

URBAN

The 39th Annual Grammy Awards held little surprise, as producer/songwriter/artist **Kenneth "Babyface" Edmonds** walked off with three Grammys (he was nominated for twelve). Elsewhere, the **Fugees**, **Toni Braxton**, **Luther Vandross**, **Natalie Cole**, **Tony Rich**, **LL Cool J.** and **Bone Thugs-N-Harmony** also walked off with honors.

East Coast/West Coast Truce: **Death Row Records** recording artist **Snoop Doggy Dogg** and **Bad Boy Entertainment** CEO **Sean "Puffy" Combs** recently made a declaration of peace during a press conference held on the set of **The Steve Harvey Show**. After much publicity about the feud between East Coast and West Coast rap stars, **Combs** and **Dogg** somberly spoke of peace, unity and their responsibility to young people and their future.

Television producer **Don Cornelius** was recently honored with the 2084th star on the world famous **Hollywood Walk Of Fame**. As the creator of the popular dance show **Soul Train**, **Cornelius** has been on the cutting-edge of urban music for over 25 years. A 1995 inductee into the **Broadcasting & Cable Hall Of Fame**, **Cornelius'** production company annually produces two major music awards—the **Soul Train Music Awards** and the **Soul Train Lady Of Soul Awards**.

Hollywood-based **HMBC Records Group** has entered into a joint agreement with **Epa City Records**. The label, which will release its debut project by the artist **Roxi** in March, is being distributed nationally by **Green Bay Distribution**. The label is interested in signing new artists. For more information, contact **Tracy Williams** at 213-962-7708.

Clubbing: The nightlife in Los Angeles is in full effect with area



Scarface

clubs offering something for everybody. On Wednesdays, the party is at the **Hollywood Athletic Club**, where promoter **Roland Wirt** is presenting an evening of live entertainment, including comedy routines and dancing. At **LunaPark** on Sundays, you can catch **G-Mac** and the **Polyester Players** presenting "Jokes Anonymous."

New Releases: Watch out for the new **Scarface** single, "Game Over," from his forthcoming album, **The Untouchable**. Another phat record due out is **Black Noyzz Rezzent**, a collection of R&B, hip-hop and melodic tracks produced by **Tally Knott**. Addressing issues like AIDS, East Coast/West Coast differences, black on black crimes, communication gaps, and more, the album looks to be a winner. Over at **Warner Bros.**, the hot new groups to watch for are **NuFavor** and the **Gabtz**.

—**Gil Robertson**



Pictured on the set of the **Steve Harvey Show** are (L-R): **Sean "Puffy" Combs**, **Steve Harvey** and **Snoop Doggy Dogg**.

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CLUB REVIEWS



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Gilli Moon

LunaPark
West Hollywood

Contact: New Day Music Group:
213-464-6941
The Players: Gilli Moon, vocals,
piano; Mark Nubar, keyboards;
Lloyd G, drums.

Material: With Canadians Celine Dion and Alanis Morissette ruling the charts, it probably shouldn't come as any surprise that the land down under has its own songstress to take them on in the States. Gilli Moon takes the best from each of those artists and brings her own unique form and style into the fray. Passionate, insightful and sensual, Moon's material combines the intensity of Morissette with a delivery stronger than Dion's. Many of her songs are, of course, love songs, but they have more meat than most. Her writing is smart, sensitive and perceptive, in a style that may be familiar, but one that she manages to put her own mark on. Her opening number, "You Belong To Me," was as smooth and sexy as most artists get. With Moon, though, it just got hotter and better as her show progressed. Her themes strike many different chords that touch everyone somewhere in the heart. Her selections were unpredictable and mixed perfectly with transitions that flowed naturally. She has a way with words that is impressive and more than meets the standards set by her predecessors. In fact, Moon's songwriting can easily give anyone else in her genre—from Fiona Apple to Jewel—a run for their money.
Musicianship: "Strong" is the only way to describe Moon's vocals. Soft, when necessary, hard when it counts, her voice leaves nothing to be desired. She can take a song anywhere she wants, and she does, singing sweet whispers one minute, and screaming blues the next.

Her vocal versatility puts her contemporaries to shame. Backing her up, Nubar and Lloyd G are more than adequate in giving her the freedom to let it all loose. Lloyd G, on drums, manages to play very restrained, yet pack a punch when needed. Nubar, playing piano and organ—sometimes together—fills out the music with a bigger sound than seems possible.

Performance: Gilli Moon is a star in the making. If she isn't on the charts and MTV by this time next year, someone dropped the ball. She's a charmer, likeable, cute and sexy—in both looks and manner. She engages the audience like a friend telling them a secret. And she's not afraid to expose and share her feelings or insecurities, like when she had to pick up a lyric sheet because she had forgotten the words to a new song. This is a performer who's comfortable with both herself and her talent, and the chemistry between her and the other band members is as good as you're likely to see.

Summary: There's a new light in the sky, and it's Gilli Moon. With her talent, Australia can't keep her down there forever. She's already on her way.
—Bernard Baur

Your God Rules

LunaPark
West Hollywood

Contact: Rob McGuigan: 213-467-8623
The Players: David Alexander, bass; Pat Bloodwell, guitar; Ty Dennis, drums; Rob McGuigan, vocals.

Material: Your God Rules plays a particular type of alternative rock that isn't heard much today, but was all the rage in the late Eighties. It's slightly ethereal rock, with heavy bass grooves covered in processed guitar washes and dramatic vocals—the kind of music that Gene Loves Jezebel, Flesh for

Lulu, James and a host of other, usually British, bands swooned American girls with. The songs don't measure up, though. Some show glimmers of catchiness and lyrical insight, and all incorporate very interesting chord changes, but only one—the too-brief closing number the band did this night, with its refrain of "If I was an astronaut"—would hold someone's attention.

Musicianship: The beauty of much of Your God Rules' material lies in the spaces left for the music to breathe—a requisite aspect of the ethereal rock genre. Everyone plays well, without stepping on each other. The rhythm section of Alexander and Dennis is especially strong, laying a groovy, solid foundation for the emotional dynamics of McGuigan and Bloodwell. Bloodwell belongs to the late Eighties school of effects, and much of the time it works well, giving the band a unique, polished sound. Often enough though, Bloodwell's tones get lost and don't push the melodies through the rhythms. McGuigan is the obvious focal point. He possesses a wonderful, booming, warm voice that sounds remarkably reminiscent of Gerard Whelan from the Irish band An Emotional Fish—another, more recent, reference point for this genre of music.

Performance: In grand tradition, Your God Rules frontman Rob McGuigan is a *Teen Beat* editor's dream. Unfortunately, it appears like he knows this. He poses and struts, and doesn't say much between songs, except for muttering song titles, and the effect alienates an audience.

Summary: Better songs and more audience interaction will be necessary for this band to find a wider audience—which wouldn't be bad, because this is the type of music that sounds great on the radio.

—Carl Peel



Your God Rules: Ethereal alternative rock.



Rob Greenman

Spaghetti Western: A California country-pop group for the Nineties.

Spaghetti Western The Roxy West Hollywood

Contact: Mandi Martin-Fox: 818-704-9323

The Players: David Blasucci, vocals, guitar; David Porter, guitar, backup vocals, keyboard, percussion; Michael Della Gala, bass, backup vocals; Michael Carey Schneider, backup vocals, guitar, keyboard, percussion; Jim Hollister, drums.

Material: This band of veteran musicians has been dubbed a California country-pop group for the Nineties, and that's as good a description as any. Another way of putting it would be to say that they are like a Nineties version of the Eagles, but with a pedal steel guitar that gives the sound more of a country edge. Their music has lush, gorgeous three and four-part harmonies, reminiscent of Pure Prairie League. Their layers of harmonies hook you in right from the start. When they say "Give me back the keys to my car/while you're at it/give me back my heart," their humor and belief in what they're doing help their lyrics gracefully dance around the area of being corny. Their songs are about the poignancy of love, be it lost or found—it's as romantic as countrified rock is at its best. They had a nice blend of 'foot stompin' rockers as well as slow, sweet ballads that sent couples to the dance floor. My particular favorite of the set was the beautifully chill-inducing "The Further She'll Fly."

Musicianship: Although this band was formed only eight months ago, their collective years of performing really show, and set them apart from the kids on the strip. Three songs into the set, with "I Think About You," they began to highlight the amazing pedal steel guitar playing of Jeff "Skunk" Baxter, who's played with the likes of Steely Dan and the Doobie Brothers. Lead singer Blasucci had a high, pleasing, sometimes smoky voice, somewhat

akin to Don Henley's. As a drummer, Hollister's technique was subtle on his extensive kit. Della Gala, on bass, gives the others a solid ground to play off of, as well as supplying some backup vocals, and Rory Kaplan fleshed out the sound even more on keyboards. David Porter and Michael Carey Schneider played musical chairs, displaying their talent on several different instruments, namely guitar, keys and percussion, and also added more backup vocals to the mix. Their experience and the quality of their musicianship made for good, short individual jams that weren't self-indulgent.

