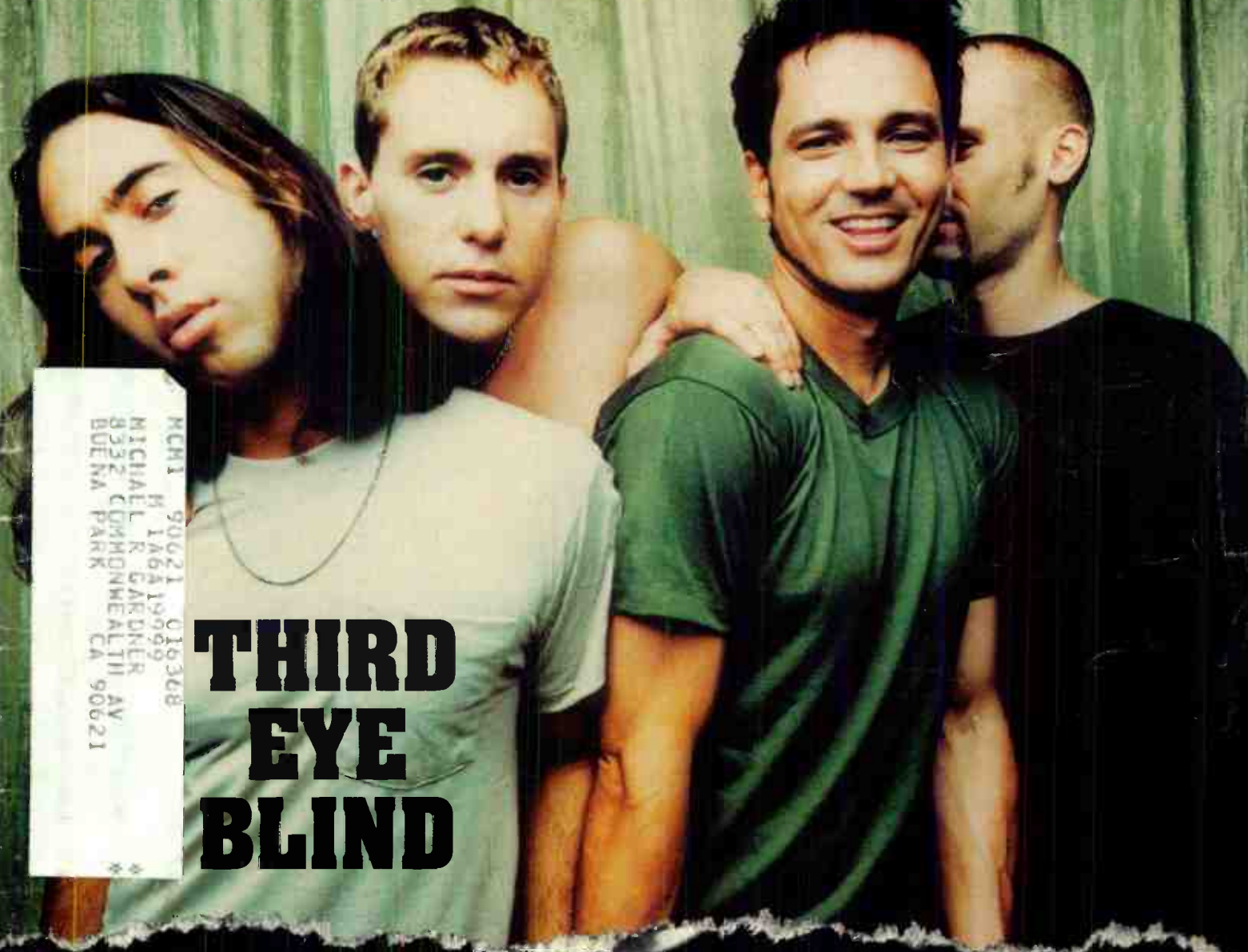


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# MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XXI, No. 21 October 13—October 26, 1997

**PUBLISHERS**

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E. Eric Bettelli

**GENERAL MGR./ADVERTISING DIR.**

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**FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:**

Master News 818-551-5000  
Newsways 213-258-6000

**COUNSEL: Mitchell, Silberberg & Kaupp**

**Manufactured and printed in the United States of America**  
Music Connection (U.S. PS. #447-830) is published bimonthly (on every other Thursday) except Christmas/New Years by Music Connection, Inc., 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607. Single copy price is \$2.95, \$3.50 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Postmaster: postage paid at North Hollywood, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publisher is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1996 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607.

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4731 Laurel Canyon Blvd., N. Hollywood, CA 91607 818-755-0101

FAX: 818-755-0102 E-Mail/Internet Address: muscon@earthlink.net

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# FEATURES



ALLISON DYER

## 24 Third Eye Blind

This band from the San Francisco Bay Area is now leading a "Semi-Charmed Life," based on the success of the single of the same name, and their self-titled major label debut on Elektra. But do they feel like they're getting any respect?

By Paul Suter



## 26 Attorney Survey

MC talks with a wide array of music industry attorneys to help you find out how much their legal advice is going to cost you. This is a must-read for all band members, recording artists and songwriters.

By Bernard Baur

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Cover Photo By Alison Dyer

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## FEEDBACK

### New Phone Number

Dear MC:

Thanks for the great review of my band Kill Van Kull (Vol. XXI, Issue #20). It's great to see that *Music Connection* still supports all styles of music in the L.A. area. However, the correct contact number is 213-957-4994.

Rick Steel

### CORRECTIONS

In the Nightlife section of our last issue (Vol. XXI, Issue #20), we failed to credit the photographer for the Susan Roshan photo. The photo should have been credited to Dominique Davari Mgmt. His phone number is 310-843-7487.

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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

Frank Serafine, the award-winning composer and sound designer, will conduct a special one-day program at his state-of-the-art studio in Venice, on Saturday, Oct. 18, from 10 a.m. to 2 p.m. In the course, which is titled "Creative Sound Design For Motion Pictures, Television And Commercials," Serafine will demonstrate the process of constructing, supervising, generating and assembling the soundtrack—from initial conception to the final printmaster mix. This program is available through UCLA Extension for a fee of \$135. Students can earn a 0.3 continuing education unit in Motion Picture/Television. Call 310-825-9064 for further information or to enroll.

The Society of Composers and Lyricists (SCL) will present another installment of its "Composer To Composer" seminar series, featuring Alan Silvestri, one of the most in-demand film composers in Hollywood. Silvestri has worked with many of Hollywood's leading directors, including Robert Zemeckis, scoring over 50 feature films. This event will be held on Wednesday, October 15, 7 p.m., at the Directors Guild of America, 7920 Sunset Blvd. in Hollywood. The event is free for SCL members, \$25 for non-members, and \$15 for students with ID. For further information, or to make reservations, call SCL at 310-281-2812.

Vocal instructor Gloria Bennett will be conducting a special two-hour seminar on vocal techniques, on Sunday, October 25, from 2-4 p.m. The cost of the workshop is \$59, which includes written materials and a copy of Bennett's book, *Breaking Through*. Space for the seminar is limited to ten people. For more info, or to register, call 213-851-3626 or 310-659-2802.

Check out this year's annual O.C. Independent Music Expo/Benefit

concert at Music City in Fountain Valley, which features live music, CD listening booths, prize drawings each hour, a preview of new cable TV programs featuring unsigned bands, and the opportunity to network with other bands. Proceeds for the show will benefit "It's A Brand New Life" youth camp, which offers free daycare and after-school programs. Tickets are \$10 in advance and \$12.50 at the door. The event takes place Sunday, October 26, 5 p.m.-midnight. Call 714-284-7190 for more info.

## Re-Caps

Don't miss the National Academy of Songwriters' annual Songwriters Expo, taking place at the Burbank Airport Hilton and Convention Center from Friday, October 24 to Monday, October 27th. The event offers over 30 classes, panels, workshops, and interactive one-on-one sessions, conducted by professionals from many major record labels and film companies. You will also have the opportunity to play your tapes for record companies, music supervisors, publishers and producers, who are seeking songs, bands and artists. All styles of music are welcome. For more information, or to register by phone, call 800-826-7287. For further Expo info, 24-hours-a-day, call 213-467-0533.

Shure Brothers Inc. will be co-sponsoring the third annual Singer's Conference in Chicago, on October 17 and 18th. The event includes seminars conducted by top industry professionals from around the country, as well as hands-on training sessions. Guest speakers during the event will include producer Danny Shaffer, Shure representative Tim Vear and veteran vocal coach Seth Riggs, who has coached 92 Grammy Award winners. Registration for the event is \$175. For further information on this two-day event, you can call 312-409-5444.

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In preparation of our 20th Anniversary Special Edition, *Music Connection* is looking for interesting "connections" that our readers have made through our pages since the publication of our first issue in November of 1977. In 100 words or less, tell us how you made your successful connection (ie. free classifieds, reviews, guide listings, etc.).

You can fax your story to our offices (818-755-0102), Attn: Connection Stories, or you can mail them to our offices (Music Connection, Attn: Connection Stories, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607).

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If you or your organization is making a difference in the music community, please fax (818-755-0192), mail (4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to **Heart & Soul** columnist Carrie Colombo at Music Connection.



Some of the best drummers in rock banded together at the Guitar Center in Hollywood to put on a concert to benefit veteran drummer Mark Craney, who is in need of a kidney and pancreas transplant. Pictured at the event are (L-R): Gregg Bissonette, Mike Piazza of the Los Angeles Dodgers, Mark Craney, Doane Perry, Myron Grombacher and (kneeling) Carmine Appice.

### Beating The Drum

The music community once again showed support for one of their own at a recent benefit concert held at **Guitar Center** in Hollywood. The beneficiary was drummer **Mark Craney**, whose credits include Jethro Tull, Jean-Luc-Ponty, Tower of Power and Jeff Beck. Craney is seriously ill, and in dire need of a kidney and pancreas transplant. Some of the top drummers in the world, including Peter Erskine, Steve Smith, Terry Bozzio, Gregg Bissonette, Walfredo Reyes Jr., Ansley Dunbar and Myron Grombacher, performed to help raise money. In addition, a number of top drum and cymbal manufacturers, including Yamaha, DW, Mapex, Remo, Zildjian, Sabian and Pork Pie, donated instruments and products that were raffled off. A compilation CD of artists with a link to Craney, including Jethro Tull, Eric Burdon and James Taylor, was also sold. All CD proceeds went to Craney. Anyone interested in making a donation may send it directly to: Mark Craney, P.O. Box 5603, Sherman Oaks, CA 91413-5603.

### Country Comfort




For eight years, the "Country Comfort" radiothon has been broadcast on sta-

tions all over the nation, raising more than \$58 million for the **St. Jude Children's Research Hospital** in the process. In an attempt to broaden the St. Jude fund-raising efforts of the country music world, **Joe Galante**, the Chairman of the **RCA Label Group**, conceived of a holiday album project that would feature more than a dozen country artists singing holiday songs, with all proceeds going to St. Jude's. The result is **Country Cares For Kids**, a CD that features Alabama, Clint Black, Mindy McCready, Lonestar, Martina McBride, Lorrie Morgan, Bob Carlisle, Blackhawk, Bryan White, Travis Tritt, John Berry and Sammy Kershaw. The album artwork was designed by twelve-year-old Haley Hubbard, a St. Jude's child who is in remission. For more on St. Jude Children's Research Hospital, call 800-877-5833 or you can visit their web site at <http://www.stjude.org>.

### LIFEbeat Mantra



On August 20, **LIFEbeat**, the music industry fights AIDS organization, hosted a party with MCA recording artists the **Murmurs** at **Mantra** in New York. Attendees made donations to the organization to help those suffering from AIDS and HIV. Pictured above are (L-R): Tim Rosta, Executive Director, **LIFEbeat**; Leisha Hailey and Heather Grody, the **Murmurs**; and Gillian Murphy, Program Director, **LIFEbeat**. 

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# Jeb Lipson

## Big Scary Tree Studios

By Jonathan Widran

While working on building a lucrative career out of their musical dreams, an increasing number of musicians seem to be parlaying their need for new and better recording equipment into full-scale studio ventures. Back when he was in cover bands in Arizona, Jonathan "Jeb" Lipson would loan out his P.A., secondhand console and eight-track recorder to others who needed a good sound for their demos.

Once in L.A., he turned a cartage gig, with a design effects studio, that allowed him to check out numerous facilities in the city, into an off-the-cuff repair business, and taught himself engineering. For the last seven years, he has owned and operated Big Scary Tree Studios, a 24-track studio at 3rd and Alameda, in the heart of downtown L.A.'s artist loft district. While modest in comparison to some of the state-of-the-art rooms only miles away, Big Scary Tree is a comfortable place for up-and-coming songwriters and bands to record demo and album projects.



The studio offers two vintage recorders: a two-inch, 24-track analog machine, and a half-inch, 16-track counterpart. The basic rate for 24-track time is a moderate \$55 an hour, with a day rate in the mid-\$400 range. Lipson's equipment also includes a wide range of vintage mics and compressors.

While he acknowledges that Big

Scary Tree is a no frills studio, he is quick to note that a good weekend of work—either with or without his services as engineer—will net a band on a budget a very marketable product in a weekend.

"Good durable equipment is obviously important, but it's always been my belief that good tracks are more dependent on the interaction and communication skills between the engineer, the producer and the client," he says. "A great recording comes from a combination of a strong vibe between the principals, a good song and, of course, a solid performance. With those elements, recording on a simple cassette deck might even be effective. The main thing is to be comfortable in one's environment, and this facility goes a long way towards providing that.

"The first thing I do when I meet a prospective client is discuss their goals," he explains. "If a musician is longer on talent than money, I can see the logic in suggesting that the drum tracks be recorded here first, onto an ADAT, and that

he or she then go home and record other tracks on rougher equipment before returning to get a satisfactory mix here."

While its equipment is vintage, Big Scary Tree—named after a Wizard Of Oz-like tree Lipson once gawked at on a trip through Topanga Canyon—is a very modern looking facility, featuring murals on the wall, rather than a wood grain effect, and soothing colors like dark blues and whites in the studio itself.

"As a songwriter, myself, I know the drill," Lipson says in regards to his clients' needs. "Here I am, with a 24-track studio, and when it's more convenient, I make basic demos using dual cassette decks. I see myself as that same up-and-coming musician, lucky enough to launch his recording investments into a profitable facility. It's always a learning process for me—picking up the ideas and outlooks of my clients—and appreciating the ways they look at life."

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**Wayne Halper**

Wayne Halper has been appointed head of label operations for **DreamWorks Records Nashville**. As head of label operations, Halper will supervise the day-to-day activities of the label, overseeing business affairs and administrative functions. He was previously CFO/VP, Business Development for **Imprint Records**. You can contact DreamWorks in Los Angeles at 310-285-7300.



**John Falcone**

**John Falcone** has been promoted to Senior Vice President, Marketing and Sales for the **Senheiser Electronic Corporation**, a leading manufacturer of microphones and related equipment. In addition, **Eric Mayer** has been appointed Sales Representative for the New York/New Jersey Metropolitan area, and **Mark Humrichouser** has been named the Eastern Regional Market Development Representative. Contact the company's Old Lyme, Connecticut headquarters at 860-434-9190.

**Green Galactic Communications**, an electronic music publicity, promotion and consulting company, has expanded with the addition of two new partners, veteran publicist **Susan Mainzer** and **A.J. Peralta**. The firm currently represents several record labels, including **Hypnotic**, **Instinct** and **Shadow**. Contact 213-466-5141.

**Cirri Nottage** has joined **MCA Records** as Director, Music Video Production, where she will oversee the label's music videos for artists in all genres. Also, **Rachel Niemeyer** has been upped to the post of Supervisor, Recording Administration. Contact 818-777-4000.

**Island Records** has promoted **Mika El-Baz** to Vice President, Media Relations, where she will continue to create and implement publicity campaigns for a variety of artists on the label's roster. A five-year veteran of the label, El-Baz will continue to work out of the label's New York headquarters. Call her at 212-333-8000.



**Gregg Simon**

**Gregg Simon** has been named West Coast A&R Representative at **Java Records**, the joint-venture label started by Grammy-winning producer **Glen Ballard** and **Capitol Records**. Simon has previously held positions in the A&R Department at **Blue Thumb/MCA Records** in New York. Contact Java Records through **Capitol Records** at 213-462-6252.

**SJS Entertainment Marketing** has appointed **Dorothy Friedrichs** to be the Marketing Coordinator in their Nashville division. For more info, contact 941-275-1141.



**Vivian Gueler**

**Virgin Records** has announced two promotions in their International department: **Vivian Gueler** has been upped to Director of International, and **Peter Holden** has risen to Vice President of International/Commercial Marketing. They were formerly Senior Manager of International and Senior Director of International, respectively. Contact Virgin Records in Los Angeles at 310-278-1181.

**TC Electronic** has named **Kent Ormiston** as Marketing Communications Manager. He previously worked for **Alesis Corporation** and **Kurzweil Music Systems**. Contact 805-373-1828.



**Sue Naramore**

**Sue Naramore** has been appointed Domestic Tour Marketing Director for **Geffen Records**. She was most recently Adult Alternative National Director, a position she has held since 1994. Contact 310-278-9010.

**Yamaha Corporation of America** has announced the formation of its new **Pro Audio & Combo Division**, to be headed by Vice President/General Manager **Jay Wanamaker**. Formerly known as the company's **Audio, Guitar & Synthesizer Division (AGS)**, the new division's marketing arm will be structured as a **Pro Audio Group** (consisting of sound reinforcement and recording products) and a **Combo Group** (covering guitars, digital musical instruments, portable keyboards, drums, etc.). For more on Yamaha's restructuring, contact 714-522-9001.

**Dan M. Dantzer** has been appointed acting CEO of **EV International, Inc.**, the parent company to pro audio gear manufacturer **EVI Audio**. In other EVI news, **Karen E. Hunt** has been named Manager of Strategic Projects, and **Gary Stanfill** has been named General Manager of the company's Vega division, which manufactures high-end wireless systems. Contact EVI's Buchanan, Michigan headquarters at 800-234-6831.

**Glenn Halpern** has joined the **LP Music Group** as Worldwide Director of Sales, where he will be responsible for the domestic and international sales and distribution of all LP Music Group products, including the **LP**, **Matador**, **CP** and **World Beat** brands. For further information, contact the LP Music Group's Garfield, New Jersey headquarters at 201-478-6903.

**Music Marketing Network**, a consumer information and access company, has promoted **Matthew Sternberg** to the post of Director Of Marketing in the company's L.A. office. Contact MAS Marketing at 310-396-1450.

The **Curb Music Group** has announced a slew of new appointments: **John Curb** will move to the new position of Vice President at **Curb/Universal Records** in Los Angeles, **Jeff Hackett** has been promoted to Vice President, Promotions at **MCG/Curb** in Nashville, and **Eva Wood** will move up

to National Director of **Curb Records**. For more information, contact **Sandy Friedman** at **Rogers & Cowan** (310-201-8809).

**Putumayo World Music** has appointed **Susan Anderson** to the post of National Sales Manager. The niche label recently had three of their album titles concurrently on **Billboard's World Music** chart. For more info on Putumayo, contact **In-Media** at 212-447-0077.



**Rachel Arturi**

**Rachel Arturi** has been promoted to Tour Publicist for **Atlantic Records**. Also, **Johnny "D" DeMairo** has been promoted to Director of Crossover Music. Both Arturi and DeMairo are based out of Atlantic's New York headquarters (212-707-2000).



**Dave Rosas**

**A&M Records** recently expanded its Urban Promotion Department with a number of appointments: **Dave Rosas** will serve as Senior Vice President of Urban Promotion, and will be based at the label's Hollywood, California headquarters. In New York, **Fred Williams** will serve as National Director of R&B Promotion, **Stephanie Lopez Ajose** has been named National Director of Urban AC and Quiet Storm, **Ramona Barksdale** is Northeast Regional Promotion and Marketing Manager, and **Nate Merritt** has been named Promotion Assistant. Joining the company's local/regional promotion staffs are: **Chris Barry** (Washington, D.C.), **Sean Bouldin** and **Alison Cooper** (Los Angeles), and **Pearl Jones** (Dallas). Contact A&M's Hollywood headquarters at 213-469-2411. 





**Duncan Hutchison**

**Title:** General Manager, Distributed Labels  
**Duties:** Full service  
**Years With Company:** 1  
**Company:** Strictly Rhythm Records  
**Mailing Address:** 920 Broadway, #1403, New York, NY 10010  
**Phone:** 212-254-2400  
**FAX:** 212-254-2629  
**E-mail:** info@strictly.com

**Background:** K-tel International (USA), Inc. recently launched a new division strictly devoted to the marketing and distribution of third-party labels. The new division is headed by independent distribution executive Duncan Hutchison.

Hutchison is in the business of signing record labels. This means that he is interested in artists who are already developed, though he is also interested in record labels that are developing artists on their own. The formation of the division follows the completion of an exclusive distribution agreement between K-tel, the world's largest licensor of recorded music, and Strictly Rhythm Records, a leading independent dance label in the United States.

**Breaking Down Dance:** "There's a vast variety of subgenres within dance, now. Certainly the overall genre is burgeoning in terms of its sales. I mean, dance has impacted on the alternative scene, for instance, with electronica becoming a potentially popular style. And obviously, with the amount of influence reaching into the U.S. from Europe where it's been the dominant genre for the last five years, if not longer. So dance is happening. Dance is back. It's really having an impact on all genre levels."

**My Favorite Genre:** "I'm looking at a variety of genres. I'm not going to solely concentrate on dance. I think that would be somewhat shortsighted, given the opportunities that are out there. I'm mainly looking at genres that K-tel can do a good job with.

"In the situation that we have with Strictly Rhythm, for example, we've structured the deal such that Strictly will sell direct to a limited number of specialty one-stops, because K-tel doesn't deal with that market. K-tel's strengths are with the national and regional chains and rack-jobbers. I'm looking at product which fits well into that marketplace."

**The Hunt:** "Every label situation is different and offers different opportunities and risks. But I'm looking at a pretty broad genre of labels out there and seeing what they're all about. I'm taking it very gradually. I have no intention of rushing into dozens of distribution deals at this time. I want to keep my label roster lean and mean and productive, without bringing in a large number of labels.

"A lot of consideration goes into choosing which labels one will work with. Not least of all is the label's internal organization and structure. The label will have to be able to perform its functions; it's promotional functions, in particular. It has to be able to adequately perform its production function to manufacture the product and bring it to me as a distributor, with an appropriate marketing plan that I can actually get my teeth into."

**Serving The Marketplace:** "It's an extremely competitive marketplace right now. There's an enormous amount of product being presented to retail buyers. There are different types of labels. There are markets that have a catalog that can provide a sales base.

"I'm particularly interested in artist development-driven labels, particularly in dance. A lot of people are dealing in compilations and the compilation market, which may be lucrative at a certain level, but there are far too many compilations in the marketplace right now. There's one label I'm looking at right now that has a classic Seventies catalog. I'm really interested in that operation just because the catalog is so strong and can provide a good sales base.

"I'm looking at other dance labels that are what I describe as artist development-driven labels. They haven't had a hit as yet, but have all the trappings of working their acts in such a way that they are able to produce a crossover act on their own. That's what it's all about. I'm looking for a crossover act. I'm not really interested in acts that will sell less than 5,000 or 10,000 units. That's not where I'm headed with this operation."

**Getting A Hit:** "When I was running Caroline Records, we would put out alternative releases that would routinely sell 6,000-10,000 units. The bottom dropped out of that after a while. Increasingly, it's difficult to get even a toehold in the market. In many respects, those

low-selling releases are the toughest to work, obviously. Let's face it, the distribution mechanism that the industry has put in place is one which is largely geared to large crossover releases.

"So when you're working the lower end of the range, you really have your work cut out for you. The system is still geared to an industry that would put out a lot of records and would wait to see how many sell through and how many come back. But I don't think there are many independent distributors that can afford to play that game. You end up paying your label for what you've shipped out to the marketplace, and six months later it all comes back to you."

**What Doesn't Work:** "The record business is a marvelous industry in as much as you don't need any prior knowledge and relatively little capital to actually make a record. However, all the elements then associated with breaking the record can be extremely costly. In most instances, each individual release has to be worked, depending on its genre, in a very particular fashion. The one mistake most people make is thinking that they can reach their target market with ease.

"The reality is that the distribution system is set up in such a way that it can take a long time to reach even a limited number of people who would be interested in buying your record. It's a marketing-driven environment right now. If you're not clear about what your market is, and you're not clear as to how you're going to reach that market, that's probably the biggest mistake.

"Working records at radio can be an extremely expensive proposition. So many people underestimate the promotional costs of putting a record out."

—Interview By  
MC Staff Writer Tom Kidd

**Elton Shatters Sales Mark**

According to Soundscan, Elton John's new *Rocket/A&M Associated Labels* single "Something About The Way You Look Tonight"/"Candle In The Wind 1997" has sold more than 3,447,000 units in its first week of release, making it the fastest-selling single in history, shattering the mark held by Whitney Houston's "I Will Always Love You," which sold 632,000 copies during the week of December 21-27 back in 1992.

But it's quite obvious that although "Something About The Way You Look Tonight"—the lead single from John's latest album *The Big Picture*—is a pleasant enough hit in its own right, these astronomical sales figures have more to do with the CD single's addition of "Candle In The Wind 1997" (the revamped ode to the late Princess Diana put together by lyricist Bernie Taupin and performed by John at Lady Di's funeral). Following the funeral, John went in the studio with former Beatle producer Sir George Martin to cut a proper recording for charity.

The single has already become the #3 best-selling single of all-time, trailing only Houston's "I Will Always Love You" (4,590,000) and Los Del Rio's dance hit "Macarena" (4,178,000), and John's new album, *The Big Picture*, which does not include the Lady Di tribute song, debuted at #9 on *Billboard's* Album Chart. While the single has topped *Billboard's* Hot 100 Singles Chart, more impressively, it has also topped the singles charts in 21 other countries!

All artist royalties and record label profits from the single are being donated to the Diana, Princess Of Wales Memorial Fund. John has also said that he will never perform the song again, out of respect to his late friend.

**FILTERING PLATINUM**



Reprise Records band Filter are seen receiving platinum awards for sales of their hit debut album, *Short Bus*. Pictured congratulating the band are (L-R): Gail C. Perry and Richard Bishop, band managers, Filter; Howie Klein, President, Reprise; Richard Patrick, Filter; Rich Fitzgerald, Executive VP/GM, Reprise; and David Altschul, Vice Chairman/General Counsel, Warner Bros. Records Inc.



## LOADED WITH POWER



Ernie Singleton (center), Chairman and Founder of Cybersonics/Fully Loaded Records, which has been garnering attention ever since B.E.T. invested in the company, has added two industry vets to his executive staff: Harold Lewis (left) has been named Chief Financial Officer/General Manager, and Virgil Roberts (right) has been appointed Senior VP, Business Affairs.

## Michael's Friends

Michael Jackson, Sony Music Entertainment President/COO Tommy Mottola, and His Royal Highness Prince Alwaleed Bin Talal Bin Abdulaziz Al Saud have announced the formation of a new joint venture company, which will encompass MJJ Music (the Jackson/Sony Music label venture that began in 1994).

MJJ Music, has released only seven albums since its launch, but three of those releases—the *Free Willy* soundtrack, and the debut albums from *Brownstone* and *3T*—have all reached platinum status in worldwide sales.

The new venture between Jackson and the Prince (the previously mentioned one, not the Artist Formerly Known As) promises to be a major financial boon for the small label, as MJJ President/COO Jerry Greenberg said in a prepared statement: "MJJ Music now has the financial capability to attract marquee artists on the same footing as a major, accommodate our growing success, and plan to build MJJ into a major global franchise encompassing every element of entertainment." Contact MJJ Music's offices at 310-449-2963.

## New Label

MSH Entertainment recently announced the launching of a music division, **MSH Music Group**, which will encompass three new record labels (distributed by Navarre), as well as full service music production and publishing entities. Based in Los Angeles, the venture will be headed by veteran industry attorney Richard Schulenberg, who will serve as President. Denny Diante, former producer and executive at Columbia and MCA, has been named VP of A&R, and Ray Ruff, a producer who worked as a promotion exec at Capitol, has been appointed VP of Promotions.

Their first releases will include a November album from multi-platinum country artist T.G. Sheppard (on the MSH/Outwest label), as well as the soundtrack to the animated TV series, *Van-Pires*. Both the *Van-Pires* show and soundtrack album will feature a rare, never-before-released recording by the Who's late drummer, Keith Moon, with Who bassist John Entwistle serving as the series' com-musical supervisor and composer. The soundtrack will also feature Billy Squier and Leslie West.

MSH Entertainment is a television, film, music, computer animation, software development and production and distribution entity with offices in San Francisco and Los Angeles. Contact Innovative Media at 818-509-0192.

## Tricky Deal

DreamWorks Records, which is headed by the former Warner Bros. power structure of Mo Ostin, Lenny Waronker and Michael Ostin, has inked an exclusive label and production deal with tri-hop artist Tricky, who will remain under contract to Island Records for his own recordings.

Under the terms of the DreamWorks deal, Tricky will seek out, sign, develop, produce and/or executive produce other artists under the banner of his *Durban Poison* label. The English artist relocated to New York in 1996 and will base his label in the Big Apple, where he will be joined by Amani Vance, who will serve as *Durban Poison* label manager. In recent years, Tricky has remixed tracks for the likes of Garbage, Luscious Jackson, Bush, Björk, Elvis Costello, Porno For Pyros and Yoko Ono. You can reach DreamWorks at 310-285-7300.

## Distribution Deeds

Virgin Records has purchased the Milwaukee-based Narada Pro-

ductions and Music Design, as well as their affiliated companies. Narada, which has been distributed in the U.S. and Canada by Universal Music and Video Distribution and MCA Records Canada, respectively, will gradually move to Virgin through EMD Distribution. Narada is a leader in the new instrumental music field and houses a catalog of more than 300 titles. Contact Virgin at 310-288-2462.

Interhit Records, an L.A.-based indie dance label, has inked a distribution deal with Priority Records/EMI Music Distribution. You can find out more about the label by picking up our A&R Report interview with label founders Jeff Johnson and Chris Cox (Vol. XXI, Issue #10), or contact the label at 213-463-4898.

All Access Records, the new label started by West Coast rap veteran Lonzo Williams, will be handled through S.O.H. Distribution. The label will focus on rap, gospel and R&B music, while Williams' Orange Crate Records will focus on rock music. For further information, contact Missing Link Entertainment at 213-779-5031.

World Domination Recordings has not only sealed a distribution deal with Alternative Distribution Alliance (A.D.A.), but they have also closed a deal with Warner Bros. Records, in which the major label will use the indie label basically as a scout for talent. You can contact World Domination at 213-850-0254.

## New Signings

Little Dog Records—the Burbank-based label run by Pete Anderson, Michael Dumas and Taras Prodaniuk—has inked a deal with local band Wooden Cir-

cus. The group is currently in pre-production at Mad Dog Studios with Anderson, who will produce the project, and Dumas, who will handle the boards. Their debut is due out in early 1998.

Elsewhere, Orphan Moon, who made *Music Connection's* Top Ten Demo Critiques listing last year, have inked a five-record deal with the European-based label Music Avenue. The group's album, *Time Blurs The Truth*, is slated for release in November and will be distributed in Europe, Asia and Africa. For further information on the group, contact Brainforest Music at 818-501-6566.

## Compilation-mania

Hollywood Records' *Lounge-A-Palooza* features lounge classics covered by the likes of Ben Folds Five, Poe, Fastball and PJ Harvey, while lounge lizards like Steve Lawrence and Eydie Gorme tackle Soundgarden's "Black Hole Sun." While there are some misses, this is a fun album, overall, and you can find it in stores now.

If you think that the West Coast has a monopoly on contemporary ska, Radical Records has something for you, as they have officially unleashed *Oi!/Skampilation Vol. #3*, which spotlights the leading lights of the ska scene out on the opposite end of the country. Obviously, there's not much variety, but if ska and punk are your thing, you'll love this live recording that was recorded in Connecticut over a two-day period, featuring nineteen bands and 23 tracks. If you can't find it, but can't live without it, call Radical Records at 212-475-1111.

—Compiled By MC Senior Editor Steven P. Wheeler

## SHOW ME THE MONEY!!



Veteran pop-rocker Eddie Money (center) is pictured closing his new record deal with CMC International Records President Tom Lipsky (right), while Money's manager, Jake Hooker, waits for his percentage. Money's CMC debut, *Shakin' With The Money Man*, features nine concert renditions of the singer's past hits, as well as three new songs, including a Christmas season duet with legendary vocalist Ronnie Spector, who first teamed with Money on their 1986 smash hit "Take Me Home Tonight." The new album and companion concert video hit the streets on October 28th.





**"IT'S YOUR LOVE" PARTY**



ALAN L. MAYOR

Music industry executives and artists recently gathered to celebrate the success of the Tim McGraw hit, "It's Your Love," which spent several weeks at the top of the country charts. The song, which features McGraw's wife, singer Faith Hill, was written by Stephony Smith. Pictured at the soiree in Nashville are (L-R): EMI Music Publishing's Gary Overton; BMI's Roger Sovine; Tim McGraw; Faith Hill; Stephony Smith; BMI's Joyce Rice; and producer Byron Gallimore

**Latin Music Awards**

ASCAP, BMI and SESAC recently held their respective Latin Music Awards, honoring the top Latin music songwriters and publishers of the past year.

The ASCAP ceremony, which took place at the Fountainebleau Hotel in Miami, honored Julio Iglesias with its Pied Piper Award, in recognition of Iglesias' international success and impact on Latin music. The prestigious award is the performance rights organization's highest honor given to entertainers. ASCAP named Uni-Musica Inc. as its "Publisher Of The Year." Enrique Iglesias and Roberto Morales received the award for "Songwriters Of The Year" and La Mafia's "Un Million de Rosas" (written by Armando and Barbara Larrinaga) was named "Song Of

The Year." Others who attended the ASCAP event included songwriter Desmond Child, War (who performed their classic hit "Lowrider" in Spanish), and Latin music stars Nydia Rojas, Cachao and Olga Guillot.