Performance: Seeing this band was not typical for a Friday night on the Sunset Strip. The Roxy was packed with an older, more polite crowd—people even brought their kids. It was sort of an outdoor picnic kind of atmosphere. If the band has the beginnings of a loyal following already, as they appear to, they also have some influential friends—Johnny Rivers introduced them. At the core, though, this group is about their music. The set contained back-to-back songs with little stage patter and no show-boating. The players were all consummate professionals.

Summary: With the quality of their hooky songwriting, gorgeous harmonies and the excellence of their musicianship, Spaghetti Western seem to have all the elements of being on the fast track to bigger things. —Amy DeZellar

Kathy Robertson Jacks Sugar Shack Hollywood

Contact: Artist Hot Line: 909-989-2664

The Players: Kathy Robertson, vocals; Chris Gaffney, guitar, accordion; Doug Livingston, steel guitar; Danny Ott, guitar; Michael Barry, bass; Tucker Fleming, drums; Wyman Reese, piano.

Material: Kathy Robertson sings

traditional country music, full of pathos, yearning and joy—not the pop-infused, contemporary clever-to-the-point-of-corny music you get from the "new country" stations. The set consisted mainly of covers of songs from the likes of Patsy Cline, Tennessee Ernie Ford and Patsy Montana. This is A+ material, and the originals mixed into the set were as strong as the covers.

Musicianship: With members of her regular backing band busy with other big-name commitments this evening, Robertson was backed instead by Chris Gaffney and his backing band, the Cold Hard Facts. No country singer can do better than to have this band backing her up. These guys are top-notch—a tight unit, in which every player is exceptional. This provided a solid backdrop for Robertson's smooth, ballad-favoring voice. Though not as distinct as Patsy Cline's (the obvious reference point), Robertson's voice is pure and emotional, a full voice with a breathy decay, perfect for the material. She also has a wide vocal range, and uses it to good effect, even yodeling extremely well on the Patsy Montana tune "Cowboy's Sweetheart."

Performance: Kathy Robertson's performance style is understated and graceful. Clad in black, she's a country crooner, performing for the sake of the music, dancing and generally having a good time with friends. Robertson was mindful and respectful of everything taking place on stage, and was even gracious enough to give up the spotlight to let guitarist Danny Ott sing "Act Naturally." The real highlights of this night's performance, though, were when Robertson and Gaffney sang together beautifully on "I'll Never Be Free" and "Out of Our Minds," a real treat for the audience. **Summary:** Robertson belongs in the good company of her contemporaries, such as Dwight Yoakum and Dave Alvin. If country music about the important things in life is what you're after, Kathy Robertson is a must-see. —Carl Peel



Rob Greenman

Kathy Robertson: Full of pathos, yearning and joy.

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Bobby Bogнар & The Distractions: One of the more versatile groups around.

**Bobby Bogнар &
The Distractions**
*The Martini Lounge
Hollywood*

Contact: Artist Hot Line: 213-845-9336

The Players: Bobby Bogнар, vocals, guitar; Yell McGuyer, bass, vocals; Garner Knutson, drums, vocals.

Material: You name it—rock, alternative, punk, pop, folk, in fact, almost anything but rap—and Bobby Bogнар & The Distractions can play it...and they do! This is one of the more versatile groups around. Of course, every musician and group has influences, but the best artists fuse theirs into a personal voice, and BB&TD have managed to take the best from everyone and make it their own.

Although their material is broad-ranged, the arrangements, structure and approach are personalized. The set list was twelve songs long, with an encore, and it wasn't long enough. The fast and hard punk piece "Double-Jointed" moved some fans to try half-assed stage diving, adding to the atmosphere provided by the song. "Killing Time," a rock number, worked up a sweat, not only in the band, but also in the audience. And they slowed down the pace a bit for "Tongue Tied," but it didn't lose any impact with the crowd, who seemed to love the song's sensitivity.

It was obvious that this group has a large and strong following that is thoroughly familiar with their songs, singing along with the choruses and making requests. And it's obvious why: BB&TD have a knack for creating a pop melody without making the song "popular." This group offers an outstanding mix of material, with no two songs sounding alike, but with all having a signature style and sound that is distinctly Bogнар.

Musicianship: This is a very tight power trio with a big sound. Most amazing was McGuyer, who played his bass like a lead guitarist. With his split-legged slides, headbanging and hair flowing, he has to be the most active bassist since Gene Simmons, and he didn't even have to wag his tongue to get the crowd's attention. Drummer Knutson is extremely solid and effective, and, together with McGuyer, kept a hard beat going, without overwhelming the songs. It's pretty apparent that this band has experience playing live—or someone sold their soul—because, supposedly, they are a recently formed group.

Then, of course, there's Bogнар, the leader of the pack. His personal and sensitive style is engaging, and attracts attention. He's not a looker like that guy in Busn, or a mover like Marilyn Manson, but he does have the necessary charisma and talent to make his songs memorable. His guitar playing isn't fancy, but it perfectly compliments what BB&TD do, and that is play good, strong songs backed by solid musicianship that enhances, rather than overtakes, the material.

Performance: What can you say about a performance that had the audience out of their seats and crowding the stage? This band is really fun to watch, and they have great interaction, both between each other and with their audience. The group ever managed to overcome the miserable state of the club's sound system. Somehow, BB&TD just adjusted and played through it or over it. Either way, the audience seemed grateful for the favor.

Summary: Put it all together and you'll come to the right conclusion: these guys are hot, they're ready and they're here. The question is where are the A&R scouts? Too bad, because Bobby Bogнар & The Distractions deserve the attention that's lacking from the reps that are out there. —Bernard Baur

Slapbak
*House Of Blues
West Hollywood*

Contact: Jana Olson-Collins, Jones & O'Malley: 818-762-8353

The Players: Jara Harris, vocals, bass; Julie Harris, vocals; Janine Harris, keyboards, vocals; Jeff Harris, guitar, vocals; TJ Quake, vocals; Damian St. Mark, guitar, vocals; Johnny Fingazz, keyboards, vocals; Joe Magnano, percussion; Andrew Jaimez, drums.

Material: Slapbak plays straight-ahead funk, in the P-Funk vein, with a rap edge. This combination provides the driving dance sound of the funk music with the rhythmic vocal attack of rap. In most cases, this works for this band. Their material, while not earth-shaking, is pounding, foot-slapping funk that anyone could easily dance to. The only complaint is that, like a lot of funk, the songs tend to go on too long and become somewhat monotonous. But it is hard not to try this approach when George Clinton and P-Funk make it look so easy.

Musicianship: This nine-member band is definitely well suited to playing this kind of music. The musicians are all rooted in the funk sound, and their level of playing never slacked off. In fact, it seemed to get better and better as the set progressed. With three front people—Jara Harris, Julie Harris, and TJ Quake—each one has a chance to show off their strengths. Quake is the main rapper, and carried off what appear to be free-style raps, without any problem. Jara Harris is not only a good vocalist, but she thumped on the bass and kept the music driving along. With two keyboardists, you might expect this music to be very keyboard heavy, but it's balanced very well by the excellent guitar playing of Jeff Harris and Damian St. Mark. And the rhythm section of Joe Magnano on percussion and Andrew Jaimez on drums, kept the band running at full speed throughout their entire set, on this particular night.

Performance: This is a band with chemistry. Not only are they very good musicians, but they are fun to watch. The three front people create a party atmosphere at the front of the band that transfers to the crowd very easily. And the rapport between the musicians is top-notch, with the band never seeming to lose direction. With a little toning and paring down of songs, this band could be the next big funk band to watch out for.

Summary: If you like George Clinton and P-Funk, or if you're into funk music in general, check out Slapbak. It is only a matter of time before this band finds their way to the top of the local scene, and possibly further than that.

—Jon Pepper



Amy Rigby: Mellow, poppy and altogether adult.

Amy Rigby

LunaPark
West Hollywood

Contact: Dina Wolkoff: 212-966-5960

The Players: Amy Rigby, vocals, guitar, John Grayboff, guitar; Lorne Rall, bass; Keith, drums.

Material: Amy Rigby is a mellow, poppy and altogether adult singer-songwriter, and this sensibility pervades all of her material. One song which she said, "is for married couples" had a chorus of "get home from work, have a little fight, sit on the couch, spend the whole night there." It was a little too literal for my taste. Rock is supposed to lift us out of the mundanities of everyday life, not be a reminder of them. Nearly all of Rigby's songs had a sense of melancholy that was heartfelt and genuine, but left me feeling depressed. I read that Jewel once said she doesn't like reading reviews because critics always seem to evaluate her work by examining the problems in their own lives. How can we not when listening to singer-songwriters complain about the same everyday drivel we do?

Musicianship: Rigby played a solid rhythm acoustic and electric guitar, and her backup band was equally solid. The excitement factor wasn't there, though. This is a group of middle-aged rockers who have lost a little spark along the way. Rigby's lead guitarist was especially lacking in conviction. Only when Rigby brought out her producer to play lead guitar did the music really catch fire.

Performance: Rigby's unassuming and self-deprecating stage presence was refreshing. She is the "everywoman" in a way—talking about the horrors of temp work, for example—and is completely unpretentious. Rigby's sweet, but expansive, voice was also appealing in the manner of Barbara Mannings'. Again, though, her performance did not really grab my

attention until her producer came out and kicked her and the band into gear by playing with a much more raw fervor.