BMI's Latin Music Awards was hosted by BMI President/CEO Frances W. Preston, and also took place at the Fountainebleau Hotel, but gave top honors to Gloria and Emilio Estefan, who received the President's Award for their outstanding contributions to the Latin music community. The husband-and-wife team have been longtime partners who first gained mainstream recognition in the mid-Eighties as leaders of the pop group Miami Sound Machine and later through Gloria's multi-platinum solo career. "Song Of The Year" was awarded to "Golpes En El Corazon" (recorded by Los Tigres Del Norte and written by Victor Valencia). In a three-way tie, the "Songwriter Of The Year" award went to Pete Astudillo, Teodoro Bello Jaimes and A.B. Quitanilla. Also, a special Citation award was given to Rafael Ruiz Perdigones and Antonio Romero Monge, co-writers of "Macarena." And peermusic was named "Publisher Of The Year."

SESAC Latina's first annual Latin Music Awards, held at Big Time Studios in Miami, honored Marco Antonio Solis as "Songwriter Of The Year" and Fonomusic Inc. as "Publisher Of The Year." Other awards included "Pop Song Of The Year" ("Que Pena Me Das"), "Tejano Song Of The Year" ("No Te Veyas") and "Alternative Song Of The Year" ("Melting Pot").

**BMG Developments**

In a move aimed at boosting its presence in country music, BMG

**BOB-A-LEW SIGNING**

Indie publisher Bob-A-Lew Music has signed a co-publishing deal with songwriters Steve Schalchlin and Jim Brochu for their music from the play *The Last Session*. The play, which has been running in New York, is a semi-autobiographical account of Schalchlin's experiences as a person living with AIDS. Pictured all smiles at the signing are (L-R, standing): Ronda Espy, co-owner, Bob-A-Lew Music; Kim Espy, co-owner, Bob-A-Lew Music; songwriter Jim Brochu; and (seated) Steve Schalchlin.



Songs has purchased independent publisher AMR/New Haven Music. In addition, BMG has named AMR President Karen Conrad to the position of VP, Country Operations, BMG Songs Nashville. AMR VP Ron Stuve has also joined the BMG staff by being appointed to the position of Senior Director, Country Division, BMG Songs Nashville.

Conrad formed AMR/New Haven Music in 1986, and the company's most recent successes have been Rick Trevino's "Runnin' Out Of Reasons To Run," Mark Willis' "Places I've Never Been" and Mindy McCready's "What If I Do." AMR/New Haven has also represented songs recorded by artists such as Trisha Yearwood, John Michael Montgomery and Tracy Byrd. BMG Nashville's roster includes songwriters Hugh Prestwood, Rick Giles and Bill LaBounty, and since 1988, the company has acquired the catalogs of Mel Tillis, Ronnie Milsap and Gary Morris.

In other BMG news, the company has entered into a joint venture

with Margaret Mittleman, who was most recently VP of Talent Acquisitions at BMG Songs. Under the new deal, Mittleman will establish her own company, which will develop artists and producers for publishing deals with BMG Songs. Mittleman's company will be based in L.A., and she will continue to work with artists currently signed to BMG's roster. Mittleman joined BMG Songs in 1989, and during her tenure signed or developed Beck, Duncan Sheik, Mary Lou Lord and Lutfisk. In addition to her deal with BMG, Mittleman recently entered into a deal with Interscope Records to act as an independent A&R consultant.

BMG Songs has promoted Derrick Thompson to Senior Director, East Coast Creative. He was previously Director of Urban Music. Thompson can be reached at BMG's New York offices (212-930-4000).

**BMI Breakthrough**

BMI has announced that beginning in 1998, it will distribute per-

**BMG APPOINTMENT**



Karen Conrad, Vice President, Country Operations, BMG Songs/ Nashville.

**RICH REWARDS AT EMI**



LEIFER COHEN

Songwriter Allan Rich has finalized a worldwide deal with EMI Music Publishing. Rich's work has appeared on the soundtracks to *The Bodyguard* (Whitney Houston's "Run To You") and *One Fine Day* (Rod Stewart and Kenny Loggins' "For The First Time"). Shown at EMI's Los Angeles offices are (L-R): Carla Berkowitz, Director, Writer & Catalog Development, EMI Music Publishing; Allan Rich; and Stacy Leib, VP, Creative Development, EMI Music Publishing.



## A "HUGELY FAMOUS" DEAL

Famous Music Publishing has entered into a new worldwide joint venture with Hugely Music, the music company owned by veteran hit producer Hugh Padgham. Among the artists Padgham has worked with are Sting, Paul McCartney, Melissa Etheridge, Elton John and David Bowie. Under



the terms of the new deal, Hugely Music and Famous Music will develop new talent, with Padgham expected to produce some of the projects. Shown cementing the deal in London are (L-R): Hugh Padgham, President, Famous Music; and Dennis Muirhead, Padgham's manager.


formance royalties over the Internet. The royalty distributions will be based on performance information and monies received from Internet sites that have an agreement with the performance rights society.

John Shaker, BMI Senior VP of Licensing, said, "Since we created the first agreement for the performance of music on the Web, BMI has been committed to making it easy for web sites to tap into the power of BMI music. By distributing royalties from the funds we generate in cyberspace back to the writers and publishers whose work is played on the Web, we are meeting our obligation to our writers and to our licensees by providing a tangible reward for the performance of BMI music in cyberspace."

## SESAC News

SESAC in New York (212-586-3450) has appointed Mark Levine to the post of Assistant General Counsel. Prior to joining SESAC, Levine was a senior attorney at the National Advertising Division of the Council Of The Better Business Bureaus in New York.

## Peermusic Hong Kong

Indie publisher peermusic has established a new office in Hong Kong. The office will be run by Carly Nung, formerly of Friendly Dogs Music Publishing. To contact peermusic Hong Kong by mail, write to: P.O. Box 80787, Cheung Sha Wan Post Office, Kowloon, Hong Kong; or call them at 852-2959-3851. 

## ASCAP GETS "WARPED" WITH THE BOSSTONES



ASCAP was a sponsor on this summer's Vans Warped Tour, which featured Boston ska-rock sensation the Mighty Mighty Bosstones. Pictured backstage at the Lakewood Amphitheatre in Atlanta are (L-R, back row): band member Tim Burton, ASCAP's Jonathan Love, band member Dicky Barrett, ASCAP's Sam Perlman, band member Jope Gittleman, ASCAP's Eileen Gröbe, band member Nate Albert, and (L-R, front row) band members Kevin Lenear, Dennis Brockenborough and Ben Carr.

## P.F. SLOAN

The hit songwriter from the Sixties returns with a new solo album, *Still On The Eve of Destruction*



P.F. Sloan may have been the writer behind such rock classics as Barry McGuire's "Eve of Destruction" and Johnny Rivers' "Secret Agent Man," but the veteran tunesmith humbly proclaims, "I'm not sure that I am a songwriter. I'm still working on it."

Sloan, a longtime Los Angeles resident, got his start in the music business at the tender age of thirteen, when he answered an ad to audition as a musician for R&B label Aladdin Records. By the time he was sixteen, he was signed to Screen Gems, one of the top publishing companies of the Sixties.

"I was getting paid \$10 a week at Screen Gems," he remembers, "and basically my job was to listen to other people's records and write songs just like them. I must've written about 200 songs like that. They weren't songs for myself, they were supposed to be hits."

"But when I first joined Screen Gems, I did write some songs that came more naturally to me, and those songs didn't follow a formula. One of those songs was 'Eve of Destruction,' and when I played it for the publishing company, they said it wasn't up to standards and they refused to publish it."

"But then Barry McGuire stopped by one day and was looking for some songs and they didn't have anything for him, so they sent him to me. I was sitting in my little cubbyhole and I played him my songs. Barry said that he only wanted to sign with a record company if he could record those songs. As I recall, 'Eve of Destruction' wasn't even the A-side at first; it was the B-side."

"Eve of Destruction" was Sloan's breakthrough song, as it became a Number One hit for Barry McGuire in 1965. The song also tapped into the restless mood of Sixties youth on the verge of a new counterculture movement. In addition to "Eve of Destruction," Sloan also wrote songs for other popular groups of the era, including the Grass Roots, the Turtles and Herman's Hermits, as well as penning the title track from the television series *Secret Agent Man*.

Sloan says that being signed to Screen Gems at such a young age served as a catalyst for his later success. But getting signed to Screen Gems, he recalls, was no miracle, but the result of a great deal of persistence. "I had no connections in the music industry," he says, before laughing and adding, "and I still don't. I just went to the Screen Gems office every day after school. I brought this heavy tape recorder, with which I had recorded about 50 songs. I'd sit in the waiting room every day for about six months to a year. So the head of the company eventually took pity on me and said, 'Let me listen to your songs.' He liked them and that's how I got signed."

Sloan's current album, *Still On The Eve of Destruction*, marks his return as a recording artist after a long absence from the spotlight. The album also features Sloan singing his signature hit "Eve of Destruction."

When asked what his expectations are for the album, he sighs thoughtfully and answers, "I'm only expecting that people enjoy the album and that it brings a sense of well-being to their lives."

Perhaps his own personal expectations for the album have changed, because Sloan reveals that he is currently re-recording the album. "I liked the original recording of the album a lot, but the energy isn't quite there and not really what I wanted on the mixes." He adds, when talking about songwriting in general, "There are thousands of lyrics you could write to every song. I like to work on other people's lyrics and music. Right now, I usually write the music first and then the lyrics."

When asked what's the most important thing he's learned over the years as a songwriter and artist, Sloan gives this piece of advice to those who might follow him: "Protect yourself. By protecting yourself, I mean, protecting yourself from anyone who tells you how to do your record and how to put it out. Don't let your product out unless you're happy with it. I don't consider music as perfection. I consider the magic and the energy that comes from a higher source as perfection. I can't even come close to it, but at least I can try to hint at it."

Contact Pres Pak Public Relations at 310-532-9448.








**SEEING VISIONS:** The American Film Institute recently announced the winners of the 13th Annual Visions Of The U.S. amateur video contest (Audio/Video, Vol. XXI, Issue #7) at a ceremony at AFI's campus in Hollywood. In the Music Video/Experimental category, Irvine, California students Yumi Kono and Ming Kwei took top honors with their experimental piece *Father Figure*, while the second and third prizes went to music video entries. Second place was awarded to San Diego's John Merritt and Gary Hyde for "Really Havin' A Good Time," a humorous look at a day in the life of a struggling songwriter, and the third place prize was awarded to Philadelphia's Bob Fleischer for his video interpretation of the Joan Osborne hit "One Of Us," focusing on volunteers at a local soup kitchen for the homeless. For more on "Visions," you can contact the American Film Institute at 213-856-7743. Information for 1998's competition is expected to be released next spring.

**SKIP SAYLOR RECORDING:** The Los Angeles studio recently underwent major renovations in Studio B, with the addition of a Solid State Logic 6064-E/G+ console with sixteen vintage Neve modules for a to-

tal of 80 inputs. The newly redesigned room also features over 70 pieces of vintage and modern outboard gear. In addition, the studio has also played host to a number of recent recording projects, including works from Digital Underground, EPMD and Ice Cube. For information on Skip Saylor Recording, call the facility at 213-467-3515.

**CLEAR LAKE AUDIO:** The North Hollywood, California facility has recently expanded with the addition of Studio D, which features video editing for film and television...Epi-taph Records artists Hepcat were recently in working on overdubs for their upcoming album. Producer/engineer Stoker was behind the boards. For more information on Clear Lake Audio's Studio D addition and recent recording projects, call 818-762-90707.

**ROCKET LAB:** *Hep Cats Holiday*, the first album from San Francisco's Jellyroll, was recently mastered at Rocket Lab by Michael Romanowski...The facility also played host to projects by Petrol (also mastered by Romanowski), and an indie rock compilation album from Zum (mastered by Ken Lee). For more on Rocket Lab, contact Jenny Shears at 415-495-2297. 

**LL JOINS THE QWEST**



Rap icon LL Cool J (left) has enlisted Qwest Records protégé Tamia (right) to perform with him on his upcoming album, *Phenomenon*. The pair were recently in the studio going over melodies for the song "Don't Be Late, Don't Come Too Soon." Tamia is also currently at work on her debut album for Qwest, under the guidance of label chief Quincy Jones.

**READY TO GO!**



Revolution Records act Letters To Cleo recently put the finishing touches on their latest album effort, *GO!*, due in stores this month. The group were guided in the studio by veteran board-handlers Peter Collins (Jewel, Sneaker Pimps, the Cardigans) and Tom Lord Alge (Live, the Verve Pipe, the Dave Matthews Band). Pictured in the studio are (L-R): engineer Paul Hager, Tom Lord Alge, Letters To Cleo guitarist Greg McKenna, Revolution's Jeff Aldrich, Letters To Cleo vocalist Kay Hanley and bassist Scott Riebling, Peter Collins and Letters To Cleo drummer Tom Pulce and guitarist Michael Eisenstein.

**"PECULIAR" PAIRING**

Successful Contemporary Christian artists dc Talk recently joined veteran pop performer Michael McDonald for a remake of the Marvin Gaye cut "Ain't That Peculiar," which will appear on McDonald's upcoming album for the Warner Brothers label. The song was produced by musician/producer David Pack (Ambrosia). Pictured at North Beach Studio in Franklin, Tennessee are (L-R, front): dc Talk's Toby McKeenan, McDonald, dc Talk's Michael Tait. (L-R, back) engineer Martin Woodle, dc Talk's Kevin Smith and producer Pack.



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# Michael James

**The producer of such hit alternative acts as Hole and L7 has opened his own label, Alternator Records.**

By Jonathan Widran

While much of alternative music has become part of the mainstream, it's rare to find a producer equally comfortable working on the cutting edge as well as in the more lighthearted confines of hooky pop. But Michael James straddles the line naturally. Working as chief engineer at Radio Tokyo studios in Venice from 1986-90, James made such an impact producing early efforts by then-unknown bands like Hole, L7 and Artificial Joy Club, that he earned a reputation for being "Sub Pop South."

But his longtime love of everything from Miles Davis to Steely Dan brought out a wide array of instincts from numerous genres, which translated into a later position in A&R at Discovery Records, and now, as owner of the new indie label Alternator Records.

"My job as a producer has always been to bring out the best in artists, to help develop their visions, and as head of a label, I feel I can contribute to many different developing careers at once," says James, whose resume as producer/engineer/mixer also boasts Jane's Addiction, Too Much Joy, Geraldine Fibbers and Jawbreaker.

"Working with those bands, I've helped bring alternative music closer to the pop realm. The music I make is largely a metaphor for my life, which finds me living on a funny edge. I'm neither a leader nor a follower—more like a quiet rebel. My philosophy is not to try to reinvent the wheel, but to give the wheel a unique twist."

Alternator Records' first signings include two bands pretty far removed from the whole Seattle sound, Boston's Rayloves (a pop outfit blending Beatles and surf influences) and urban alternative band Stone 7.

"My goal is to find artists I love, whose sensibilities can grow with their audiences and who are unafraid to take chances and try to re-invent themselves," he says. "I started Alternator not so much as a forum for alternative music as much as an alternative to the way record companies are run. Our records will be distinctive, but all essentially collections of melodic pop songs, regardless of genre. I'll always love pop music, provided it has a creative twist or fresh perspective. I like the image of an alternator, the part of a car that makes it come to life."

While James began his musical life as a struggling musician, it was only after realizing that he could make a solid income as an engineer that his career took off. When he was nineteen, he recorded a cheap demo at Radio Tokyo, which got airplay on KROQ and later in Europe. His connections at the studio led to a full time behind-the-boards gig, and soon, he was hobnobbing with the up-and-coming forces of the alternative movement.

Attracted by its \$40-an-hour fee, an unsigned band from New York, called Too Much Joy, came to record at Radio Tokyo, and James produced a few of their tracks, and later produced their larger projects for Giant Records. Working with a comical band called Seizure Salad led him to hook up with L7 (friends of Seizure), who liked James' approach. And L7 was, of course, on Sub Pop at the time, as was Hole. See the connection?

"Hole had a strange wash of sound which was very appealing," he recalls. "They were raw and lo-fi, but I could tell that Courtney had a definite vision. Having worked with her in her early stages, I can dispute anyone who claims she has minimal talent."

James believes that the most important quality in making a great recording is chemistry, both between the band members and between band and producer—and this is the ideal which will define which acts he signs.

Summarizing his approach, which has also led to his renown as one of the most sought-after sound design consultants to the pro-audio industry, he says, lightheartedly, "Bands equate going into the studio with me like entering boot camp. They come in as kids and leave as men and women."

Contact The Baker/Northrup Media Group at 818-703-1520.



## Sennheiser's Mikroport Wireless VHF Systems

The new 1000 Series VHF systems feature six switchable frequencies within a seven mHz bandwidth. There is also improved RF filtering and interference rejection as well as longer operating range from the receiver.

Sennheiser offers two system packages defined by the supplied microphone configuration. Both systems use the EM1031-V true diversity receiver. The unit uses PLL synthesis (that's Phase Locked Loop) for exact frequency stability, HiDyn plus® noise reduction and Advanced Mute Function for detecting interference. Two EM1031-V's will fit side by side in a single rack space.

The SET1081-V system package uses a handheld transmitter with 50mW (milliwatts) RF output and a nine-volt battery life of eight hours. The transmitter uses a dynamic microphone with



a frequency response of 80Hz to 18kHz. The SET1083-V system uses a pocket transmitter with a clip-on lavalier condenser microphone. Frequency response is rated at 80Hz to 20kHz.

Suggested retail price for the SET1081-V is \$795, while the SET1083-V sells for \$995. For further information, call Sennheiser at 860-434-9190, or check their web site at <http://www.sennheiserusa.com>.

## Baritone Guitar from Linc Luthier



The new Baritone guitar (pictured) from Linc Luthier has a snakewood top and back body, a pinstripe of wenge and pink ivory sides. The fretboard is kingwood with the headstock and neck-through section made of exposed tulipwood. The patented neck design is an extremely stable design that provides positive reinforcement for the strings' energies. Standard features include both single and humbucker style Bartolini pickups, electronics that include a

volume control and a pickup pan pot, 28-inch scale, gold Schaller tail piece and tuners, and mother of pearl capped pink ivory knobs.

MSRP for the instrument is \$2,500 and a plush lined custom case is \$210. For much more about it, you can contact Linc Luthier at 1318 N. Monte Vista Ave., Suite 11, Upland, CA 91786. Phone or FAX them at 909-931-0642. Check their web site at <http://members.aol.com/lincinc/lincluthier.html>.

## MPC-100A Mic Pre-Amp/Comp-Limiter



Summit Audio's new MPC-100A is a combination microphone pre-amp and compressor-limiter in a single, two-rack space package. This single channel unit uses a tube microphone pre-amp with two inputs: a low impedance microphone input with phantom powering, and a Hi-Z input for musical instruments like bass guitars or synthesizers.

There is a unique "loading control" that optimizes or matches the pre-amp's input impedance with the output impedance of whatever you have plugged into it. The instrument input is electronically balanced while the low impedance input uses a Jensen input transformer. Maximum input level is +25dBu.

The tube compressor/limiter section comprises the other half of the Summit MPC-100A recording chain. There are variable threshold and release controls

and also pre-set attack and release switches. A clip indicator shows when the compressor circuit input is overloading. However, you may set the gain structure between the mic pre section and the compressor section so that a certain amount of tube saturation can be imparted on the finished sound.

Once the desired overdriven sound is achieved, the overall output gain control sets the actual recording level to your master tape deck. The maximum output level of the MPC is +25dBu into a 75 ohm load impedance, and Summit's famed 990 discrete operational amplifier is used in this final, transformerless stage.

If you would like further information, you can contact Summit Audio by mail at: P.O. Box 1678, Los Gatos, CA 95031, or call them at 408-464-2448 or FAX 408-464-7659.







**FREE-MAIL:** As the hype continues to build momentum around the Rolling Stones' latest album, *Bridges To Babylon*, and their current tour, Bigfoot and Thinking Pictures—originators of the original official Rolling Stones site, [stones.com](http://www.stones.com) (<http://www.stones.com>) and purveyors of [rock.com](http://www.rock.com) (<http://www.rock.com>) are offering 'Net users free "e-mail addresses for life."

By going to the [stones.com](http://www.stones.com) web site, you can sign up for a free mail alias at [stones.com](http://www.stones.com) (i.e. your\_name@stones.com) which will forward mail automatically to another address for you, which you can change as you switch accounts, giving you a permanent [stones.com](http://www.stones.com) address which you can keep for life.

In addition, the [rock.com](http://www.rock.com) site will soon be offering similar accounts @[rock.com](http://www.rock.com), so you'll have the opportunity to pull out two accounts for free. It's a fun way for fans to identify themselves as rock fans or Stones fans, and hey, the price is right. As the site programmers boast, "now you can get your satisfaction!"

**IS THERE A DOCTOR IN THE HOUSE?:** Although they've never received the mega-status of their contemporaries like No Doubt, ska-rockers **Fishbone** have long been cited by many of the current ska players as heavy influences and inspirations, and the group continues to tour, with their always visible frontman, **Angelo Moore**, leading the way.

Through the band's web pages at the [MusicShack](http://www.musicshack.com) (<http://www.musicshack.com>)



what sporadically, but past calls are archived so you can check out the progression of the recorded messages. Ska-daddle on over and hear for yourself.

**ON THE BOARD:** Audiohost (<http://www.audiohost.com>) chief Tom Bartke has added a new feature to the Audiohost site, the **Southern California Music Board**, a real-time bulletin board for anything and everything related to SoCal music, with its slant directed toward players, songwriters, singers, agents, managers, A&R reps, publishers, fans and just about anyone else who has any exposure to local music in the Southland.

The SCMB is an open forum, where you can highlight your favor-

to add sound files to your posts. This is a plus for local bands trying to have their tunes heard, as you can announce the release of your latest disc and include a music sample, as well as links back to your web site or an e-mail address for additional information.

To get the full scoop on SCMB, contact Bartke directly at [scmboard@audiohost.com](mailto:scmboard@audiohost.com), or call 818-845-3399.

**REEL BIG ROM:** Very few people seem to know about it, but recent MC cover artists **Reel Big Fish** have released an EP enhanced CD, titled *Keep Your Receipt*.

The five-track disc, out on Mojo (the band's label), includes five new cuts and an extensive enhanced portion, featuring everything from band bio info and profiles of the group's individual members to an interactive game. The ROM portion of the disc also includes three music videos for songs on the group's debut album, *Turn The Radio Off*, including "Sell Out," "Trendy" and "Everything Sucks."

The disc is a lighthearted look at this always fun act, and their approach to the enhanced material is, like all things RBF, very tongue-in-cheek. Worth selling out for!

**MOE BETTER CYBER MUSIC:** It was bound to happen: with all of the music cybercasts that have been flooding the web, it was only a matter of time before someone came up with the idea to package audio

recordings from some of these webcasts and put them on conventional record—and that's exactly what **iMusic** and **World Domination Recordings** have done with *Live At MOE*, a collection of cybercast recordings from the more than 500 cybercasts which iMusic (<http://www.imusic.com>) carried from Seattle's venerable nightspot, **Club MOE**.

Among the artists featured on the album are **The Presidents Of The United States Of America**, **Pond**, **Gus**, **Sky Cries Mary's Roderick Romero** and **Transistor Rhythm**.

The disc, out this month, also includes an interactive portion with free Internet trial software from **SpyNet**, including one month free of e-mail, web access and personal web site.

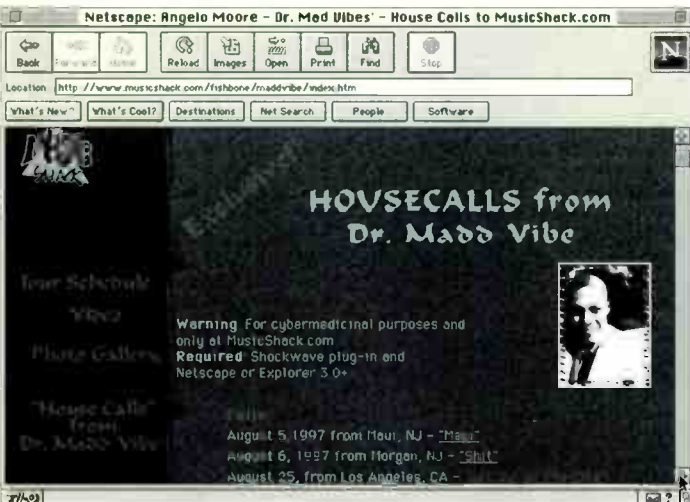
World Domination and iMusic have literally hundreds of hours of cyber performances from MOE archived, so you can be almost certain that if this release is a success, others will follow. Pick up your copy wherever you buy your music.



**RAP IT UP:** For those looking for an urban twist online, **88 Hip-Hop** (<http://www.88hiphop.com>) has the answer.

This online radio station provides hip-hop and urban programming in streaming audio format, with daily shows that can be received live or listened to at archives. The complete programming schedule is available at the site, including "Beatminerz Radio" every Monday, Wednesday and Friday at 2 p.m. (ET) and "TEN4," every Wednesday night at 8 p.m. (ET).

The site features a 24-hour-a-day interactive hip-hop chat room, message boards and info from throughout the urban music community, and will soon be programming in **RealVideo** as well as audio formats. Hop on over and check it out.



icshack.com/fishbone), Angelo is providing a rather unique form of tour diary using his alter-ego, **Dr. Madd Vibe**. Dr. Madd Vibe makes "house calls" to the site—actual recorded phone calls which visitors can listen to in **Shockwave** audio format (i.e. they load quick). The content of the calls is a bit "out there," as one would expect from Angelo, but the concept is unique and makes for a fun insight into the group, especially for hard-core fans. The "house calls" come in some-

ite local acts, complain about a So-Cal club, or state just about anything else related to the matter and make your opinion heard. Although only recently launched, the board is already pretty active.

Adding another dimension to the SCMB, there is a special feature: "post-a-sound," which allows you







**AOL'S NEW BOULEVARD:** Online music giants N2K have made yet another strategic move to strengthen their already formidable presence in the cyber music world, closing an \$18 million, three-year deal to make the company's **Music Boulevard** (<http://www.musicblvd.com>) the exclusive music retail site for all of **America Online**, one of the largest online service providers in the world.

Under the agreement, a new co-branded and fully integrated version of the Music Boulevard retail music store—which currently features over 185,000 titles—will be created as the exclusive music retailer for AOL's "MusicSpace" and all other applicable music-based areas of AOL. AOL users in the various music sections of the service will be able to jump straight to the Music Boulevard set-up via numerous links and jump opportunities.

For more information on this new long-term deal, call N2K's New York headquarters at 212-378-5555, or send e-mail to [info@n2k.com](mailto:info@n2k.com).

**BUILDING THE CYBER BRIDGE:** The Rolling Stones have already kicked off their **Bridges To Babylon** tour to critical acclaim, and they've launched an extensive web site to accompany the tour, at <http://www.rollingstones.com>.



N2K's Music Boulevard will be the official music retail site for America Online.



[the-rolling-stones.com](http://www.rollingstones.com).

Set up with multiple servers around the world, making download times quicker by allowing you to access a server closest to you geographically, the Babylon site is full of info and fun. For starters, an interactive tour schedule—in conjunction with **Ticketmaster** online—allows you to purchase tickets for Stones dates directly online.

Complete set lists from each date of the tour are being posted and archived, and the site will soon feature extensive audio and video. And, in a unique move, the Stones will play one song a night voted for by surfers of the site. Web users can vote from a list of about fifteen tunes which are not a part of the regular tour set list. Each night, the group will play the winning song and cybercast their performance of that song at the site. Plug-in and get rolling! **MC**

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More than 20 years after his passing, **Elvis Presley's** career is alive and growing. **Jack Soden**, chief executive of the Presley estate, has helped build the \$4 million holdings left by the late singer into a financial dynasty now valued at as much as \$1 billion. The latest plans call for a global string of Elvis Presley theme restaurants, styled after the Hard Rock Cafe and Planet Hollywood chains, which would be used as outlets for Presley records and other merchandise. Though even supporters note that no one will be likely head to a restaurant themed around a celebrity known for his love of junk food and expect to find great cuisine, we here at Show Biz believe that the public will eat it up.

Exercise gurus "**Body By Jake**" **Steinfeld**, **Richard Simmons**, **Kathy Smith**, **Jack LaLanne** and **Tamilee Webb** have announced plans to open a chain of fitness-themed restaurants called **Eden**.

In other restaurant news, reports have been circulating that **McInerney's**, the upscale supper club in Santa Monica owned by actor **Sean Penn** and three other investors, has been given notice to pay their rent or vacate the premises. The eatery, conceived as an upscale hangout reminiscent of the supper clubs of the Forties, is reported to be some \$59,000 behind in rent.

**Eddie Rabbitt** has released an album titled **Beatin' The Odds**, chronicling his ongoing bout with lung cancer.

Local band **Darling Violetta** has been chosen from 9,200 entries for the soundtrack to **An Alan Smithee Film: Burn Hollywood Burn**, a new feature being directed by **Joe Eszterhaus**. Their song "Anastasia Says"—taken from their debut EP, **BathWaterFlowers**—was one of 25 songs chosen from the large number of entries received in response to a full-page request in the *Hollywood Reporter* for unknown artists and material. The song will be heard in the film as well as on its

soundtrack recording. For more information about Darling Violetta, contact **Opaline Records** by calling 213-461-8488.

That's **Dolly Parton** you'll hear on the upcoming animated holiday special **Annabelle's Wish**. Parton, who contributes "Something Bigger Than Me" and "Silent Night" to the production, was touched by the story of how a calf born on Christmas Eve brings holiday magic to a little boy through a selfless wish. "I was brought up in a poor mountain family of twelve children. Needless to say, we didn't have money to purchase expensive gifts," Parton said. Proceeds from the special will benefit the **Make A Wish Foundation**.

**Cleopatra Pictures** has begun production on **Rave: An Electronica Documentary**, a feature-length look at the electronic and techno dance music scene. Director **Jona-than Reiss**, who produced the video "Happiness In Slavery" for icons of the genre **Nine Inch Nails**, takes his camera inside clubs in Los Angeles, Miami, New York, San Francisco, Detroit, Chicago and London. The film will include interview and performance footage of musical acts including the **Crystal Method**, **Moby** and **DJ Spooky**.

The family of the late **Bob Marley** is reportedly considering filing a lawsuit against **Cerveceria Nacional**, the Panamanian beer company which produces **DePrimera** beer. The company affixed its logo atop a mural of Marley in Panama City.

The latest **Touchstone Pictures** release, **A Thousand Acres**, is a film based on the Pulitzer Prize-winning best-selling novel of the same name. For the screen adaptation, **Jason Robards** stars as the indomitable Cook family patriarch **Larry Cook**, whose kingdom and family are both torn apart when he impulsively decides to distribute his fertile 1,000 acre farm among his three daughters, **Ginny** (**Jessica Lange**), **Rose** (**Michelle Pfeiffer**)



RON BATZDORF

(L-R): Jessica Lange, Michelle Pfeiffer and Jennifer Jason Leigh star in *A Thousand Acres*, from Touchstone Pictures.

and **Caroline** (**Jennifer Jason Leigh**). **Richard Hartley** (*Stealing Beauty*) provides the evocative score. The film is in general release.

Local public access producer **Danny Schneider** has just released his 50th program for **Century Cable**. Guesting on this very special edition of the **Danny Schneider Show Of Music** was **Geza X**, producer of the Number Two hit "Bitch" by recent *MC* cover subject **Meredith Brooks**. Schneider's interview looks at the producer's work in the late Seventies and early Eighties punk scenes, as well as his current projects (including Brooks), and his recording and production techniques.



Danny Schneider

For information on the *Danny Schneider Show Of Music*, including the most up-to-date schedule for the cable show, call 818-548-0919. You can also visit the show's site on the World Wide Web, at <http://kspace.com/schneider>, or e-mail the program directly at [DSchnei854@aol.com](mailto:DSchnei854@aol.com).

Both the debut album and video by Bosnian artists **Agartha** will carry the seal of the **New York Metropolitan Committee for UNICEF**. *Rain Of Mercy* and its first single/video, "The Crossing," represent the first releases from the **Fearless Music** label.

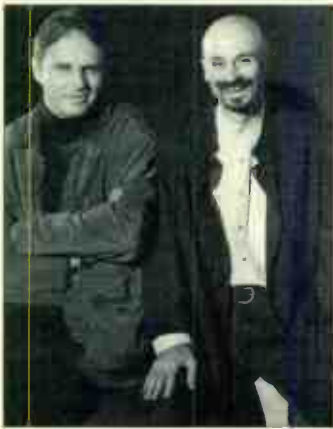
The band is comprised of Fearless Music CEO **Borok Vukadinovic**, a Bosnian musician and businessman, and **Zoran Todorovic**, a Bosnian songwriter, guitarist and engineer/producer, both of whom now live in Los Angeles.

"The Crossing" is a haunting instrumental that serves to underscore the tragic true tale of a Bosnian Muslim girl and her Serbian Christian boyfriend who were killed while fleeing the country. A portion of the proceeds from the album and video sales will go to ben-



Darling Violetta





Agartha

efit children internationally and, specifically, orphans of Bosnia's savage civil war. This is an incredibly painful video but an important one. Congratulations to Agartha and Fearless Music for finding a way to create hope out of this most horrible of tragedies. For more information on either the CD or video, call 310-289-8116.

Local ladies **Ju-C** recently played a killer show at **LunaPark**. The comedic musical group is a trio of outlandish "Jewish American Princesses," who joke and sing about everything from nose jobs to "Dad-



Ju-C

dy's Caddy," with lyrics that parody top rap hits. They also have an unforgettable video presentation of their show-stopping crowd pleaser "Liposuction." This is the dark side of *Beverly Hills 90210*—a West Side Spice Girls taken to their most logical, and most ridiculous, extreme. With our own twisted view of life, we find we like these ladies lots. Call 213-464-4034 for information about their next performance.

Everybody wants to make a tribute album. But few are better qualified to reach the true soul of an artist than **Bugs Bunny** and his friends. You can enjoy some looney tunes as **Bugs & Friends Sing Elvis**.

Here, the bunny of renown and his cohorts, including **Porky Pig**, **Sylvester**, **Tweety**, **Marvin The Martian** and **Yosemite Sam**, draw huge laughs as they pay tribute to the King. Congratulations to producers **Matt Oppenheimer** and **Craig Bartock** for some astute matches of voice to theme. For instance, it's hard to argue with **Daffy Duck** as he appropriately reminds **Elmer Fudd** that "You've never caught a rabbit and you ain't no friend of mine" during "Hound Dog." This is a collection that will keep you chuckling long after Bugs has left the building. Available wherever you buy CDs or by calling **Rhino Direct** (800-432-0020).