Summary: Amy Rigby is a talented, yet slightly boring, singer-songwriter. She's appealing in many different ways, but her whole presence is unambitious. She is one who could, and should, give us a lot more. I'm not saying she needs to wail in fury onstage or break instruments or anything of the sort, but what's missing is the strong desire to move the audience. We want to like her but aren't able to feel her. Songs which only speak of the boring events of everyday life don't tap into the deeper wells of emotion that I think this mature woman feels. —*Jamie Tierney*

Christia

The Roxy
West Hollywood

Contact: Artist Hot Line: 310-203-1341

The Players: Christia, vocals; Carsten Lindberg, keyboards; Joachin Sbare, bass; Sven Spieker, guitar; Chris Razzee, drums

Material: For the most part, Christia's material is strictly Triple A-mellow, with a build up to a crescendo ending. Although various genres are explored, including pop, dance and R&B, the basic structure and style of picking up steam towards the conclusion was followed in almost every song. Only a couple of numbers, like "No More Reggae," which was more uptempo throughout the length of the song, deviated from this arrangement. There were two songs in particular, however, that were real crowd pleasers, but that was probably based more on Christia's presentation than the strength of the songs themselves. In terms of the songs, there was nothing challenging or surprising about them.

Musicianship: The backup band was competent with no frills—a lot

like the material. Obviously, their job is to lay down the foundation for Christia's performance, and in that regard, they were adequate. Sbare and Razzee did lay down very effective backbeat patterns for all of the songs, while Lindberg and Spieker filled in the rest in a workman-like fashion. Occasionally, though, Lindberg's fingers defeated his purpose, as he hit a few wrong notes. Christia's vocals, on the other hand, were much more dramatic and intensely heartfelt, but a bit too controlled, especially when compared with her actions. Her range is excellent, but vibrato covers almost every note, reeking of voice lessons or the theater. The overall impact is much like the material—nothing fancy or overwhelming here.

Performance: This is the area where Christia shines. Just for the sheer pleasure of watching her, it's worth seeing a show. From her first whispered words, "come closer," she exudes sex. Her outfit, of course, was an obvious tip-off, but she pulled it off very naturally (the act, not her outfit). Dancing with abandon, and completely comfortable with her sexuality, Christia was the show. She's a wild child, sultry, happy and sensuous—submissive one moment, demanding the next. And she's having a blast doing it all. Her enthusiastic performance and genuine affection for her audience is endearing, and raises the experience to a higher level than the music ever could. Christia is clearly a performer enjoying herself onstage, and it's not only effective, it's infectious.

Summary: If only the music was as exciting as Christia, this group could go places. As it is, with the type of material they play, the only way they'll get anywhere is if they are playing the lounge on a cruise ship. Their show is much more conducive to a European setting, or possibly a dance club in New York, than it is to the Sunset Strip. If they want more out of it, they'll need time to develop. —*Bernard Baur*



Christia: A wild child; sultry, happy and sensuous.

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10 Yamaha C300s, pro cassette decks, all for \$1,200. 4 nd service @ \$150 ea, 6 @ \$200 ea. Can supply repair referral.310-829-7465. Alesis 1622 multi-use 16 trk mixr, brand new, never used, \$450 obo. 213-650-0882. Foxtex B-16 16 trk recdr, incl srvc/owners manuals, xint cond, \$1,500. 818-709-6068. Sndcraft Spirit LE 24x8x24 recrdng console, like new, \$2,100 obo. 818-998-3396. Studio Master series 2, 24 chnl mixng brd, 16 busses, midi muting. \$1,200. Andrew 310-836-4113. Tascam porta-studio 4 trk, in box w/manual, \$400 obo. Michael 818-222-5929.

4. MUSIC ACCESSORIES

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5. GUITARS

63 reissue Amer strat, beautfl sunburst, perfect cond, specl plyng & snd. \$450. 310-573-4249. Dean (Z) strat style elec, snds great, plys last, wild paint job, chrome pckgrd, lckdown bridge, must sell. \$275. 818-909-9092. Epiphone Sheraton 2, less than 1 yr old, xint cond w/hrd shell case. \$450. Chuck 213-668-0873. Gibson SG 1969 (Les Paul Custom), hrd shell case, plyd on hit recdrs, \$1,050. 213-969-3764. GTX Applause w/snake grafix, xint cond, Fender gigbag, \$250 obo. Must sell. 818-789-7255. Taylor guit, model 420, maple, beautfl, w/SBK case. \$750. 818-754-4345.

6. BASS GUITARS

6 string Warwick bass, hand made from exotc wood, incredbl sndng, great features, active/passv electrnics, adjustbl outputs, brass mnls. \$2,800. Hakam 213-466-7668. Custom Ibanez fretls bass, must see. \$550 obo. Danny 310-285-2672 days, 818-768-6686 eves. ESP Custom P-bass, lks like Fender '57 P-bass, tobacco sunburst finish, Tele style hdstock, xint cond. \$650 or trade. Bryan 805-269-0917. Yamaha elec bass, blk body. Used w/Sinatra, \$325, w/glg bag. 818-990-2328.

8. KEYBOARDS

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18", 20" percussn rim, drum mounts for \$120 both. 818-785-9157. 67 Ludwig vintg drums, blk diamond. 22" bass. 16" & 13" toms. 14" chrome snare, plyd on hit recdrs. \$825. 213-969-3764. Beautfl maple Tama drum set for sale. 24" bass. 4 rack toms, floor tom, \$999 obo. 310-477-4314. Pearl export blk 5-pc drum set w/hl hats & 4 cymbals, hrdware & drum throne. Like new. \$1,100. Mark 310-202-7947.

12. TRADES/FREEBIES/ETC.

Band lkg for affordbl 24-hr lckout spc + PA. Willng to share w/another band. Hilywd or upper area pref. 213-202-8434. ESP Custom P-bass, lks like Fender '57 P-bass, tobacco sunburst finish, Tele style hdstock, xint cond. \$650 or trade. Bryan 805-269-0917. Fern singr/sngwrtr lkg to trade vox services for

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MUSICIANS AVAILABLE

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13. GUITARISTS AVAILABLE

A dedicatd guit/sngwrtr to join/form diverse melodic blues/late 60s Eng inflrd rock band. Hwy to acous. 1 guit pref. Infl Page, Gilmour. 310-453-862. A+ guit, Marshls & Pauls, lkg for hvy main-stream metal band. 18 yrs exp. 818-353-5200. Alt aggressv blues based HR guit/sngwrtr not into trends or thrash sks others who understand Zep, Chains, Plut directn. Elec, acous pro. 818-780-6424. Beck to Jeff Beck, groovy chords, rhythms, leads. Skng pro estab mature career-mindd band. Sense of humor, aggressv, w/great vocs. 213-460-2049. Cntry fiddlr/guit sks working cntry band. Will trav- el, good equip, yrs exp. Richard 805-336-0207.

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MATT MITCHELL

Guitarist - Vocalist - Arranger Graduated from Grove on Dean's list. Worked as music transcriber for Cherry Lane, Hal Leonard, and Warner Brothers 15 years recording and live experience, extremely versatile, easy to work with, and quick in the studio. Rates negotiable. 818-342-7837

Guit avail. 909-982-7321. Guit avail. Hvy atmosphrc funky groove style, serious & ambitious. Various infl incl Korn, Rage,

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Guit avail. Into jungle, bass drum, triphop, acid jazz Exp in recrdng, studio, labels. Serious only pls familiar w/style. 213-467-1433.
Guit plyr lking to form/join band Infil Korn, AIC, NiN, Pumpkins, Drown. Have xint equip Jason 310-285-6072.
Guit plyr sks working band. Blues, R&B, zydeco, texmex. Infil Lightnin Slim to Tiny Grimes Buddy 818-398-3038.
Guit searching for rockin band w/energy of Cult or early Aerosmith, Upbeat grooving snd v/musical abil. No alt/grunge. 818-783-3953.
Guit sks HM/HR band w/90s feel. Infil Zombi, Metallica, Priest, Marshs, Strats, long hair image, ready for touring, gigs, recrdng. Mike 818-783-6721.
Guit sks others. Maj infil are Failure, Nirvana, My Bloody Valentin. Pgr 800-759-8888, ext 1454279.
Guit wrntd for melodic HR band. Infil Jovi, Europe, D Theatre, Malmsteen, Rainbow, Floyd, ELP, SanFran area pref, serious only. 415-372-0984.
Guit, strait out of 70s avail for great band. Must have talent, gear, image. 213-980-7891.
Guit, very exp in studio, avail to recrd. Meeting people is how i get paid. All acous & rock styles. Pgr 818-328-7959.
Guit/voc avail for orig proj, Fleetwood, Eagles, CSN, R&B type harmony grps. Pro level pls. 805-581-4861.
Hvy groove guit sks to join/form band. Infil Korn, Helmet, Tool, Deftones. Have xint equip, dedicatn, talent. 818-955-8240.
Lead guit avail for hi energy ballsy HR proj, Infil George Lynch, Michael Schenker, Neil Schon, AIC, STP etc. 213-650-5589.
Lead guit avail, well known pro. Lking for band w/songs &/or talent. 310-573-4249.
Lead/rhythm guit/voc avail. 20 yrs exp for pro sits, touring, recrdng, sit-ins etc. Styles rock, alt, metal, industrl etc. Vocs as well. Brian 310-268-7847.
My 1st words were R&R. Lead guit avail. Can write & sing. Have exp. Infil old Kiss, old Halen. Mark 818-858-8809.
Pro guit, 40, rock, blues, classic rock. Working or soon-to-be sit only. 310-390-7758.
Pro guit, all styles, play anything anytime. No metal image. 310-398-1221.
Punk rock guit, 27, w/bcking vocs, label credits, tour exp, gd gear lking to join OC punk band. Infil No Effects, Dead Kennedys, Descendents, Hodgje 714-461-0742.
Retro style guit plyr, rhythm, some lead. Lking for complt band. Infil M/Sweet, Michael Penn, Retro guit tone, play for song, not myself. Matthew 310-322-0944.

MUSICIANS AVAILABLE

Rhythm guit/sngwrtr w/bag of 3 chords sks others to form band. Abba meets V/Undrgrnd. Noise ok, atmospr better. Sayne 818-794-8143.
Season pro guit avail for proj, shows, elec/acous slide, great vintg amps & guits. Open to forming proj, BG vox. Frank 818-992-0070.
Stones-style rhythm/lead, prog gear/ait. A-1 bckup vox, harmonies & the look avail for band w/great songs &/or singr. Very connect. Have tape. 310-473-4944.
Versatl guit lking to join/form progress metal band. Serious musicians only. Also avail for touring, sessns, gigs. No drugs. Chris 213-21-4906.
Xceptnl blues rock guit sks hi quality blues, classic rock, cover or orig proj. Infil Petty, Stones, Muddy, Blk Crows, Killr slide plyr. Are you tired of mediocrity? Dan 818-343-9796.
Xceptnl fem lead guit/lead voc, BMI publshtd sngwrtr w/movie, album credits & charisma galore sks sign or managd act. Pros only. Cathryn 213-464-5840.

14. BASSISTS AVAILABLE

#1 bass w/lead vocs, 4/6 string bass, SWR amp, lking for paid perfrmncs, live/studio. 805-297-1325.
27 yr old hvy rockn bass avail for all pro band w/mgmt or financl bckng, long hair image. Glen 714-897-3917.
A+ bass playing since '78. Infil Except, LoveHate, Visious Rumor, Sabatoge, Metal Church, Fight, Ozzy, Wht Zombie, 6 Ft Under. 818-353-5200.
Acous uprite bass into jazz, blues, R&B avail for gigs, recrdng, rehrls. Joseph 818-763-8078.
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Bass soloist sks band. Recrdng, live sessns, all styles. 1-niters, can read, travel ok, dbl on keys. Have passport. 818-342-2942.

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Bass/cellist/voc avail for pro sit. Great snd & presenc. Pop, rock, alt, folk, progrsv. Peter 818-906-2926 or cellopete@aol.
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15. STRING PLAYERS AVAIL.

•Cellist/bass/vox avail for pro sit. Great snd & presenc. Pop, rock, alt, folk, progrsv. Peter 818-906-2926 or cellopete@aol.
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•Ace drmr w/rhythmc, tight, intense groove style. Progress, rock, funk, pop infll. Talent, pro exp, good att. Steady working bands call. JV 310-392-9802.
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•Drmr/percusssnt avail, pro exp w/maj labels, touring, recrdng, large shows. Sks estab band/artst w/mgmt, legal & label rep or int. Jerry 818-768-6686.

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•Rock drmr avail for recrdngs. Mike 818-769-8546.
•Rock drmr avail for recrdngs. Mike 818-769-8546.
•Rock drmr lking for estab band into 60s/70s snd. 20 yrs exp, have pro gear. Tommy 818-703-5083.
•Yes! 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.

18. HORN/WIND PLAYERS AVAIL.

•Harmonica, blues, rock, cntry & melodic director. Live/recrdng exp. Matt 818-985-4528.

CESAR GARCIA

Saxes/Flute/Lead Vocals

I play tenor, alto, soprano, flute. 25 yrs experience, hot soloist, all styles including latin & christian music. Read music and good ear. 3 yrs college music major, studied at Dick Grove. Have played with many pro players; around town concerts, casuals etc.

.....818-891-2645

•Tenor sax & flute plyr avail for studio & pro work. Great skill & stage presnc. Anna 213-960-5123.

19. SPECIALTIES AVAILABLE

•A1 alt band lking for mgmt. Tape ready, xtensv stage exp. 310-371-7308.
•Fem voc lking to form band &/or write. Infll Pumpkins, Alanis, Garbage, Cntrlng Crows, Radiohd, Eels. Krystin 213-934-5415.

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•KNAC is still in my bones. KNAC plyrs wntd. KNAC plyrs ndd. Guit/bass sks KNAC mmd. 818-353-5200.
•Pro djembe plyr avail for recrdng, sessns etc. Paid sits or signd acts only pls. 310-281-1778.
•R&B, hipop & singrs, lat tracks, w/or w/out lyrics avail for you. 310-687-8840.
•Support grp formng for musics & sngwrts who have atten defct disorder. Day or evng 310-285-8205.

20. VOCALISTS AVAILABLE

•#0 former DIX voc still lking for the a! punk pop rock rap band. Exp hit matrl. Poss recrdng contract. 818-781-0582.
•#0 tall, skinny, exp loud rude aggress arrogant teen idol avail. Hit matrl. Punk alt rock rap. 818-553-8907 pgr code 006.
•#00 gigng chick singr/sngwrtr w/bit of gut sks band or musics to collab with. All styles. I like it loud. 818-377-5219.

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MUSICIANS AVAILABLE

•2 blk fem lead sings nd band to cover pop, R&B, rock, dance + orig songs. Must be dedicatd, live gigs. Brenda 213-779-1921.
•23 yr old pro voc/ftrntman w/looks, style & detmrnatin avail for talentd orig pop band. Snd ala Blossoms. Cntng Crows. REM. 818-829-2109.
•23 yr old tenor avail for recrdng sessns, concerts, bckgrnd or front, Eng/Spain. Styles Madonna, Babyface, MJackson, David Foster. Shemmn 213-390-7780
•70s fanatic lknng for band w/talent & image. Zep, Humble Pie, Stones etc. 213-980-7891.
•Aberrant singr sks dark trippy hypnotic HR, hvy groovin. Les Paul/Marshl, Hllywd guit or band. Sabboth, AIC, Zombie. 213-461-6538.
•Ambitious, attractv, talentd fem singr/sngwrtr skng product/collab for recrd deal. Dance/pop & Enigma new age style. Maj label int. Gina 310-278-8001.
•Attractv, talentd, pro singr/sngwrtr sks product/collab for orig proj & recrd deal, maj label int. Smooth R&B to dance/pop. Gina 310-287-7911.
•Blues singr, also plays expert guit & harmonica, sks blues band, no rockers pls. Mike 310-396-3009.
•Blues singr. Pwrlf male tenor, baritone avail for recrdng sessns. Paid proj only. Lv msg 818-382-1988.
•Career mindd male voc w/road exp sks pro sit, studio work, touring etc. For haunting melodic orchestratns & in/face aggressn. Dan 213-398-6977.
•Dynamic singr sks complt band w/enough talent to support their ambition. Infl Zep, U2, Beatles. If you've everything but singr, call. 213-467-5413
•Estab, pro voc avail. Infl Tool, M/Manson, Sndgard. 213-848-5203.
•Fem pwrlf voc/sngwrtr sks soullf band or writing partnr. Alt, pop, R&B for serious perfrmnc endeavor. Cathryn 213-436-0412.
•Fem singr/sngwrtr skng very talentd fem musicsn to showcs unique music for recrd cos. All instrumnts from drums to violin welcome. Lisa 310-206-9823
•Fem singr/sngwrtr, prev signd w/maj connex sks sngwrting soulmate, male/fem. Formng quirky alternapop band ala B52s, Halfdead. Duo vocs welcome. 213-663-1344
•Fem voc avail for demos, sessns, top 40, casuals. Tape avail, pro. 818-769-7198.
•Fem voc avail for sessns, demos, wedding, casuals. Tape avail, very pro. 818-769-7198.
•Fem voc lknng to form band &/or write. Infl Pumpkins, Alanis, Garbage, Cntng Crows, Radihd, Eels Krystin 213-934-5415.
•Fem voc skng co-wrtr/productr/multi ir strumntlist to do proj for label presentatn in style of J/Osborne, Merchant 213-258-0329.