Speaking of Rhino, the label has also released **The 2000 Year Old Man—In The Year 2000: The Album**. This is the first new recording from comedy legends **Carl Reiner** and **Mel Brooks** in more than 35 years, and it's about time! From past bits, the duo taught us the secret to longevity: "Never eat fried food," and "Never run for a bus, there'll always be another." You owe it to yourself to check this out.

For the fourth installment of their horrifyingly funny **Golden Throats** series, Rhino has unleashed **Celebrities Butcher Songs Of The Beatles**. The sixteen-track CD gathers some of the world's most



Theme" with "Norwegian Wood" by **Alan Copeland**. Available wherever you buy really tasteful recordings.

While we're on the subject of the Beatles, it has been announced that **Yoko Ono** is about to close a deal with **Columbia Pictures** to make a movie about her romance with **John Lennon**. According to the *New York Post*, Ono sees this as her chance to tell her version of the relationship.

On a sad note, though, **Derek Taylor**, longtime publicist for John, Paul, George and Ringo, is dead. Taylor recently succumbed to cancer in London at age 65.

Local favorites **Liquid Planet** have been selected for inclusion on the soundtrack to **Unity of Opposites**, **AngelTide Films'** upcoming flick, which has been described as an edgy, psycho-dramatic thriller. **Woody Keith** and **Glen Steelman** are producing the feature. **Liquid Planet** provided the filmmakers with their song "Take It Out On Me," taken

from their upcoming CD. For more info, contact **Michelle Black & Associates** at 818-782-2005, or visit their web site at <http://kspace.com>.

The **Smothers Theatre** at **Pepperdine University** in Malibu has a couple of upcoming shows of interest. On Friday, October 10 at 8 p.m., the venue will play host to the husband and wife duo of **Tuck & Patti**, who will perform their popular blend of jazz and pop. On October 30, the theatre will present "Irish Fire," a celebration of Irish music and dance, featuring **Sean Keane**, **Dennis Cahill**, **Martin Hayes** and **Dervish**. The evening will begin at 8 p.m. Tickets for both shows are \$25 each, and are available by calling 310-456-4522 or through **Ticketmaster** at 213-365-3500. The theatre is located at 24255 Pacific Coast Highway, in Malibu, on the Pepperdine campus. **MC**

unforgettable Fab Four cover versions, the most legendary of which is **William Shatner's** overblown "Lucy In The Sky With Diamonds." As one Rhino press release stated, "Play William Shatner's 'Lucy In The Sky With Diamonds' backwards and you may learn Paul is dead; play it forwards and you'll wish you were." We're also thankful for **Claudine Longet's** "Jealous Guy," an ironic choice considering her shooting of her lover not long after this recording was made. Also featured are **George Burns** ("With A Little Help From My Friends"), **Telly Savalas** ("Something") and a particularly terrible mesh of "Mission: Impossible



Liquid Planet





**GOING UNDERGROUND:** DCC Compact Classics has released *The Golden Age Of Underground Radio*, the second volume in their salute to influential rock radio disc jockeys. The first edition honored Tom Donahue, the San Francisco FM rock radio pioneer, while the latest release hones in on the work of the late SoCal radio guru B. Mitchell Reed—focusing on his stint with the powerhouse L.A. rock giant KMET (“The Mighty Met,” for those of us who remember when L.A. radio was great!). This new volume utilizes on-air segments that were provided by Reed’s wife, as it faithfully recreates a typical Reed program, circa 1968-1971, featuring not only the music of the era, but also the commercials, the Public Service Announcements and plenty of Reed’s patented on-air patter. As for the music, you’ll find cuts from Spirit, Ike & Tina Turner, Love, Nilsson, Steppenwolf and the Byrds. Future DCC releases in the series will be devoted to other radio personalities such as Wolfman Jack and Les Carter. For further information, contact W3 PR at 213-852-1043.

**BLASTERS FROM THE PAST:** For the first time on CD, HighTone Records has reissued *American Music*, the classic debut of the Blasters, one of the finest roots rock outfits to ever rip through the Los Angeles music scene. This special edition CD also includes six previously unreleased tracks. Originally released on the local rockabilly label Rollin’ Rock Records in 1980, there were only 2,000 copies of *American Music* originally pressed. Led by Dave and Phil Alvin, the Blasters reigned supreme on the L.A. club circuit in the late Seventies and early Eighties. So Blaster back to the past, and relive the raucous energy of a different time and place. But HighTone, through its HMG imprint, is also releasing plenty of other Rollin’ Rock music, including *Rollin’ Rock Got The Sock, Volume 1*, which features music from such icons as Gene Vincent. Other CD releases will include compilations from Johnny Carroll, Ray Campi, Johnny Legend, Jackie Lee Cochran and Mac Curtis, among others. Contact Mark Pucci Media at 404-816-7393.



**MARCHING TO UNIVERSAL:** Former Van Halen vocalist and MCA solo act Sammy Hagar gave a two-hour-plus concert at the Universal Amphitheater, in support of his latest solo album, *Marching To Mars*. The show was Hagar’s first L.A. appearance since the tour kicked off in May. Pictured (L-R) after the show are: Gary Stamler, Hagar’s manager; Nancy Levin, Sr. VP, MCA; Jay Boberg, President, MCA; Sammy Hagar; Abbey Konowitch, Executive VP, MCA; Jayne Simon, Sr. VP, Sales & Marketing, MCA; Tim Sexton; and Bruce Wheeler, Marketing Director, MCA.



**GRAMMYS TO THE BIG APPLE:** During a recent press conference at New York’s City Hall, NARAS President/CEO Michael Greene and Mayor Rudolph Giuliani announced that the 40th Annual Grammy Awards will be held next year at Radio City Music Hall in New York on Wednesday, February 25th. Joining in the announcement (and flanked by Greene and Giuliani) is burgeoning R&B star Erykah Badu.



**NICE BOOKENDS:** Sony Music Nashville President Allen Butler looks pretty content posing with the beautiful duo the Kinleys, who had just finished showcasing some songs from their recently released Epic album, *Just Between You And Me*, at the new Nashville Arena. Pictured with Butler are (L-R): Jennifer and Heather Kinley.



**20/20 VISION:** In conjunction with the release of their latest GRP album, *20/20*, veteran jazz outfit Spyro Gyra performed at New York’s Music At Castle Clinton. Pictured (L-R) are: Phil Brennan, band manager; Jay Beckenstein, saxophonist; Tommy LiPuma, President, GRP; Tom Schuman, keyboardist; Joel Rosenblatt, drummer; Julio Fernandez, guitarist, vocalist; Scott Ambush, bassist; and Steve Schenfeld, VP, A&R, GRP.



**EARTH ODDITY?** In support of his latest album, *Earthling*, David Bowie fell to L.A.’s Universal Amphitheatre for two sold-out nights, playing a mix of new tunes and old favorites for enthusiastic crowds. In much better form than his 1995 dates with Nine Inch Nails, Bowie treated the crowd to classics like “Fame,” “Fashion,” “Under Pressure” and “All The Young Dudes,” backed by a top-notch band. —Jeremy M. Helfgot



**HOLMES FINDS A HOME:** 1500 Records debut artist David Holmes (center) was recently in Los Angeles DJ'ing at a number of electronica clubs in the area. The Belfast, Ireland DJ also visited Philip Blaine (left) and Gary Richards (right), the co-founders of 1500 Records, the new A&M Records affiliate, which will be releasing Holmes' album, *Let's Get Killed*, on October 21st.



**PONTY PRIZE:** Legendary violinist Jean-Luc Ponty recently followed his Greek Theatre performance with the presentation of an autographed violin to Ken Thomas, who won a contest sponsored by Media One, B.E.T. and Border's Bookstore. Pictured (L-R) at the Greek are: Charlotte Powell, Greek Theatre; Marianne Belmonte, Media One; Tre Giles, Borders Bookstore; Jean-Luc Ponty; Lori Christian, Media One; Ken Thomas, contest winner; Rodney Bagley, B.E.T.; and Debbie Hanna, WEA.

**RAMONE ROCKS:** Legendary producer, and current President of N2K Encoded Music, Phil Ramone stopped by the Village Gate to catch a performance from N2K Encoded act Swamp Boogie Queen. The band's debut, *Ill Gotten Booty*, will be released next January. Pictured (L-R) at the show are: Chris Hensley, Senior VP, Marketing & Promotion, N2K Encoded; Tiffany Bartsotti, band manager; Mark Williamson, drummer; Abigail Lenz, lead singer; Phil Ramone; Carl



Griffin, VP, A&R, N2K Encoded; M. Todd Bishop, guitarist; Dave Bell, bassist; and Guss Hinostrza, keyboardist.



**HOW SPECIAL:** SoCal ska/punk band Goldfinger kicked off their U.S. tour with a recent sold-out show at the Whisky in Hollywood, which included guest appearances by members of the influential British ska outfit the Specials. Pictured after the show are: (L-R, front row) Neville Staples, the Specials; John Feldmann, Goldfinger; Darrin Pfeiffer, Goldfinger; Roddy Byers, the Specials; (L-R, back row) Lynval Goldring, the Specials; Charlie Paulson, Goldfinger; and Simon Williams, Goldfinger.

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 Roger Daltrey

1994—Over The Moon (Issue #17): Roger Daltrey, the voice of the Who, talked to *MC* about his many disagreements with his partner Pete Townshend: "No question, it's a strange relationship. I had terrible fights with Pete over [hiring drummer Kenney Jones to replace Keith Moon]. Kenney was a good drummer and a nice guy, but nowhere near the drummer for the Who. It came to a point where I told Pete that either Kenney goes or I go. Pete looked at me square in the eye and said, 'I guess that's no choice at all,' basically telling me I could leave the band. I was devastated. I've had to eat a lot of shit over the years to help keep it all together."

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 GO-GO'S  
 The Girls Are Back In Town

1994—More Conflicts (Issue #24): Jane Wiedlin talked to *MC* during the Go-Go's 1994 reunion "We started the band with the intention of having lots of fun, and then after we got successful, partially because we were real young, we didn't handle success all that great and we started fighting amongst ourselves and getting big egos."

In less than six months, San Francisco's Third Eye Blind has made the sort of progress all new bands aspire to, but rarely achieve. At the time of this writing, their self-titled Elektra album has shipped gold, the insistently hooky single "Semi-Charmed Life" is a Top Ten smash, and the quartet will be opening a handful of dates with both U2 and the Rolling Stones.

Although recent events have unfolded with satisfying rapidity, it took lead singer Stephan Jenkins quite a while to assemble the band in the first place, running through a variety of players until he ended up with guitarist and writing partner Kevin Cadogan, drummer Brad Hargreaves and bassist Arion Salazar.

"It was in the midst of the grunge/noise-pop era,

four or five years ago, and I was looking for musicians with a wide open sense of what they wanted to do musically," Jenkins recalls. "Grunge was a very useful thing for American rock, the whole indie noise-pop thing, too, but they became very conservative and I didn't want to play by those rules with all the limitations on allowable emotions—you could only have this self-imposed angst. And the music was very limited: democratize the form of guitar by playing really badly."

Jenkins and his bandmates are proudly individual in what they do, but that has also rubbed some peo-

ple the wrong way in the course of their rise. Failing to toe the line musically earned them much flak from the local writers in San Francisco, who seem to have a big thing about what's cool and what's not, and the result is an ambivalent response to the question of how close the band now feels to the scene in which it took its first baby steps.

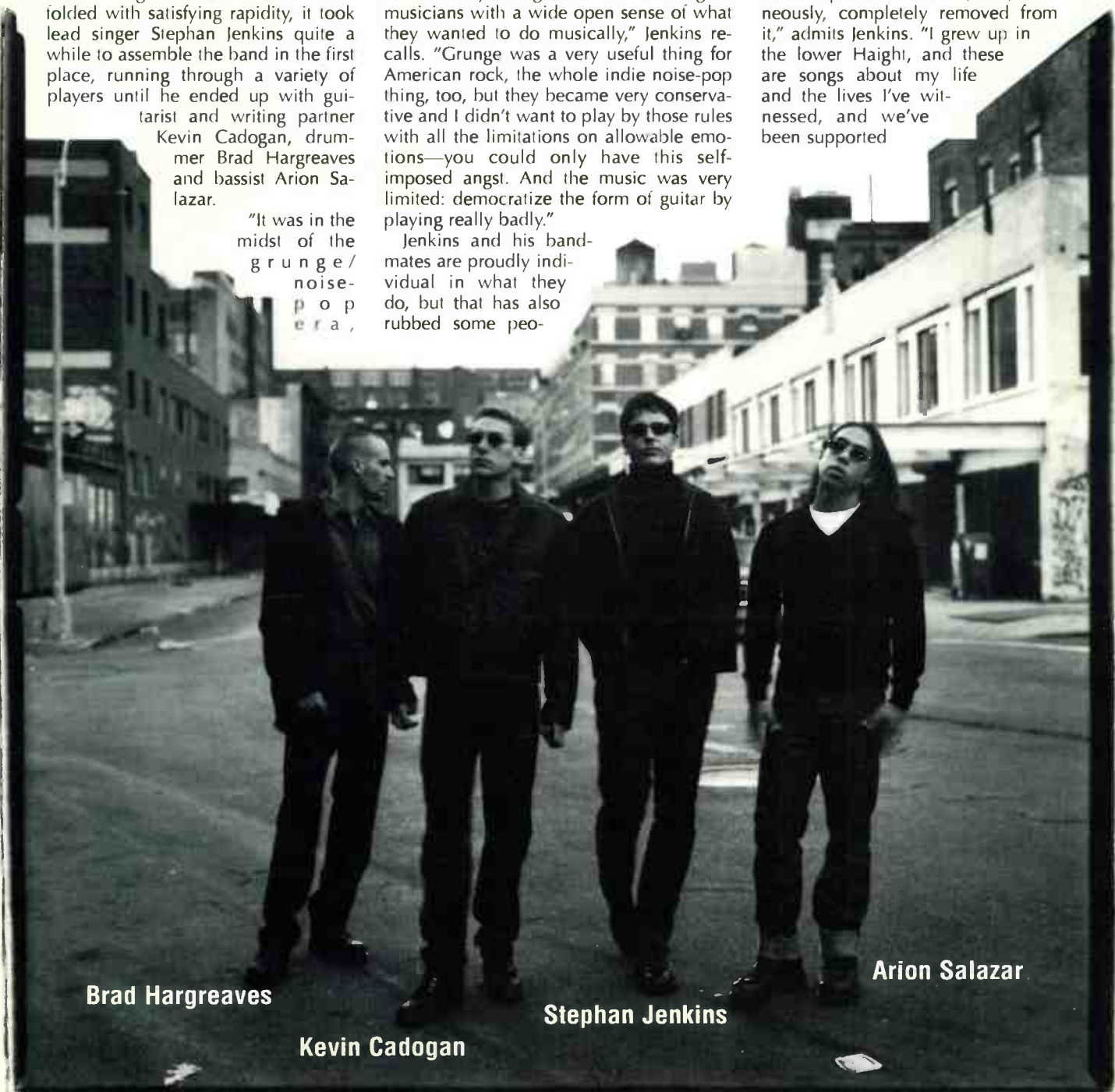
"I think we're very

much a part of the scene, and, simultaneously, completely removed from it," admits Jenkins. "I grew up in the lower Haight, and these are songs about my life and the lives I've witnessed, and we've been supported

# Third Eye Blind

By Paul Suter

*With a hit single ("Semi-Charmed Life"), opening performance slots with the Rolling Stones and U2, and their self-titled Elektra debut recently reaching gold status, these four guys from San Francisco have garnered the respect from a national audience that the Bay Area press rarely gave them in their hometown.*



Brad Hargreaves

Kevin Cadogan

Stephan Jenkins

Arion Salazar



by a lot of the clubs and the crowds.

"But, on the other hand," he continues, "the scene here can be very conservative. Like this writer was praising the Dust Brothers for working with Beck, and then abusing them for working with Hanson. And the fact is that some of the Beck songs are really boring, and Hanson made a great pop record. It had nothing to do with the music, it was about what's 'acceptable,' and I hate that shit. The local press here is full of it, and we didn't want any part of it. We didn't put this together to join the scene, we did it to start our own."

Their choice of musical style certainly caused some of the hostility in San Francisco's media, and more may have been put off by 3EB's failure to do the 'credible' thing and sign with an indie label. Certainly on a national scale, the band has appeared effectively out of nowhere, but Jenkins confirms that appearances aren't always what they seem.

"The fact is that we did make our own record, and sold it at gigs. I think this whole issue of 'indie credibility' is something of a farce. Although, with that said, all the music I've bought recently has been from indie labels. It's all that's interested me; apart from the Foo Fighters and the Verve, that is."

Jenkins then adds: "But, we always wanted to be on a huge record label and take our music to the world. I know it's illegal to feel that way, but, fuck you."

Clearly, 3EB's frontman is self-assured enough to express himself unreservedly. And lest you feel that he's a rather confrontational young man, it's worth pointing out that Jenkins is, in fact, a very likeable guy—political correctness notwithstanding. And daring to admit that he wanted to be on a major label will only fuel the accusations of "selling out," but Jenkins simply says, "We will never whore ourselves out for a buck, and I have no apologies or regrets for being on a major. We would have made the same record on any indie label, but this way we're Top Ten in Malaysia, and we've already toured there."

"To me, selling out is simply a character flaw in some musicians," he continues. "We've been invited to do TV shows we didn't want to do, and we haven't done them. We decided a video wasn't right for 'Graduate,' so we didn't do one."

For all the sniping that 3EB may have endured from certain quarters since they've become a recognizable entity, the fact is that their success speaks for itself, and has earned them accolades both nationally and internationally—something that must be very satisfying for a band so used to criticism from the local press.

However, the fact is that nobody in the band is prone to sit back and gloat. Fame, headlines and notoriety are not what it's all about for the quartet, as Jenkins makes clear: "That's not how we got to where we're at. We've always been looking forward to the next thing, and if we were just sitting around getting drunk on our success we would have gotten stuck at that point and never gone past it."

"We're always looking forward," he continues, "which maintains a sense of humility for what we haven't achieved so far, and keeps us creative in our ideas. We just want to play for people, play good shows, make good videos, and reach people with our music. Beyond that, I don't think you can have any real control over events."

But whether the events surrounding Third Eye Blind have been controlled, or the result of pure chance, they have certainly happened fast. The album came out this past April, and six months later, it's reached gold status in both America and Japan, and is hit bound throughout Europe and the Far East. The speed of it all must have come as something of a surprise to the band.

"It's a combination of being thrilled, and wanting more," Jenkins explains. "But, genuinely, what's kept it real for Third Eye Blind is that we didn't make this music to make people like us. We didn't make what we thought could be played on the radio or that the press would like. We did it because it was exciting to us. This is all about four guys in a room making music that excites them—the true creative process."

"And that's the only thing that makes music eligible to travel to someone else," the group's lead singer maintains. "And when that happens to the extent that it has, that's really the icing on the cake. Rock music will always be powerful because it speaks to people at an age when they are casting off from their parents and constructing an identity of their own. To have people come up to me and tell me that a song really meant something to them is very humbling—and a great feeling, too."

As for what their songs really do mean, even a cursory listen to the band's debut will reveal a tendency towards the dark side of life in Jenkins' lyrics, with even the perky single "Semi-Charmed Life" actually being a tale of a love affair gone bad through the trials of speed addiction. Apart from feeling a touch sorry for anyone who can identify with such a lyric, one also has to wonder whether they should be sympathizing with Jenkins, too.

After all, aren't the lyrics of a song a reflection of the author's own feelings and experiences, or are they just made up?

"It's a combination of both," Jenkins says. "I'm basically a cheerful person, but I definitely have a wickedly dark side, too. But we all do. This is a very torturous and sick life we lead."

"Music is a way to reconcile ourselves with the nightmare," Jenkins relates. "There are a lot of dark things on the record, but hopefully, when you get to the end, there's something uplifting about it, too. It's cathartic, perhaps; something like that."

Jenkins can also reflect on the old adage about every dark cloud having a silver lining. The song "London," for instance, was written about a former girlfriend with whom there had been a less-than-amicable breakup. But when the woman in question heard the song on the radio in England, she was moved enough to track him down and give him a call.

In short, they're now friends again, and were due to meet up for the first time in years on a recently scheduled trip to Europe. Ironically, such a tale wouldn't have been possible if the songwriter originally had his way, as the song almost didn't make its way onto the album at all.

As an artist, Jenkins naturally wanted to cram as many songs as possible onto the record, but as a producer he felt—and still feels—that the record is perhaps a bit too much to absorb. "We knew that fourteen songs was too many—we don't even get publishing on anything over twelve, but we'd made the music and we wanted to put it out. As the producer, I would have cut 'The Background' and 'London.'"

**"Rock music will always be powerful because it speaks to people at an age when they are casting off from their parents and constructing an identity of their own. To have people come up to me and tell me that a song really meant something to them is very humbling—and a great feeling, too."**

— Stephan Jenkins

While Jenkins did produce the band's album, it's a well-known fact that major labels rarely risk their budgets on inexperienced bands in such a manner. However, Elektra was swayed after hearing the productions on the group's self-released album and subsequent demo work on the material that made up their major label debut.

In fact, Jenkins reveals that the album's opener, "Losing A Whole Year," is the actual demo, and that much of "How's It Going To Be" is taken from the demo. All very impressive, and it turns out that Atlantic has already given him a production deal, and Elektra has also given him a small label deal to develop other bands.

Indeed, these are very exciting times for a man who professes to love the recording process, but he's probably going to be on the road for a long, long time before he gets to try his hand in the studio again.

"There are already a lot of things I'm looking forward to doing on the next record," Jenkins explains, "but it could be a while. Elektra thinks there's seven singles on this one, so there's going to be a lot of touring first."

Contact Elektra at 310-288-3800.

MC

# ATTORNEYS: THE PRICE OF ADVICE

By Bernard Baur

Contrary to popular opinion, it's a fact that lawyers are indeed "human." They breathe and eat, just like the rest of us, and they need to make a living to support themselves and their families. For most people, it probably seems that the way attorneys do business is part science, part art and a whole lot of mystery. But if you're an artist who has any measure of success or a desire to succeed, you're going to be talking to one of their breed at one time or another.

So, *MC* contacted more attorneys than you'll probably ever talk to in your lifetime and asked them how much it would cost to have them do some work for you. The approach taken in this survey focused more on the class of lawyers who are willing to help you break into this industry, and who also offer you affordable rates—something very much on the mind of a struggling musician. Contact with the top prestige firms was limited to a minimum, for the simple fact that most of these attorneys won't even deal with artists that are not signed, and their fees are so astronomical in comparison to the others that they skew the average, although they did have some interesting things to say which have been included.

Simply put, this survey is the latest on what you can expect to pay when you need some reasonably priced legal counsel. And, it may even give you a new idea or two based on what other artists are asking lawyers to do for them.

## 1. CONSULTATIONS

A consultation with an attorney can be anything from a phone call to a face-to-face meeting in their office. All of the attorneys that *Music Connection* interviewed said that they would answer a few questions over the phone, and initially meet with a perspective client for 30 minutes in their office at no charge. After that, it depends on what you want them to do.

However, you should always call first, because some attorneys are more familiar with certain areas than others, and may simply refer you elsewhere. Just because someone's a lawyer doesn't mean they know everything there is to know about every aspect of the music business, or are even interested in every area of the industry, so be clear about what you need to know and what you need from them.

If meeting a lawyer makes you uncomfortable, an easy and painless way to get used to it is by attending California Lawyers for the Arts (CLA) programs. CLA offers workshops, seminars, educational programs and legal clinics. For these programs they charge anywhere from \$5 to \$55, and what you get out of them can be invaluable.

They also have a referral service where they'll hook you up with attorneys who specialize in the area you want to know about. For this service, they charge \$20 for a CLA member or \$30 for a non-member. Any attorney on their list will give you 30 minutes of their time for free. You can contact the CLA at 310-395-0472.

## 2. DEMO SHOPPING

Half of the attorneys contacted said that they would shop your demo for an advance fee ranging from a high of \$5,000 to a low of \$500, which would be deducted from the cost of them doing your deal (if you get one). All of the attorneys said that they would negotiate this fee with you, and a few would shop it for ten percent of your deal, in lieu of money up front. The average cost of shopping your demo came to \$1,250 with no guarantees, or ten percent of any future recording deal.

The area of shopping demos is where

the biggest change in attitude and practice has occurred. Just a year ago, there were quite a few lawyers who would shop your demo for nothing, knowing that if they got you a deal you'd have them handle it for you. Not anymore; times have changed.

Anita Rivas, of Walner & Rivas, now says what many lawyers are saying: "I'll decide if I want to do it on a case-by-case basis. It's a high-risk proposition, and if you want to do it right, it's intense. It takes time, energy, effort and, frequently, money out of your own pocket."

In fact, many industry attorneys have just plain burned out on shopping demos. Alfred Schlesinger explains, "Demo shopping is a full-time job, and you may not accomplish anything. Then, you end up feeling bad for the artist and foolish that you tried." Jeff Berke came to the conclusion that "lawyers shouldn't shop demos at all. It takes up too much time and there are no guarantees. Artists would be better off having other professionals, like managers, doing it for them."

With all that said, almost every attorney, even at the prestigious law firms, said that if they love the music or the artist, they'll help them out. Danny Hayes from Manatt, Phelps & Phillips agreed, saying, "Even though our policy is not to shop demos or accept unsolicited material, there are more than a few lawyers here who have individual projects going. If we believe in it, we'll shop it for nothing. We know we'll get the business if the act gets the deal."

## 3. HIRING A LAWYER

**(A) Hourly Rates:** What an attorney actually charges depends on the "type" of work involved and "who" does it. At the larger firms, the fees range from \$125/hr. to \$450/hr., depending on whether a new associate or a senior lawyer handles the work. Solo attorneys, however, do have a set hourly fee. A few attorneys are flexible and will negotiate rates, and many suggested putting a "cap" on the final amount so that it doesn't get out of hand.

The rates for general work and advice ranged from a high of \$400/hr. to a low of \$100/hr., with the average being \$200/hr.



if you eliminate the cost of a power lawyer at a large firm. If you include the larger firms, the average hourly rate increases to \$265/hr.

**(B) Retainers:** A retainer is the amount of money you must pay in advance to get a lawyer to start working for you. Again, it depends on the "type" of work involved, but it will usually end up being anywhere from a third to 50 percent of the estimated cost of the job. Retainers for general work ranged from a high of \$4,000 to a low of \$500, with an average of \$1,450. The attorneys explained that retainers are required to show that the artist is serious about hiring them, and that it's a show of good faith.

However, the majority of attorneys also said that they are flexible, to a degree, in setting the exact amount. They maintain that they will work with anyone who is serious—although unable to pay the fee—and really needs their help, even though they can't show them all the money at once.

#### 4. CONTRACTS

Everything you do in the music industry starts with a contract. Just starting a band constitutes an agreement between the members that they're going to play music together, and, under the law, becomes a partnership whether it's in writing or not. Written contracts form the basis of the music business, and as you become more successful you'll see more of them.

The most basic and typical contracts artists are likely to see deal with the areas of management, publishing and recording. And, according to the lawyers we spoke with, they're seeing a trend of artists asking them to work on distribution, partnership, incorporations, licensing and a wide variety of agreements, which we will be discussing later.

Contract work involves several steps. An attorney is asked to either review an existing contract or to create and draft a new one. If you want them to, they will also negotiate it to its

conclusion. So, there are several considerations counsel takes into account when charging for contract work, and the ultimate price always involves those magic words, "it depends."

Actually, what it depends on is the type of contract it is, and what you want them to do with it. Once those facts are determined there are three ways a lawyer gets paid: an hourly rate, a flat fee or a percentage of the deal.

**(A) Hourly Rate:** Contract work is not always billed the same as general work or advice. Half the attorneys do apply their regular hourly fee, while the other half slightly increase the rate. Almost all of the attorneys surveyed said that they will vary their fees according to whether they're "reviewing" a contract or "drafting" one. And every attorney takes into account whether or not they're going to be negotiating it. With that understood, the average rate for reviewing a contract is \$245/hr. The average rate for drafting a contract is \$275/hr., with the same rates applying if they negotiate it.

B.C. McLane advises, "It's smart for an artist to know what they can afford and what they can budget for legal work, before walking into a lawyer's office. I see a lot of artists who can only afford a review or draft and some advice, and then they go and try to negotiate the contract themselves."

## ATTORNEY

# B.C. McLane

**"It's smart for an artist to know what they can afford and what they can budget for legal work, before walking into a lawyer's office. I see a lot of artists who can only afford a review or draft and some advice, and then they go and try to negotiate the contract themselves."**

Anita Rivas says, "I have a lot of artists come in who don't have a clue as to what's really involved in a contract and how it's going to affect them. A lot of my time is spent just educating them so that they can make an informed decision."

**(B) Flat Fees:** A flat fee for a contract depends totally on the type of contract it is. In the music business there are long form and short form agreements, and, interestingly enough, some counsel will charge according to the number of pages, reasoning that the more pages there are, the more points there will be to consider. And while there is some basis in reality for this thinking, because usually it's true, sometimes a short form can be just as complex as the longer one. So it's a good idea to have the lawyer discuss it with you before they begin any work.

With that said, flat fees for the most typical agreements will range from a high of \$2,500 to a low of \$100. Recording contracts are in an entirely different ballpark, however, since they're

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Compiled by Carla Hay

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World Radio History

# Shannon O'Shea

## More Than The Luck Of The Irish

By Scott Lenz

Heading a very successful management company that bears her Irish-induced initials, SOS, Shannon O'Shea's client roster includes Butch Vig, Duke Erikson and Steve Marker—all members of the hit band Garbage, as well as being prosperous producers—in addition to Danny Saber, Stephen Lironi, Wally Gagel and John X, prolific producers and remixers who have tweaked the knobs for everyone from Hanson to Chuck D.

Before creating SOS Management, Shannon O'Shea flourished in England for a decade, reviving and nurturing the careers of Gary "Dream Weaver" Wright's first band Spooky Tooth; Spencer Davis; and former Rolling Stones producer (1968-1972) Jimmy Miller, who before his death in 1994 manned the boards for Primal Scream's acclaimed debut, *Screamadelica*.

With her roster of talent, she's had a huge hit (Garbage's "#1 Crush") from a blockbuster movie (the recently remade *Romeo And Juliet*), is a charter member of the International Managers Forum—a group dedicated to smart, effective industry decision-making—and after this year's South By Southwest Convention, was described by



the *Austin American Statesmen* as "born for the job" of management, having "had as much to do with the success of Garbage as the music, itself."

According to the 35-year-old O'Shea, however, "born for the job," is not entirely correct. "I was chronically shy," admits the tall redhead, who was born and bred in Orange County. Rather, with a low-key charm, she tells of being called "dog face"

and being perpetually teased. "Braces, the last one to sprout tits, the whole nine yards," she recalls, laughing.

It was, however, the fact that she was "taller than all the guys" that kicked off her career in entertainment. A friend of the family suggested O'Shea try modeling. She acquiesced, figuring knowledge about make-up, attitude and posture would do her good no matter where she eventually ended up.



What she didn't count on was her boss coming to her two weeks later, hysterical because the agency's general manager had just quit, and her boss was about to enter the hospital for a few weeks.

"I was seventeen, and still in school, but I had always wanted to make people stars, basically, so I told her I'd answer the phones and she went off to the hospital. People started calling me for SAG [Screen Actors Guild] actors—I had no idea what SAG even stood for. But I dug out a contract and learned what the rules were. I started recruiting new people and getting rid of old people, essentially building up the agency."

By the time her boss returned, she hired O'Shea as an agent for \$50 a week—not great money, but not bad for the Eighties entertainment industry.

From there, O'Shea went to Paramount Pictures—in the heady days of Steele and Simpson—where she added concepts like corporate language, ethics, procedure, politics, protocol and diplomacy to her already stuffed arsenal of career development and portfolio building. She was still doing make-up for photography shoots, and started noticing that photographers would confide in her that bands would never do what they asked them to in front of the camera.

O'Shea recalls telling the photographers, "Why don't I come in as the make-up artist, and I'll start talking to [the bands] about one-dimensional camera movement and marketing and the other things. They'll never know it's happening."

"It worked like a charm," she continues, "the rapport with the bands, and the psychology of helping people find a direction without threatening what they're doing. I was always interested in psychology, but I didn't want to go through another eight years of school."

Instead, O'Shea—fed up with the coke, egos and stress of Hollywood—hopped a one-way flight to London. Before leaving, she had unleashed an onslaught of resumes on the tiny island nation, and one of them—received by a music company that specialized in jingle booking—stuck. Of course, O'Shea couldn't be satisfied merely dealing with jingles.

She branched out into production coordination for American products coming into the UK; then, through meeting and talking to musicians, discovered a serious lack of efficient booking and representation for artists on tour in England. That endeavor led her in a roundabout way to legendary—yet at the time down-on-his luck—producer Jimmy Miller.

"He couldn't get arrested," says O'Shea. "He had a nasty reputation. He'd been a bad boy." Wanting to replicate what was then the "in" sound of bands like the Stone Roses and Happy Mondays, O'Shea paired Miller up with Primal Scream, and, voila!, her first of many producer-driven successes.

Since Miller's untimely death in 1994, and O'Shea's subsequent return to the States, she has maintained her prosperity by, ironically, bucking the tone of the afore-

mentioned Austin newspaper quote.

"I am really creative," she says, "but I perceive all of my relationships with my clients as a creative team. I throw them the ball, they catch it, they run with it—or they warm the ball up for me and they throw it to me and we have fun with it. They know exactly what's going on and there's a definite game plan. It's important not to get in the way of the creative process and the instinct. Rather, you must create an environment where the deepest, darkest, most twisted part of their soul is able to be freed. We do manage some pretty nice people, but really twisted. I can't work with people who are not exceptional and diverse."

While O'Shea and her roster of clients are currently benefiting from a music industry dominated by producers and remixers rather than artists, the management maven says she is fully prepared if the rage turns out to be a phase.

"There's always going to be a perceived flavor of the month," says the confident industry vet. "That happened in the Eighties with the whole DJ thing—often, everybody's just going off a vibe."