MUSICIANS AVAILABLE

•Fem voc sks band or musicsn to create music with. Infl Portishd, Morcheeba, PJHarvy, Turu 213-655-5348.
•Fem voc sks guit or complt band w/oucos contemp snd. Infl 10,000, Jewel. Pros only 213-526-2979.
•Fem voc, alto, 22, attractv, sks musicsn w/ambition, male/fem, to write, recrd, perform. Open to try new things. Charly 818 761 5145
•Fem vocal pro, have workd w/Elton, David Foster, Jureau, Cosby. Sks studio, live, TV, film, tours, demo. Paid gigs only! 213-660-1994.
•Incredibly pwrlf voc/sngwrtr lknng for xtremly serious backing to go all the way. Infl Mozart to Metallica. Ariel 213-462-8068.
•Japanese fem voc sks HR band. Infl Mr Big, Europe, Striker 213-467-7012.
•Lead singng guit avail to join full fledgd 90s rock band. Strong vox, strong guit, 90s image, 90s writer. Serious only. DIESEL MOON 818-281-7574.
•Lead voc, fem, w/male style vocs, ala Chris Robinson meets Chris Cornell. Exp in touring, recrdng, sngwrting. Sks proj w/label int only. Tyler 213-651-1954.
•Male lead voc. World class talent, very pwrlf sks blues or blues rock band. Infl G/Allman, Jack Bruce, Paul Rogers. Also avail for demos. Nathan 818-243-2696.
•Male pop singr avail for demos, other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign languages. George Michael snd-alike. Steven 213-876-3703.
•Male voc w/20 yrs exp, also a muscng, guit etc. Lknng for pro sit, touring, recrdng etc. Baritone range, hvy styles, alt, metal, industri etc. Brian 310-268-7847.
•Male voc/sngwrtr/flautist avail for demos/sndtrks. Dance music enthust, strong melodic vox, desire to recrd dance/pop modes, cmprtr lit. Gene 213-384-5587.
•Male/fem vocs avail to join/form orig dark moody proj/band. Sisters, Dead /Dance, Bauhaus, Steiner. Cybele 310-399-4649, Wyk 310-822-1808.
•New but aggressv male voc avail Judas Priest, Def Leopard, Metallica, P/Jam, AC/DC. Want to rock! Jimmy 213-962-7322
•Pro fem sessn singr avail for jngles, recrds, sndtrcks. Children to hip-hop to cntry to jazz. Tape & bio avail, paid proj only. 310-687-8840.
•Pro fem sessn singr, jngles, recrds, demos, from childrens to funk to cntry. Bio/tape, tape proj, last minute ok. 310-687-8840.
•Pro fem singr. Rock, blues, pop, alt, lead/bckup, sks working cover band. SthBay area or will travel. 310-832-0779.
•Pro fem singr. Rock, blues, pop, alt. Lead or

MUSICIANS AVAILABLE

bckup. Sks working band. SthBay area or will travel. 310-832-0779.
•Pro tenor voc, very versatl, avail for demos, gigs, proj, lead/bckup. JR 818-884-2146.
•Pro, well known voc avail for sessns, bckup, lead, demos, recrds, CDs, shows. 818-846-8124.
•Singr w/lyrics & songs lknng for great band or musicsn. Scott 213-937-3484.
•Singr/sngwrtr w/stage presnc, talent sks world class pop act. Infl U2, Sheryl, Blowfish. No grunge or drug user. Mark 818-829-2109.
•Singr/sngwrtr, maj label credits, infl touring, frntman qual, guit abil. Sks 90s rock act w/credibl mgmt/label. Have much matrl, will relocate. 908-830-1497.
•Star kind ala Jagger, Stewart, Tyler. Will make the grt that's got soul. Groovy 213-461-5901.
•Star quality voc w/looks & style sks ultimate Amer pop band ala Blowfish, Blossoms, Cntng Crows 818-829-2109.
•Super pwrlf voc, bass & drmr skng guit w/kickin tone, can play w/soul, feel & open mind. Pantera to Kansas. 818-773-0257, 818-882-4431.
•Ultra talentd yng, hip fem singr avail for recrdng &/or gic oppor. Strong jazz, R&B, bohemian infl. Pro only. Andrea 213-252-0021.
•Voc avail. Lknng for classic rock, top 40, cover band. Have tenor vocs, wide range, stage presnc. Boston, Journey, Halen, Toto, Steve 818-752-8163.
•Voc lknng to start dark alt gothic industri experimnt cult undrgrnd proj. Very serious only. Conquer the undrgrnd scene ala Siouxsie, PJ. Jay 213-936-3577.
•Voc nds to join a band. U2, P/Jam, alt & pop style. Alex 310-226-7168.
•Voc/guit & drmr nd 90s style modern rock bass/bckng voc. 818-771-5433.
•Xceptnl fem lead voc/lead guit. BMI publsd sngwrtr w/movie, album credits & chansma galore sks sing or managd act. Pros only. Cathryn 213-464-5840

MUSICIANS WANTED

21. VOCALISTS WANTED

•#0 male voc, age 18-27, sought by CD prod. Own recrdng studio, will produce CD. 90s rock. Serious only. Scott 213-460-2563.
•1st tenor nnd for male voc grp. Must be able to sing soprano range, if have naturl vox-ok. High falsetto-better. Infl Blue Magic, Enchantmnt. 213-299-8301.
•2 fem singrs wntd for Euro band act. 818-509-3469.
•A1 pwrlf, emotnl male for melodic diverse blues/fate 60s Eng infld rock band. Gd w/melody & range. Infl Zep, Floyd 310-453-8628.
•A1 voc wntd for estab progrsv metal band. Must have pwr of Deo, D ckinson, Tate. Serious only. 310-298-6369.
•Abnormal singng phenomenon nnd. D/Theatre meets Manson & parties w/Enya. Slaves to melody, treadng water in progress obscurity. Kurt 818-996-1881.
•Aggressv, versatl frntman wntd by compltd hvy groovin, massively creatv, pwrlf, hard working band. No joke. Chris 818-504-2333, pgr 818-410-7140.

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MUSICIANS WANTED

- Alt folk rock band w/great songs & demo nsg w/strong passion... All/Industral band w/songs, gigs, label int... Amateur fem drecks w/... Amazing singr ndd for rock band... Any singr wntd by pwrlf intensely creatv dynamic band...

MUSICIANS WANTED

- band. Infl Beatles, Costello, Radiohd, Replacemnts... Dedicatd, exp, orig male singr/lyricist wntd by guit/sngwrtr w/full producn studio, maj connex... Exp pro guit/sngwrtr w/maj label credits skng singrs/frntman to form 70s style bluesy R&R band...

MUSICIANS WANTED

- HR singr into all styles of HR/metal music ndd asap by ROSE HALO... Lead voc ndd for new grp recrdng for label R&B, dance, hi enegy... Lead voc wntd by guit/sngwrtr, 30, to form band... Lead voc/collab wntd for blues based R&R band/recrdg proj...

MUSICIANS WANTED

- Voc wntd for groove thrash band w/product Roger 818-352-4073... Voc wntd for HR band, blues singr/lyricist, Ages 25-30... Voc wntd for orig progrsv rock HM band... Voc wntd, able to sing & growl, intense personlty, harsh aggrsv frntman for upcorrng CD & show-sng...

22. GUITARISTS WANTED

- 2 acous guit wntd by voc for fun acous orig & cover band... 2nd guit w/organic vibe, must be tastfl, creatv, gd naturd... 2nd guit/sngwrtr wntd, Jeff Dahl, Degeneration, Thunder, McCoy, Carson rehrsl... 90s classic rock band sks 2nd guit... A-1 seasond, versatl guit w/chops wntd for blues infl'd rock band...