"Unless somebody comes along and says 'this is gonna last another two years on the outside,' you have to be thinking about what you're going to do to stay ahead. When you're a really busy [artist], that usually doesn't cross your mind. That's my job—to make sure it doesn't have to."

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## ◀ 27 Attorneys

usually so littered with minutiae and cover so many points. The flat fee for such contracts ranges from a high of \$25,000 to a low of \$5,000. If you're offered a contract from a small independent label and it's a short form, the fee can go as low as \$1,200, but don't expect the same benefits you may get with an agreement that covers more areas.

**(C) Percentages:** Attorneys will only take a percentage from deals that generate money. Typically, those deals involve publishing, distribution, licensing or recording. Also, you will find that it's the veteran or power lawyers who will usually accept "only a percentage." The percentages for these types of contracts range from 5 to 20 percent. What the percentage is based on is negotiable and should always be clearly understood.

## 5. LITIGATION

God forbid you find yourself involved in a lawsuit—but this is America, it is the Nineties, and it is the entertainment business, so if you are sued, there are some fundamental facts you should know.

First of all, you must remember that not every lawyer is a trial lawyer; you'll need to find a litigation specialist. And, remember, entertainment cases are not like normal civil cases. Indeed, half the lawyers interviewed do not do trial work, but instead farm it out to a trial attorney.

The biggest difference between civil cases and entertainment cases is that most attorneys will not take the case on a contingency basis, even if you're the plaintiff. Almost every attorney charges by the hour whether you're the plaintiff or the defendant. The hourly rates are generally the same as for other work, however some do charge an average of \$100 more per hour.

Contingency percentages are never taken if you're the defendant, but sometimes they are if you're the plaintiff, and the defendant has the financial resources to actually pay a judgment. In those cases the percentage is comparable to civil matters being 30 to 40 percent of the judgment, plus costs. Also, retainers are "always" required in lawsuits.

## 6. TRENDS

Most of the lawyers interviewed reported that they're seeing a real change in the type of services that artists are asking them to do nowadays. There are numerous reasons for such changes, but the most common ones the attorneys agreed upon are that the industry itself has changed with the growth of the indie labels, that artists are becoming more informed and proactive, and that it is harder than ever to get a good deal.

Andrea Brauer commented, "More and more acts are going the 'do it yourself' indie route. They can't get a deal at the established labels, so they're starting their own. Then they discover that if they band together under a large umbrella label it may open up more doors for them, especially in the distribution area."

Other attorneys also reported that artists are coming to them with a much more finished product than they ever did before, and they want to get licensing and distribution deals, rather than the former be-all and end-all: the record deal. Of course, this sort of approach involves additional legal work such as dealing with trademarks, incorporations and partnerships, as well as the licensing and distribution deals, themselves.

**(A) Trademarks:** Filing for a trademark in

## ATTORNEY

# ANDREA BRAUER

**"More and more acts are going the 'do it yourself' indie route. They can't get a deal at the established labels, so they're starting their own. Then they discover that if they band together under a large umbrella label it may open up more doors for them, especially in the distribution area."**

order to protect a name is becoming very common, as Brauer makes clear when he says, "Not only are acts seeking trademarks to protect the act's name, they also want to protect their web site and domain names on the 'Net.'"

Most attorneys charge a flat fee for trademarks—ranging from \$300 to \$1,000, plus filing and search fees. At the low end, the entire process could cost around \$1,200, if you want to protect a name and logo.

**(B) Incorporation:** When an act forms a label, or wants to publish songs for licensing purposes, they frequently want to incorporate. The attorneys are evenly split on whether or not this is a good idea. Gary Herzog says, "Acts want to incorporate to create an image that they're a real label doing real business." Stan Findelle adds that, "artists are incorporating way too soon. They should wait awhile until money starts coming in."

And Stan Diamond, of Diamond & Wilson, states, "I discourage unsigned acts from incorporating. The tax consequences are horrendous unless they're very successful. And, if they're worried about liability, they should incorporate for touring purposes when liability is at its greatest."

In any event, if you decide to incorporate, the entire amount, including state fees, is almost exactly the same for every attorney, and that amount is \$1,500 to \$1,800.

**(C) Partnerships:** More than ever before, groups are wanting a written agreement between their members. This is due to the fact that more acts are going into business for themselves, as their own label, after producing their CD.

Whatever the motivation, it's always a good idea for the members to know what



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their obligations are, and what they can expect when it comes to their share of profits or debts. In addition, things like partnership agreements are charged in much the same manner and amounts as typical contracts. However, if the members are not equal, or if the group wants a more sophisticated set up, it complicates matters and will cost you more.

**(D) Licensing:** Foreign Licensing is the rave at the moment, because acts believe it's easier, thinking that if they get a buzz going overseas it may cross over to this side of the world—and they will be making a few extra bucks in the

# ATTORNEY JEFFREY LIGHT

**"Even at a firm like ours, that usually doesn't deal with unsigned acts, we all have some artists and music that we're passionate about, and we do anything we can to help them. If they become successful, we get paid. If they do not, we don't get a nickel—but we still love their music."**

meantime. Industry attorney Bret Lewis states, "Foreign licensing can lead to other opportunities, but it's a lot of work to get it, and not as easy as many artists think." The number of attorneys who do shop for foreign deals is increasing, but you will probably pay an hourly rate, plus 5 to 15 percent of any deal they negotiate.

**(E) Distribution:** The attorneys took the exact same stand on shopping distribution deals as they did shopping demos. They say it's just as hard to get a good distribution deal as it is a recording deal. But distribution deals raised much greater debate among all the counsel that was interviewed.

If you bring a distribution contract to them, they will charge the same as reviewing any other contract, and may ask for 10 to 15 percent of the deal if they negotiate it. William Blackwell had this to say: "A lot more acts are bringing in finished products and want them distributed. But you have to understand that the usual distribution deal only covers pressing and distribution.

Very few offer a significant advance, if any, and they don't pay for any promotion or marketing."

Several attorneys all said the same thing, and that is that unless your label has several artists, most distributors won't seriously consider a deal. But even the umbrella scheme doesn't work unless somebody has the money necessary to promote the products. If you find an attorney willing to shop a distribution deal, it will be very close to the amounts they charge for shopping a demo.

## 7. CONCLUSION

All of the attorneys interviewed seem to genuinely care about artists and their careers, but many have weathered stormy industry waters. Nevertheless, most of the attorneys said that they would work out their fees with any artist they believed had genuine talent. So, there's no need to despair or worry about your chances for success and protecting your rights.

Herzog notes, "Those acts with real talent will rise to the top, usually very quickly." And Jeffrey Light of Myman, Abell, Fineman & Greenspan, says, "Even at a firm like ours, that usually doesn't deal with unsigned acts, we all have some artists and music that we're passionate about, and we do anything we can to help them. If they become successful, we get paid. If they don't, we don't get a nickel—but we still love their music." MC

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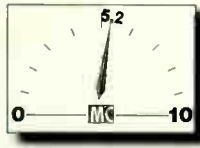


**Absolute Raging Maniacs**

Contact: Pres Pak PR  
310-532-9448  
Seeking: Label/Distribution  
Style: Rock

Absolute Raging Maniacs is a trio of veterans who seem to thrive in a musical environment made up of tongue-in-cheek, fun, punk-driven rock. Overall, their sound and presentation comes across like those cartoon punkers from the Seventies, the Dictators. While the songs of ARM are not exactly going to give many established songwriters a run for their money, they work within the context of what this band does, as they utilize some clever and humorous lyrics. There are possibilities here.

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



**Coldwater**

Contact: Overton Mgmt.  
818-985-7513  
Seeking: Label Deal  
Style: Rock

A rock outfit that resides in Southern California, Coldwater is made up of skilled musicians who have put together a demo that makes up for a rather average production with its above-average musicianship. At times, the material gets a bit predictable, and their adherence to a late Sixties hippie rock sound might work against them. But in the end, this is a nice effort that could use a more contemporary sounding production and a few stronger songs. There is something here worth being developed.

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



**Schplang**

Contact: My Daily Creation  
213-953-1967  
Seeking: Label/Distribution  
Style: Alt. Pop/Rock

Not unlike the pop sounds of past bands like Jellyfish, this trio from Los Angeles has a coherent focus and a tasty sense of melody, but when all is said and done, there's nothing very memorable about their songs in general. Like ear candy, the songs of Schplang sound nice going in, but the taste doesn't last very long, and therein lies the rub. They are good at what they do, but they are in dire need of that hit song that could very well take them over the hump and onto a record company contract.

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



**Early Dawn**

Contact: Artist Hot Line  
310-288-4146  
Seeking: Label Deal  
Style: Alt. Rock

This Los Angeles-based foursome has an intriguing sound, although the production really doesn't bring out the potential that cries out for recognition. The vocals may not be technically proficient, but Heather Mischer demonstrates a unique personality and vocal quality. There's a haunting, moody edge that's hiding within the songs and the recording, but the production doesn't bring it all into focus. In fact, with the right producer, Mischer and company could have quite a future in the cards.

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



**Dave**

Contact: Artist Hot Line  
213-482-8060  
Seeking: Label Deal  
Style: Alt. Rock

These songs would benefit from a better marriage of lyrics and music, and since the music is the better of the two elements in question, it's our collective opinion that the lyrical elements should be addressed. On the positive side of things, the music is aggressive and passionate, however the vocals fail to match the intensity of the rest of what this band has to offer. Musically, these guys are in the pocket, and if they get their songwriting up to that level, there could be some promise for this group.

- Production.....5
- Lyrics.....3
- Music.....4
- Vocals.....4
- Musicianship.....6

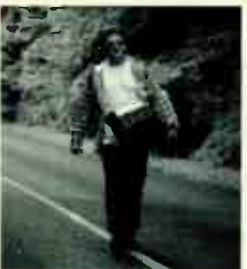


**Sam Adu**

Contact: 2796 Harbor Blvd.,  
#341, Costa Mesa, CA 92626  
Seeking: Label/Distribution  
Style: Pop

While the production on this CD is pretty strong, it can't cover up for the various shortcomings that Adu needs to address—namely, his songwriting and his vocals. The songwriting, which focuses on pop ballads and incorporates too many lyrical clichés and basic melodies, would be best served by seeking out collaborators in which Adu might find new and fresh ideas. Vocally, it might not be a bad idea to find a session singer to handle these songs, and Adu could focus on his production strengths.

- Production.....6
- Lyrics.....3
- Music.....4
- Vocals.....3
- Musicianship.....5

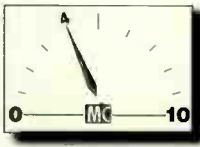


**Guszka**

Contact: Fax/Phone  
011-36-24-368-811  
Seeking: Publishing Deal  
Style: Instrumental

This composer from Hungary has put together several instrumental compositions that sound like film scores. Unfortunately, they are generally built around the same drum beat pattern, and while there are a few creative ideas, Guszka needs to work on broadening his artistic slant. By not relying on lyrics or vocals to help the diversity of the material, Guszka needs to find other ways in which to bolster his current ideas. There is some heart and soul here, but there needs to be more at this point.

- Production.....5
- Lyrics.....N/A
- Music.....3
- Vocals.....N/A
- Musicianship.....4



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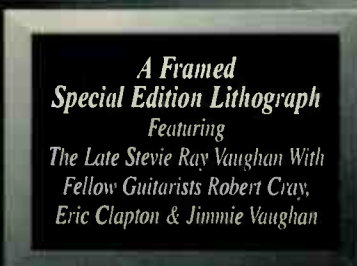
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- \* Sorry, but only one entry per person. No photo copies, only the original poll from the magazine will be accepted. Duplicate entries will be subject to disqualification.
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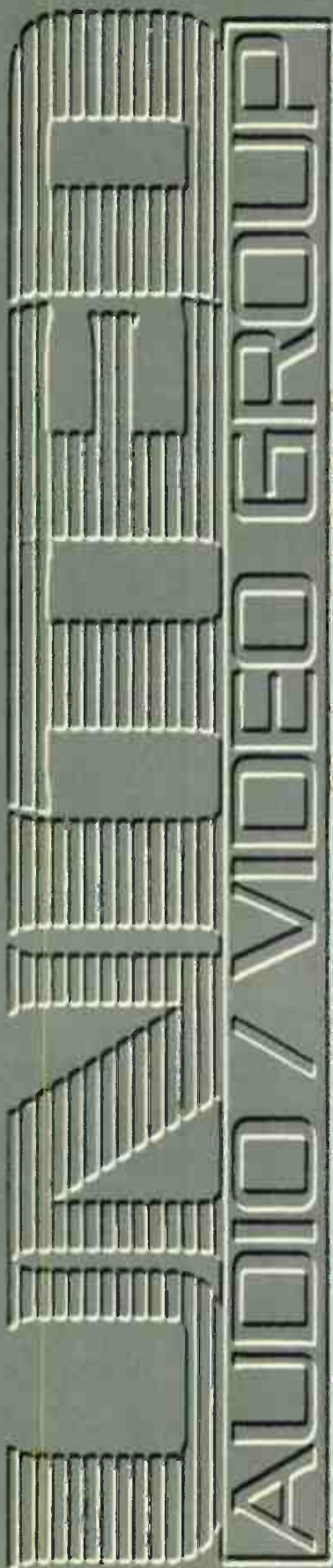
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## Swing At The Derby

The current retro-phenomenon of swing dancing to live music with that big band sound in Los Angeles has held fast, perhaps being bolstered after the mass exposure of the genre in the recent film *Swingers*. The **Derby**, which spawned and nurtured the L.A. revival of this dance style and the cool dress code of swing, is still going strong with bands like **Big Bad Voodoo Daddy**, **Jimmy & The Gigolos** and **Mora's Modern Rhythmists** regularly causing a commotion. And, if you're feeling shy about cutting a rug, the Derby offers free swing dance lessons for beginners at 8 p.m. on Wednesdays, Thursdays and Sundays, with intermediate lessons on Tuesdays.

## Dance & More

In Marina del Rey, **Scruffy O'Shea's** also has swing dance lessons on Tuesdays, followed by dancing to **Zoot**. **Scruffy's**, which opened this past February at 822 Washington Blvd., offers a wide variety of musical styles from both national and local bands and artists. "I can't believe I'm seeing **Edgar Winter** play in the Marina!" exclaimed one audience member. Add to that list, **Rose Royce** and **Pat Travers** in October, and former vocalist for the **Animals**, **Eric Burdon**, in December. O'Shea's booker **Jimmy D** is always looking for local bands to play nights



**Bamiki Bandula** helped celebrate **Friday Night Reggae's** ninth anniversary, earlier this month.

together, and to open for headliners in the 200+ capacity club, which features state-of-the-art sound, a patio, and dining. Send your promo package to: **Jimmy D**, 10603 Palms Blvd., Los Angeles, CA 90034. **Scruffy's** also offers Irish dancing to such traditional bands as **Lords Of The Twilight**.

## J.T.'s Clubs

**Molly Malone's** is a very traditional Irish pub at 575 S. Fair-

fax, with a non-traditional array of music ranging from the Irish rock of **Flogging Molly** on Monday nights and the **McGuffins** on Thursday nights, to alternative acts and blues artists like the **Rhythm Lords** and **Blues**

**Garage**, along with such reggae acts as **Talkback**. A true slice of musical eclecticism, SoCal style, **Molly Malone's** bookings are handled by veteran L.A. booker **J.T.**, who also takes care of the more adult-contemporary-styled **Ghengis Cohen Cantina**, where you can catch singer-songwriters like **Dan Bern**, **Holly Dexter** and **Michael Sherwood & Danny Peck**. However, be prepared to wait a bit for a response to your promo packs for both **Molly Malone's** and **Ghengis Cohen**. Mail them to: **J.T.**, 278 Militia Drive, Radnor, PA 19807.

**Nicholby's**, **Bombay Bar & Grill** and the **Metro** are within walking distance of each other. **Bombay Bar & Grill** features local bands nightly, but is open to top bands from outside the area. For booking information, you will

## Blues News

need to call **Dominka** at 805-643-4404. **Metro** offers slots to bands on Wednesday nights, while **Boogie Nights** appear on Saturdays. For booking info, you can contact **Sea** at 805-653-2582. Last, but not least,

**Nicholby's** is a 400+ capacity club (with nine pool tables) that draws national acts like **Dave** (English Beat) **Wakeling's Bang** and guitarist **Blues Saraceno**, plus bands from all over California. Local alternative artists have included **Spenser The Gardner** and **Southern Cross**. This month, on October 18, the **Young Dubliner's** return to **Nicholby's**, with Los Angeles-based singer-songwriter **Kathleen Wilhoite** opening the show, fresh off her gigs at **Largo**. Send your promotional package to: **Nicholby's** owner/booker **Nick Taylor**, 404 East Main, Ventura, CA 93001.

## Little Frida's



coffee house  
west hollywood

**Little Frida's**, a unique all-ages coffeehouse/venue located in the heart of West Hollywood, recently celebrated their second anniversary on Saturday, September 27th. This is a great place for singer-songwriters who are interested in getting some stage time. Booker **Kathleen Mahoney** looks for diversity and originality from bands like the **Murmurs** and **Lava Diva** to others like klezmer act **Klazz**. Live music happens Tuesdays, Thursdays, Fridays and Saturdays, including a female-only songwriter night. There is no open mic, so mail your promo pack to: **Little Frida's**, Attn: **Kathleen Mahoney**, 8730 Santa Monica Blvd, West Hollywood, CA 90069.