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MUSICIANS WANTED

•Fem **guit wntd** to join BMI fem voc & keybd/dst. Infl KROQ. 310-642-4952.
 •Fem **rock** pr guit plyr wntd. Any race, no flakes, drinks, druggers or obese. To recrd & shop deal w/voc/sngwrtr. Many contact. 213-660-1994.
 •Fem **sngvr/sngwrtr** lking to trade vox services for guit services. Infl Phoebe Snow, McLachlin, 10,000 Maniacs, Vanessa 818-753-1671.
 •Fem **sngvr/sngwrtr** skng very talentd fem insucos to shows u/music for recrd cos. All instrumts from drums to violin welcome. Lisa 310-306-9823.
 •Fem **sngvr/sngwrtr**, prev signd w/maj cornex sks sngwrting soulmate, male/fem. Formng quirky alternapop band ala B52s, Halliefie. Duo vocs welcome. 213-663-1344.
 •**Focusd, insprdr** 23 yr old sngvr/sngwrtr in search of diversifd, creatv, charismatic lead guit to recrd/perfrm vey marketbl orgs/infl. 818-249-5731.
 •**Great band** lking for pr drug-free team plyr, CD & tour. Infl Zep, O'Ryche, Mr Big, Halen. Send pkg to Soul Sign, PO Box 34314, LA, CA 90034.
 •**Grooving girl** guit from Scotland sks cool, eciec, elec/acous guit for live work. Happenny music. 818-787-4664.
 •**Guit ndd** by 25 yr old sngvr/sngwrtr to start new band. Voc abl a must. Acous/elec melodic rock. LngBch, OC area. 310-205-2602.
 •**Guit ndd** by AVALON, gothic progress melodic metal w/groove, tuned down to D/C, abl to play rhythmic lead. Versatl/solos both soult/techncy proficient. 818-990-8013.
 •**Guit plyr** lking to form/join band. Infl Korn, AIC, NIN, Pumpkins, Drown. Jason 310-285-6372.
 •**Guit plyr wntd**. Estab goal-oriented band sks 2nd guit plyr, rhythm/lead plyr. Vocs & writing a plus. Rock, alt, blues, reggae, jazz, folk. Jon 310-798-0437.
 •**Guit plyr**, open mindd. Infl SRVaughn meets Jackson 5 meets Ramond. Ray 310-396-5466.
 •**Guit sought** by Journey tribute band. Must sing backup vocals, have gear/transpo. LngBch, OC area only. 310-425-6061.
 •**Guit w/distinct** style, great snrs ndd for estab rock band w/incredibl fem vox, great songs, home studio. Concrete Blond, P/Jame. FINE RUM PUNCH 818-842-7707.
 •**Guit wntd** by fem voc/sngwrtr to write songs & form band. Infl Pumpkins, Alanis, Garbage, Cntng Crows, Radiohd, Eels, Krystin 213-934-5415.
 •**Guit wntd** by male & fem vocs, electric drmr for collab on dark moody futurist goth. Inl Sisters, Dead/Dance, Bauhaus, Eno. 310-399-4649.
 •**Guit wntd** for fresh orig proj, Somewhere betwn funk, pop & rock. Very groovy, very moody w/great songs. Be versatl. Patrick 310-445-9285.
 •**Guit wntd** for orig progress rock HM band. Serious musicians only. Infl Metallica, Rush, Scorpions, Ozzy, Dream Theatre, Boston, Rainbow, Maiden, Greg 213-722-3965.
 •**Guit wntd** to form band in LA area. Zep, Aero, G&R, Motley etc. 213-368-6537.
 •**Guit wntd** w/own unique trip, love of Floyd, Hendrix for kill proj w/gd indie connex. Must be drug free. 213-465-4211.
 •**Guit wntd**. Must sing for rehrl, recrdng & showcng. Label intl & poss Euro tour. Nirvana, Beatles, Hendrix infl. Scott 310-397-0589.
 •**Hot chicks** for triphop band, label intl, must lk 20-30, any ethnicity. 818-990-6432.
 •**Innovatv modern** snd pioneer ndd. into Filter, Prodigy, Skinny Puppy. Serious only. Have lcout. 213-876-0156. 310-450-7829.
 •**Jimmy Page** meet Mick Taylor & runs naked & screamin w/Keith Richards & Steve Jones. Plug & play pref. Losers & addicts welcome. 818-763-5618.
 •**Lead guit** wntd to complt rock band. 23-26 only. Have songs & rehrl spc. No att problems. Jack 310-649-5271.
 •**Lking** for guit to do bkgnd music for my cntry western songs. Kim 818-347-5030.
 •**Lking** for Johnny Marr. Coin 310-587-5093.
 •**Nd** a demolition man. If you have iv, use them well. Into Ministry, Underworld, Killing Joke. Have lcout. This aint a hobby. 213-876-0156. 310-450-7829.
 •**Page met** Cobain, jammed w/pumpkin & realized he ndd subcool band w/CD. He smudged on bik eyeliner & called 213-969-9737.
 •**PRETTY PAGAN** desires soull guit plyr w/creatv energy to join sngwrting team. Infl UT, STP, Kravitz. Dean 818-981-5235.

MUSICIANS WANTED

•**Pro sngvr** & publshd sngwrtr sks guit plyr/sngvr who's prolitent on both acous/elec. For pro sit. 310-276-1502.
 •**Quirky alternapop** band w/maj label involvmtnt sks vey versatl, inventive guit. Pixies, That Dog, Liz Phair, Jon Richman, Len Cohen, VelvE/U, Beatles. 310-246-9675.
 •**Rckabilly band** sks lead guit. We are yng, serious & energetic. Must be commitd & willing to travel. Must dig rckabilly thru & thru. 619-229-0088.
 •**Rhythm guit** ala Prince w/flamboynt image wntd for funkadic band. Infl Hendrix, Bootsey, Parlmtt. 310-372-3208.
 •**Signd artist** lking for creatv minds to make pop 2000! Infl Prodigy, TRex, PJHarvy, Flood, Chemel Bros. Serious people only apply for serious proj. 818-204-9711.
 •**Suede, Smiths, Marion, Gene**. Blur infl'd band sks lead guit/sngwrtr for serious commitmt. For more into call. Narek 213-254-6676.
 •**Top notch** voc, bass & drmr lking for monstr guit. Must be great rhythm & lead plyr. 100% dedicatd. Pantera to Kansas. 818-882-4431, 818-773-0257.
 •**Versatl guit** wntd for pop all rock & acous folk band. Just recrd CD, pros only. Sirva 818-769-8106.

23. BASSISTS WANTED

•**2 yng fem** teens skt bass 15-19. Infl 10,000 Maniacs, No Doubt, Jewel. Giuliana 310-379-8135.
 •**23 yr old** sngvr/sngwrtr skng bass plyr for CD proj & poss gigs. Pro att to slung. Darrn 818-386-1420.
 •**90s rock** band nds to must d/tuned solo bass that can sing. Our CD is in stores. 818-771-5433.
 •**A vocally** driven rock band sks bass. Blossoms meets Wilco. Great songs, dedicatd, harmony. Be ready to roll, sing backup. LIQUID FATE 213-851-8513.
 •**A1 alt** band lking for bass plyr. Good level & commnt. Bush, Electricx, U2. 310-208-3772.
 •**A1 dedicatd**, finger plyng, movng around the chords bass for diverse melodic blues/late 60s Eng infl'd rock band. Hvy to acous. Infl Zep, Floyd. 310-453-8628.
 •**A1 lead** hvy bass plyr ndd to complt hvy rock band. Infl Zep, Aero, Stones. No punk, no att pls. 818-343-1376.
 •**AAA bass** ndd for swingin' new band. Acous & elec pref. Big band, latin & lounge infl. Must read music. Jason 818-558-7351.
 •**AAA bass** plyr w/vocs. We have gigs, superior sngwrting. Infl Wilco, Big Hd Todd, Cntng Crows, Allmans. We are going places. Scott 310-837-6206.
 •**Alt** agressv blues based HR guit/sngwrtr not into trends or thrash sks others who understand Zep, Chains, Pilot directn. Elec, acous pro. 818-780-6424.
 •**Alt pop** band w/fem sngvr nds bass w/style. Band has maj label intl, immrd recrdng. 213-851-1680.
 •**Artistic** solid bass plyr wntd for collab by exp fem voc & creatv skild guit reformng band. Strong unique melodic matrl, mgmt intl. ambitious. 213-228-0747.
 •**Band sks** imaginlv, melodic bass plyr Bass infl McCartney, Kula Shaker, Sugarplastic. Band Infl Kula Shaker, U2 Pumpkins, Who, Mazzy, Doors. Cult. 818-344-7615.
 •**Band w/orig** matrl sks pro groove orientd bass. Must be reliable. Ryan 818-752-4360.
 •**Bass ndd** by 25 yr old sngvr/sngwrtr to start new band. Voc abl a must. Acous/elec melodic rock. LngBch, OC area. 310-205-2602.

MUSICIANS WANTED

•**Bass ndd** for all rock/pop band shopping label deal. Have prev tourd Japan. Infl Alanis, Sheryl, Costello, Lennon. 213-954-0514.
 •**Bass plyr** w/vocs wntd for orig open mindd band w/great songs for album proj & everyrthg after. 818-990-4941.
 •**Bass plyr** wntd for Christian solo artist. David 310-828-7712.
 •**Bass plyr** wntd for GURU SANI for space alien groove proj. Have maj contact. Visionaries & artists only. Infl ChemBros, Orb, Doors, Cure. 213-478-7098.
 •**Bass plyr** wntd for orig adult alt band. Must be quick learnr, good performer. Matthew 805-268-8585.
 •**Bass plyr** wntd for unique band w/fem voc. Strong matrl, vocs a plus. 818-990-4941.
 •**Bass plyr** wntd, team plyr who can play Backup vocs a plus, not nec. Chris 818-881-1615, Dave 818-995-1631.
 •**Bass sought** by HD LOUDERTRAIN. Hard drivn rock. Must be able to do short tours. 2 wks, live gigs, recrdng, CD release. Zander 213-466-6777.
 •**Bass wntd** for alt band. Infl Gabriel, Jellyfish, Queen. Shld have good sense of dynamcs & mood w/lfair for dramatic. 310-301-9628.
 •**Bass wntd** for complt band. Infl TRex, Bowie, Radiohd, Spacehogs. For recrdng, gnging, have lcout. Paris 213-969-9859.
 •**Bass wntd** for fresh orig proj, Somewhere betwn funk, pop & rock. Very groovy, very moody w/great songs. Patrick 310-445-9285.
 •**Bass wntd** for fun time, party rock, covers & orig. Infl 50s & 90s Younth aft, serious about music biz. OC area. 562-690-8585.
 •**Bass wntd** for melodic HR band. Infl Jovi, Europe, D/Theatre, Malmsteen, Rainbow, Floyd, ELP. SanFran area pref, serious only. 415-372-0984.
 •**Bass wntd** for orig progress rock HM band. Serious musicians only. Infl Metallica, Rush, Scorpions, Ozzy, Dream Theatre, Boston, Rainbow, Maiden. Greg 213-722-3965.
 •**Bass wntd** for orig rock band. Infl Queen, Extreme, Duran, Cory 213-874-1055.
 •**Bass wntd** for orig trio. Dedicatd & versatl. Creedence, Nirvana. 310-450-9909.
 •**Bass wntd** for Ozzy tribute band. Backup vocs a plus. Paul 818-343-9527.
 •**Bass wntd** to form fresh sndng alt band. Ages 22-29. Serious & dedicatd only. Friendly pref. Infl Pumpkins, Sonic Yth. Nirvana. LA area. Pgr 213-888-5516.
 •**Bass wntd** to form grp. All orig matrl, jazz, blues, rock, funk infl. Ryan 310-476-1289.
 •**Bass wntd**, VICIOUS REASONING. Trash.

MUSICIANS WANTED

•**speed, hrd, hvy** etc etc. Must have it all, no alco-holics. Rex 213-845-9546.
 •**Bass wntd**. Must sing for recrdng, rehrl & touring. Label intl. Poss Euro tour. Nirvana, Hendrix, Beatles infl. Scott 310-397-0589.
 •**BEAST** sks bass. Fem frmtd drkd pop trio. Versatl plyr who rocks. Must sing, lk cool. 213-957-4659.
 •**Bk bass**, ala Bootsey wntd for funkadic band. Infl Hendrix, Parlmtt, early Prince. 310-372-3208.
 •**Blues** bass plyr ndd for working blues band. Some touring, 2 CDs release, steady work. 310-798-9183.
 •**Christian** bass wntd by voc w/drum wrkstn, playd teazzer. Style Oingo, Doors, Simple Minds, Lennon Jim 714-731-0597.
 •**COTTON PICKIN** BLUES BAND sks talentd blues/rckbly plyr for wkend casuals. Rehrlsr in Burbank, ages 28-38 only. MG 818-566-8745.
 •**DRIFTWOOD** sks dedicatd bass to complt orig alt HR band. Have demo, gigs. Infl Zep, PJam. Steve 805-449-1901.
 •**Estab goth** dark proj sks bass plyr, equip & transpo a must. Infl Tongues/Tail, Porishd, Garbage, Skinny Puppy, Dead/Dance. Serious inquiries only. Candice 310-226-8060.
 •**Exp sngwrting** guit/voc duo w/own snd & directn sk pro plyr w/great back vocs/chops for perfrmncs/showcng/poss band. Dave 818-700-8623.

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Fem bass wntd for all fem metal band. 213-467-5137.
Frettd/fretts bass plyr wntd for eclectic orig proj w/strong songs & unique lyrics. Must be studio/gig/road ready pro. 818-821-0148.
Funky rock band, WOBBLE STONE, sks real groove Dr. Infl McCartney, Bootsy, Mike Gordon. Have rehrls spc in La Brea/Beverly area. Jim 213-935-8311.
Give me bass w/rocking melodic dynamic grooves & I'll give you killr songs that rock from the heart. Ready to gig & record. 213-715-0605.

MUSICIANS WANTED

I FOUND GOD sks bass plyr. Infl Sndgardn, Joplin, hvy alt. Lockout studio, indie album w/Euro dist. Dedicatd & soul a must. 213-876-7228.
Jazz bass wntd for paid recrdng sessns for CD proj. KTWV, progressiv. 310-823-5903.
Low slung melodic pro bass for estab garage pop punk band. Rancid, Social D, Replacemnts, Pistols. Under 28, short hair, mgmt, atty, labels. 714-646-6204.
Mele Mel/Scorpio sk hiphop/R&B bass/elec. equip, sing, send tape/resume PO Box 11233, Marina Del Rey, CA 90295. 310-281-198, fax 310-823-0510.
Nd a demolition man. If you have fx, use them well. Into Filter, Prodigy, Skinny Puppy. Have lck-out. This aint a hobby. 213-876-0156. 310-450-7829.
Orig R&B band sks bass plyr. Have demo tape. Luke 818-795-1632.
Psychedic 90s, Hendrix, Beatles, Zep sks bass under 30 w/bckng vocs. Redding, McCartney, JPJones. 213-960-2010.
Punk rock bass plyr wntd. Gigs, recrd deal. 818-955-6522.
Roots/entry music wnts bass. Matr like N/Young, Petty, Wallflwrs. Vocs like Emmylou, Ronstadt, Nanci Griffith. 310-546-6360.
Sngnd modern rock band w/CD in stores nat-wide nds bass who will get in the van. 818-771-5433.
Snglr/writer/guit plyr sks bass plyr, over 30, for band proj, recrdng, Infl Beatles, Dylan, Sting, P/Simon, Mellencamp. 310-456-8659.
Sknng cosmic bass plyr w/unique gifts who is willing to step into the unknown. Sean 818-906-7132.
Sngwrtr/guit plyr/sng, 23, & drmr lkn for bass plyr to complt 3 pc band. Style AIC, STP, Floyd, Cure, Clemens 213-653-6071.
THE USED RUGS band sk bass for local shows & shows for upcoming summer tour. Blk Crowes to Floyd. Have 1st album/CDs pressd. Jimmy 818-754-4251.
VICTORY JOHNNY, all orig rckabilty funk blues trnt sks bass plyr. Infl Elvis, J/Brown, Richie Valens, SRVaughn. 818-766-5223.

MUSICIANS WANTED

What the hell? Isn't there a single bass here who not only wants to do something diverse, dynamic, orig but actually has talent? 818-901-7102.
Wntd, bass for orig alt band. Matr l & melody orient. Tourng, recrdng + committmnt req. 818-255-0273.
Wntd, bass plyr for rootsy pop band. Styles Petty, Costello, Tom Waites. 310-478-0262.
Wntd, guit & drum duo sks bass plyr for jazz, funk, fusion proj. Some infl are Scofield, Hallford, Tony Williams. 818-376-1146.
Wntd: versatl bass to complt band. Rootsy & melodic. Great songs. Curr shoppng demo. Ready to shows. 213-663-1483. 818-220-1320.
World class lead voc & lead guit team sk bass for pro caliber hvy blues rock band. Allmans, Blackfoot. Have studio, PA everythng. Nathan 818-243-2696.

MUSICIANS WANTED

Keybrdst/samplr plyr wntd for modern alt band w/mgmt, label shows. Must have vocs, pro gear. Dave 818-993-3030, eves 213-960-7969.
Mele Mel/sk hiphop/R&B keybrdst/synth, equip, sing, send tape/resume PO Box 11233, Marina Del Rey, CA 90295. 310-281-198, fax 310-823-0510.
Open mindd fem keybrdst/bckng vocs ndd for orig passionale band w/great songs w/fem lead. 818-990-4941.
Progrs band, THE YORE, sks keybrdst for recrdng, live gigs. 818-342-4234.
Sick of the rock scene? Jazz jazz jazz. Acous guit into McLaughlin, Strunz, Dimeola. Lkn for pianist to form dynamic duo. Sam818-796-1647.
Sngnd artist lkn for creatv minds to make pop 2000! Infl Prodigy, TRex, PJHarvy, Flood, Chmcl Bros. Serious people only apply for serious proj. 818-204-9711.
Snglr/guit plyr sks keybrdst plyr, over 30. Infl Dylan, Beatles, Sting, P/Simon, Mellencamp. 310-456-8659.
Unlv keybrdst wntd to supplment 80s HR style of Essence. Req: composltn wrtng & arrangng skills. Bckgrnd voc abil desred. Doc 818-980-4685.
WIND OF CHANGE sks keybrdst/sngwrtr that's open mindd, versatl, creatv, dedicatd. Infl D/Theatre, Journey, Floyd, Perry 818-891-0141.
Yng venter fem singr/sks soull jazz alt keybrdst for gigs, Standards, torch, R&B. Pro only. Hip sultry twist put to old tunes. Andrea 213-522-0021.

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24. STRING PLAYERS WANTED

Cellist wntd for atmospirc rock band. Must be dedicatd, image conscious, ready to perform. Pref prev band exp, gear. Steve 213-971-0155.
Cellist/multi instrumentlst wntd for quirky alter-napop band w/maj label involvmt. Velvet/U, Beatles, That Dog, Len Cohen, Lvl Phair, Pixies, Bowie. 310-246-9875.
Sngwrtr/snglr lkn for very serious cello or violin plyr for specd proj. Anel 213-462-8068.
Wntd, male vocs, 21-30, for signd band style Crows, Aero, Kravitz. Must play harp, seasond pros only. 310-937-4773.

25. KEYBOARDISTS WANTED

AAA+ keybrdst plyr w/voc abil wntd for popular orig blues rock band w/horn sectn. 800-815-4968 iv msg.
Are you lkn for a great pro snglr/sngwrtr w/context to collab with. Jacqueline Balogh 213-650-0882.
Fem keybrdst plyr w/vocs wntd for orig open mindd band w/great songs for album proj & everythng after. 818-990-4941.
Fem keybrdst wntd to complt new rock/alt proj. Ages 16-26, serious only. 818-286-7025.
Hot chicks for triphop band, label int, must lk 20-30, any ethnicity. 818-990-6432.
Keybrdst wntd for dark pro alt rock proj. Depeche, NIN. 818-754-4751.
Keybrdst wntd for Jaco tribute band. Must be familir w/Weathr Reprt. Have gigs pendng, rehrls spc a plus. Tad 714-642-9614.
Keybrdst wntd by attractv fem singr/sngwrtr for lounge/duo act. Must have gear. Standards to adult contemp. Gina 310-278-8001.
Keybrdst wntd by attractv fem voc for a duo lounge act. Standards & adult contemp. Must have own equip. Gina 310-278-8001.
Keybrdst wntd for maj label recrdng band. Recrdng 3rd release. Into Costello, Tear Drop Explodes, Echo/Bunnymen, Pulp. 818-752-0539.
Keybrdst wntd for orig adult alt band. If you're creatv, ready to perform, call. Matthew 805-268-8585.
Keybrdst wntd for orig rock band. Infl Queen, Extreme, Duran. Cory 213-874-1055.
Keybrdst wntd to form grp. All orig matr, fusion, jazz, blues, rock infl. Ryan 310-476-1289.
Keybrdst/programr wntd by male & fem vocs. electrnc drmr for collab on dark moody futurist goth. Infl Sisters, Dead/Dance, Bauhaus, Eno. 310-399-4649.

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MUSICIANS WANTED

barriers, improv. Recrd & tour. 818-985-4640.
•Drmr for hvy rock meets alt band. Songs that will make it. Infl Beatles, Hendrix, Zep, STP, Sndgardn. Solid contax, no flakes. Richard 310-942-2188.
•Drmr for yng band w/label int, talent a req, style a must. Infl Beatles, Bowie, NY Dolls, Iggy, Suede, Smiths. Lv msg 818-569-5540.
•Drmr ndd for gigs immed. If serious. E 213-293-3777.
•Drmr wntd by band. Infl Toot to hipop to Pumpkins. Serious only pls. Rio 213-957-2399, Dean 818-360-4432.
•Drmr wntd for aggressv, melodic, pwr-pop, alt rock Siivrlake trio. Open mindd, awesome groove, gd foot wntd. Chris 213-664-4987.
•Drmr wntd for alt band. Infl Gabriel, Jellyfish, Queen. Shld have good sense of dynamics & mood w/flair for dramatic. 310-301-9628
•Drmr wntd for alt band. Ready, commitmnt. Must play on click. Lv msg 310-371-7308
•Drmr wntd for alt rock band. Infl PJHarvey & Sonic Yth. John 310-841-4146.
•Drmr wntd for alt rock/pop band shopping label deal. Have prev tourd Japan. Infl Alanis, Sheryl, Costello, Lennon. 213-954-0514.
•Drmr wntd for band making own recrd. Very song-orientd w/gd grooves, dynamics. Must have great chops, must be reliable. Jason 818-981-2778.
•Drmr wntd for cover band. Funk, rock, anything you can dance to that isn't disco. We're in it for the \$\$\$. Jim 818-784-0876.
•Drmr wntd for fun time, party rock, covers & orig. Infl 50s & 90s. Youthfl att, serious about music biz. OC area. 562-690-8585.
•Drmr wntd for hrd edged alt band. Must dynamic, groove orientd, hrd workng. Infl 311, Helmet, Rage. Trey 714-744-5912.
•Drmr wntd for melodic HR band. Infl Jovi, Europe, D/Theatre, Malmsteen, Rainbow, Floyd, ELP. SanFran area pref. serious only. 415-372-0984.
•Drmr wntd for orig Brit snd grp. Infl Roger Taylor, Kings X, Beatles, Bowie, Floyd, Zep. Bckup vocs pref. serious only. 714-846-5845.
•Drmr wntd for orig rock band. Infl Queen, Extreme, Duran. Cory 213-874-1055.
•Drmr wntd for pro dark alt rock proj. 818-754-4751.
•Drmr wntd for rootsy pop band. Styles Petty, Costello, Tom Waits. 310-478-0262.
•Drmr wntd to complit HM band. Transpo, gear a must. 213-293-3777.
•Drmr wntd w/steady yet energetic style for 4-pc combo w/hooks, vibe & style. Infl Eatles, Petty. 818-352-2728.
•Drmr wntd, male/fem, by dark punk pop alt band into Garbage, Love/Rockets, Varuca Salt. 213-464-7007, 818-342-1367.

MUSICIANS WANTED

•Drmr wntd. Indie pop. Simple. Solid. No big hair. 213-896-3033.
•Drmr wntd. Must sing for rehrrs, recrdng & showcsng. Label int & poss Euro deal. Hendrix, Beatles, Nirvana infl. Scott 310-397-0589.
•Drmr wntd. This band rocks so call if you know you're good. Infl Janes, Beatles, Zep. 310-478-6413.
•Estab LA band w/mgmt is regrng, skng drmr w/vision to collab on ideas. Infl Beck, Garbage, PJHarvey. 310-204-6225.
•Exp drmr wntd for orig adult alt band. Matthew 805-268-8585.
•Fem singr/sngwrtr skng very talented fem musics to showcs unique music for recrd cos. All instruments from drums to violin welcome. Lisa 310-306-9823.
•Funky drmr wntd by hvy groove guit & bass. Atmosphrc & aggressv. Infl Rage, Tool, Hendrix, Floyd, Shawn 213-463-2081.
•Funky drmr wntd for old school R&B grp. Needers, JB's, Stax. Groovy 213-461-5901.
•Have been in many gd bands but none this gd. Want proof? Pro w/credits only pls. 213-951-6165, 818-761-6770.
•HR band sks pro drmr. Must have exp & demo. All orig music. Infl Fleetwood, Ozzy, Zep. 213-644-9049.
•Hvy, pwrfl w/punk infl. Nd serious only. Infl Pantera, Sepultura, Neurosis. Jay 818-998-4240.
•In the pocket jazzy blues hipop: groove drmr wntd. Willing to rehrr, sg, succeed. Infl Cake, Sublime, Morphine, GLove. no waste cases. 818-761-7795.
•Lkng for serious drmr w/soul, dynamics. Into Suede, Smiths, Radiohd. Louis 213-257-5690.
•Mele Mel/sk hipop/R&B drmr, equip, sing, send tape/resume PO Box 11233, Marina Del Rey, CA 90295. 310-281-198, fax 310-823-0510.

MUSICIANS WANTED

•Percussnst wntd to play w/fem voc, guit & cellist in alt band CORD. All orig matr. Alan 818-760-1417.
•Percussnst, 25-35, w/great harmony vocs wntd by singr/sngwrtr to write, recrd, perform. Have digitl studio. 818-281-7574.
•Pro drmr wntd for pop alt rock band. Vocs a plus, maj label int. Sirva 818-769-8106.
•Roots/cntry music wnts rhythm sectn. Matr like N/Young, Petty, Wallflwrs. Vocs like Emmylou, Ronstadt, Nanci Griffith. 310-546-6360.
•Skng Christian alt drmr/percussnst. India, Africa, Ireland, Japan, Sth Amer. There's so much more than strait ahead rock styles. Non Ministry, Pasadena. Doug 818-301-0434.
•THE FANCY LADS sk drmr. NY Dolls, Faces, Stones. 213-660-9069.
•Top drmr wntd for rockin cntry western band. 818-832-4731.
•VICTORY JOHNNY, all orig rckabilly funk blues trio sks drmr. Infl Elvis, J/Brown, Richie Valens, SRVaughn. 818-766-5223.
•Who/Stones style band nds pro A-1 Bonham/Moon style drmr. Origs. Very connect. Giggng soon. 310-473-4944.
•Wntd, drmr for orig alt band. Matr & melody orientd. Tourng, recrdng + commitmnt req. 818-255-0273.
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27. HORN/WIND PLAYERS WTD.
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•Blk lead guit/bass, 27. ala Eddie Hasel.
•BMI singwrtr w/roots in 60s, 70s psychedelic progress folk & classc rock sks collab & co-conspirators w/ears to the future.
•Fem lyricist lknng for sngwrtr for collab.

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- Fem singr/sngwrtr, prev signd w/maj connex sks sngwrting soulmate, male/fem.
•Lknng for voc/wrtrs w/pro exp to collab.
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30. COMPOSERS/ARRANGERS. WTD.

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

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glamors, but great leang exp. M/W/F 9:30-6:30. Monique 310-289-3080. Paid position, alt college rdio promo asst. Hvy outgng phones, w/humor, no cigs/junk food. Mac typing, small WHlllywd co. Lv exp 310-288-1122.

38 MUSIC PERSONALS

Anyone knowing the whereabouts of Peri Traynor pls have her contact me asap, re songs we wrote in 1987. Larry 213-739-4824.

40. WEB SITES

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BANDS

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ORGANIZATIONS & ASSOCIATIONS

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