## Ventura County

If you're about to set up your own indie tour, in order to play outside of Los Angeles, but want to start out easy, turn your head north to Ventura County, where



## Blue Cafe

The **Blue Cafe** has turned Long Beach blue with casual blues-rock like the **Blasters** and **Charlie Musslewhite**. Alternative bands play Monday nights, and bands often play Wednesday through Sunday afternoons. **Vince Jordan** does the booking. Send your promo packs to: Vince Jordan, c/o Blue Cafe, 210 Promenade North, Long Beach, CA 90802.

## Reggae Party

The **Friday Night Reggae Club** celebrated its ninth anniversary of bringing the Jamaican sound to Long Beach on October 10th. On that special day, the club featured performances from **Bamiki Bandula**, **Crucial Kindred**, **Skarcha** and **Bass Culture**. But you can sway to the sounds of the is-lands anytime at the Golden Sails Hotel, 6285 E. Pacific Coast Highway, in Long Beach.

## It's A Club, Sucker!

**Longstocking**, who have just released their debut CD, will be celebrating their sonic debut in October at **Club Sucker**, a weekly club held at the **Garage** in Silverlake. Club Sucker, an early evening club (doors open at 5 p.m.) features alternative, cutting edge bands in a gender and mind-bender environment. **Jennifer Finch's Otherstar-people** plays frequently to an enthusiastic 21+ audience. "The sexy punque rock beer bust" is



**Kathleen Wilhoite performs at Nicholby's in Ventura County with the Young Dubliners on Oct. 18th.**

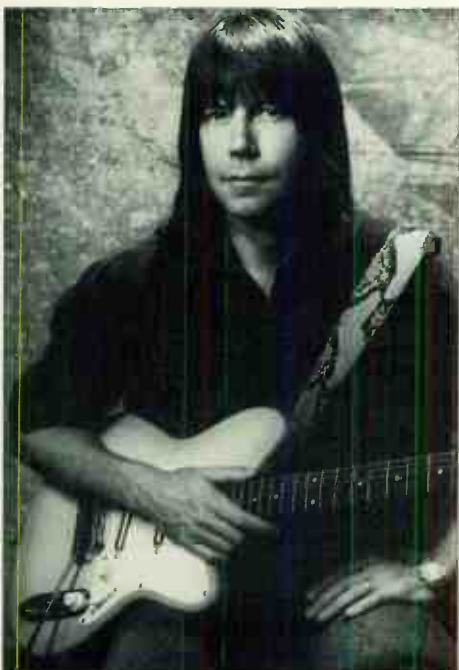
hosted by the notorious writer/performance artist/diva-about-town **Miss Vag Davis**, and is always outrageous and extreme, with celebrities dropping by and lots of local bands on hand. For booking, call Miss Davis at 213-389-5188.

## Flying With Dragons

Veteran rap act **Run DMC** played September 29 at the **Dragonfly** (6510 Santa Monica Boulevard in Hollywood), which presents live bands every night of the week, drawing on local acts like **Ozomatli**, **Izzy The Pusher** and the Orthodox Sephardic reggae band **Ras Daved And The Providence**, as well as booking national touring acts. On Tuesday nights at the Dragonfly, **Kelly Spencer** presents **Cooking With Cottage Cheese**, an all-local night, which

has also featured the punk rock karaoke night better known as "**Pogo-A-Gogo**," which includes a live band comprised of members from **Devo** and **Extra Fancy**, as well as **Fred Eric**, the chef/owner of **Vida And Fred 62**, who started punk karaoke nights at his restaurants and was instrumental in bringing the concept over to the Dragonfly, with Kelly. Eric still holds punk karaoke nights at his restaurants on special occasions. For booking at the Dragonfly, call 213-466-6111, or you can check out their web site (<http://www.the.dragonfly.com>) for more information.

—Lisa Derrick



**Guitar hero Pat Travers rocks the Marina at Scruffy O'Shea's this month.**

## BOOKER PROFILE

### JOHN ELLIS 14 BELOW



**J**ohn Ellis knows club booking from all angles. For more than two years, Ellis has been booking 14 Below in Santa Monica, where he's also the sound engineer. He has worked sound at other West Side clubs over the years, including **Nomads**, **Fair City** and the late great **Madame Wong's West**. "There

**T**o be a booker you have to have bands that will draw business. And as the sound engineer, I have to make them sound as good as possible, even if they are having a bad night drawing an audience. But doing all of it has enhanced my relationships with bands."

### John Ellis

Club: 14 Below  
Mailing Address: 1348 14th Street, Santa Monica, CA 90404  
Phone: 310-451-5040

sure was no place like **Wong's**," says Ellis, going on to describe the large brick building on the corner of Wilshire and Yale in Santa Monica. The veteran sound engineer and booker, who is also a guitar-playing singer-songwriter, currently wears many hats. "I try to separate my two jobs at the club," continues Ellis, as he describes the pleasures and difficulties of being both the engineer and the booker for the club, as well as knowing the score from a player's perspective. "As a musician, I get what they are trying to do. To be a booker you have to have bands that will draw business. And as the sound engineer, I have to make

them sound as good as possible, even if they are having a bad night drawing an audience. But doing all of it has enhanced my relationships with bands. [Since] I know most of the bands both live and from their tapes, I can create nights with continuity."

In line with the theory of continuity, Ellis books an all-industrial night once-a-month, featuring local bands like **Boy Hits Car**, **Bottom 12** and **Choking Ghost**, as well as creating R&B nights around acts like **Barrell House**, **Swamp Boogie Queen** and the ever popular **Rolling Stones** tribute band **Sticky Fingers**. Hip-hopish **Weapons Of Choice** have also played there, as well as **Rat Bat Blue**, **Dave Wakeling** and the legendary **John Doe**.

Despite the Hollywood and Silverlake folks who hate to head east of La Cienega, 14 Below is pulling in crowds from all over Southern California, mainly due to the fact that Ellis is not reluctant to book groups from the Valley or Orange County, along with pulling in East Side and West Side bands. "I'm happy to say we draw customers from all over the city," he says.

As for his booking duties, Ellis listens to every tape sent to him, care of 14 Below, and books newer acts on weekdays. "I like bands with positive attitudes, who are willing to work—not playing to make money, though we do pay bands what they deserve, based on the night.

"It's not about the money when you are looking at the big payday. When bands go for a good show, an event, that's what it's about, that's what makes the band, and what can get them signed—not squabbling over a dollar or ten. Bands should be happy, and into what they do, and generate excitement, to really succeed in this business."

14 Below is a 300+ capacity house, with a pool table, fireplace and food from **Markey D's**, the restaurant next door. Live bands, usually three to five per night, play all seven nights of the week.

"Being a musician, I look at things from the band's perspective. The musician's mind, the artist's mind, works differently, and I understand their point of view. Sometimes it makes me need a straight jacket, but it's the reason for our success."

—Lisa Derrick

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## CLUB REVIEWS



ROD GERDINIAN

**3 Man Engine: Living up to their name.**

### 3 Man Engine The Martini Lounge Hollywood

Contact: 247 Entertainment: 818-342-5140

The Players: Jennifer DaRe, vocals; Doug Townsley, guitar, vocals; Daniel Day, bass, vocals; Scott Sandlin, drums.

**Material:** 3 Man Engine lives up to its name, with a woman singer in the driver's seat, so to speak. The band's sound has a dark, heavy feel, and their song titles give some insight as to where their collective head is at, with songs like "Razor Blade," "Bleed" and "Kill Me Inside." This tortured view of life and love has been done many a time, and will probably continue to be, as so many people relate. Their material is not that distinct from song to song, soundwise or thematically. This is one area that could be strengthened, because other elements of this band make them appealing.

**Musicianship:** Sandlin's drumming was spirited and not too fancy, with basic rock & roll styling. It was also loud, without a lot of dynamic diversity, and it often overpowered the mix. Toward the end of the set, he added some changes, and it sounded better. When Sandlin held back a little, the musicianship of the guitarist and bass player could be heard, and they had some shining moments. Bassist Day was very fast and dexterous; he did some tapping with both hands held close together, which sounded really cool. Lead guitarist Townsley seemed very capable, but his bright lines were down low in the mix, which also gave the sound a darker, murkier feel. It seemed to go with the band's overall mood and persona, so perhaps that was by design; but the guitar player's bright leads could lighten up the sound and feeling of the band quite a bit, and also add some variety to the mood, if he

were more audible. Lead vocalist DaRe had a strong voice with a tinge of R&B.

**Performance:** DaRe was the visual centerpiece of this performance, tall and willowy, with long black hair and just wearing a black slip as a skirt with high black boots. She paced around the stage like a black leopard in a cage. She was compelling to watch, and was the focal point of the band's set.

**Summary:** 3 Man Engine feels like a young band that needs time to grow. The players are skilled individually, but they need to get their sound together more to start playing as a unit. They also need to get their dynamics straightened out so that they can flaunt the strengths of each individual musician, because they do have a pool of talented musicians to dip into. Their material could probably be diversified, and maybe lightened up a little, rather than having everything fall under the same dark tone and theme; it gets a little monotonous. They have some interesting elements to work with, but they need to work on distinguishing the individual songs and letting the individual players emerge from the depths.

—Amy DeZellar

### Abbey Booth LunaPark West Hollywood

Contact: Vogue Moran: 213-656-0201

The Players: Joee Corso, vocals, guitar; Matty "The Glue" Solomon, bass, vocals; Sherri Budnick, percussion.

**Material:** Abbey Booth describe themselves as a tribal power-folk experience. They are a percussive-oriented trio, with a unique, individualized sound. There were some elements of Seal and Peter Gabriel in their material, and some elements that were strictly their own. Their melodic, experimental sound and approach are by no means the standard club fare—they take a splash of emotional vocals and throw them against the backdrop

of a minimal, primal world beat. As a group, they are pushing boundaries, or at least experimenting with the edges of pop songwriting. Like their sound and musical arrangements, their unique and picturesque lyrics bring together disparate elements that show some imagination. With their sadly beautiful tributes to people on the fringes, this band seems to know what it feels like to be on the outside looking in.

**Musicianship:** Female percussionist Sherri Budnick contributes to this band's distinct personality. Besides playing congas, she used a tambourine, a hand held egg, and small lap drums with sticks. It was a refreshing change from the usual guy-behind-a-drum-kit vibe. Singer/guitarist Joee Corso played a Brubeck style of jazz at times, but more often used his acoustic as sort of a percussive instrument, giving bassist Solomon a more melodic role than one usually expects from a bass player. Solomon played bass lines that were agile and, at times, ominous, as the music built. The congas and pronounced bass gave the music a primal sound that stirred up a feeling of tribal drums around a fire. Corso's plaintive vocals sounded a little like Seal or Peter Gabriel. The frequent harmonies between lead singer and bassist also added a friendly, more accessible element to the music, giving it a strong sense of melody.

**Performance:** Abbey Booth played this show in the downstairs cabaret lounge at LunaPark, which is an extremely—at times overly—intimate setting, which was good for the heated quality of this music. The room took on a sort of beatnik coffeehouse atmosphere as the band invited some of their friends to the stage to dance or play. The band members, themselves, looked almost lost in what they were doing, but they were able to take the crowd with them.

**Summary:** Abbey Booth is exploring new territory and definitely gets points for originality and creativity. They've taken a primitive musical sound and married it to artistic lyrics.

—Amy DeZellar



ROD GERDINIAN

**Abbey Booth: A tribal power-folk experience.**





**Dog Party:** A pop band with elements of rock, R&B, lounge and surf.

### Dog Party

*The Martini Lounge*  
Hollywood

**Contact:** Artist Hot Line: 310-203-1473

**The Players:** Eileen Dorn, vocals, guitar; Danny Gill, guitar; Peter Giralamo, bass; David Goldman, drums.

**Material:** If Alanis Morissette were more good-natured and cheery, she would be like Eileen Dorn, Dog Party's focal point. This is a solid pop quartet, and to their credit, their sound is not easily categorized or derivative of anyone. The band is tight, and their strong opener reeled me in. A song honoring her workplace, in which Dorn laments, "this isn't exactly who I set out to be," has a country feel, with a well-stated bluesy guitar solo. And when a band does a cover song, it's interesting to do a dramatic departure from the original version, which I would say that they did, with their lounge version of the Violent Femmes' "Blister In The Sun," with Dorn in the role of a torchy chanteuse. With titles like "Campbell's Soup" (referring to the Warhol series), they are not falling back on the same old lyrical topics. They have a very good mix of material, and are basically just a solid pop band, with elements of rock, R&B, and even lounge and surf, all with their own original stamp.

**Musicianship:** This band is tight, and they work well together. They flowed easily through the set, and there was a seamless quality to their song transitions. Drummer Goldman kept things right in the groove, but his drumming wasn't overpowering in the small club. Bassist Giralamo had a good instinct, and good pop sensibilities. The rhythm section was very strong, and held the sound together skillfully, while Dorn's voice was very reminiscent of Alanis, but in a good way. Her guitar playing was sparse and limited, but it worked with the music, and it seemed more suited to her personality to

be playing a guitar than not. Gill skillfully handled the bulk of the guitar work.

**Performance:** Dog Party didn't do too much on stage; they just let the music speak for itself. With its off-beat lounge feel, the Martini Lounge was a venue well-suited to this band. Petite singer Dorn was very composed onstage, and brought a lot of energy to the performance. There was just something sprightly about her, and her cheerfulness was contagious.

**Summary:** Overall, Dog Party is a tight band of good musicians with solid pop tunes. Their music is diverse, but always with their personal stamp on it. They are very polished and professional, but not at all slick or affected. A party, yeah, but this is one band that's definitely not a dog.

—Amy DeZellar

### Roux

*The Troubadour*  
West Hollywood

**Contact:** Robert Cassard/Pentacle Records: 800-613-9800

**The Players:** Roux, vocals, guitar; Rusty Logsdon, bass, vocals. Jorgen Ingmar Alofs, drums, vocals.

**Material:** According to the liner notes of his self-titled CD, Roux (pronounced "roo") is defined as: 1) a mixture of fat and flour used as a cooking base; 2) a musical stew; 3) a blonde Frenchman. Minus the fat, these definitions could all apply to Roux, the three-piece pop band led by the singer-songwriter of the same name. At times, their blend of pop and rock were reminiscent of Radiohead or Live; grown-up alternative rock that falls into the considerable gap between 311 and Duncan Sheik. Their well-written songs are hooky, melodic and memorable, and their material tends to stand on its own, both lyrically and musically. The group also presents a diversity of subject matter: the funky, dirty little sex song "Velvet" was very different from the

breezy "Trying Too Hard." They closed their set with their newest song, "Superhero," dedicated to "those who go above and beyond," and it was the strongest number of the night.

**Musicianship:** Roux's lead vocals sounded a bit like Eddie Money, sort of sweet and raspy at the same time. Besides handling vocals, he also played rhythm guitar, and his approach was to use his guitar sparsely and leave room for the music to breathe. He tended to let the bass and drums carry the songs a lot of the time. Bassist Logsdon moved the melody along, and his playing was pushed to the forefront because of the minimalist guitar work. The backup vocal harmonies also sounded good, especially from Logsdon. It was harder to hear drummer Alofs' backup vocals because his mic seemed to be turned down, but he more than made up for it with his playing. He's an excellent drummer for a three-piece, because his style was occasionally syncopated, and he was able to deftly switch from light, jazzy fills to straight-ahead rock & roll.

**Performance:** There was a good-sized crowd at the Troubadour, especially considering that this was the opening act on the bill. The fact that people were cheering individual songs led me to believe that they weren't just walk-ins for the next act. The trio has good chemistry with each other and with the audience. Bassist Logsdon is a character, with a quirky look and personality, and he was fun to watch, dancing sideways back and forth across the stage for most of the set. He provided a lighthearted quality that created a nice balance to the lead singer's more self-contained, earthy disposition. Roux is a solid, earnest performer who had a good rapport with his audience, many of whom seemed to be his friends.

**Summary:** Roux has many of the necessary elements needed to create a successful musical mixture. Their strong and varied songwriting is presented by musicians who have a good feel for the material. It is also showcased within a well-paced, musically varied set. There is probably something for everyone here, and Roux already seems to have a devoted following.

—Amy DeZellar



**Roux:** Grown-up alternative rock.

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## CLUB REVIEWS



**Jefferson Denim: A promising songwriter with a sound that is not very common.**

## Jefferson Denim

*The Mint*  
 Los Angeles

**Contact:** Artist Hot Line: 310-394-4064

**The Players:** Jefferson Denim, vocals, guitar; Anthony Mazza, guitar; Ed Moy, bass; Tim Klassen, drums; Kay Bess, vocals; Carol Guilotis, vocals.

**Material:** Jefferson Denim's material is very reminiscent of Prince's "Raspberry Beret" period. The music is sweet, but with a funky edge. There are times when his tunes stray over the sweet boundary into the syrupy, but usually it is kept from going too far by the funky groove. Denim is a capable songwriter, and these types of songs are not easy to craft, as one has to walk a thin line between being too sentimental and being too aggressive; and he has constructed a couple of nice ballads in his set to go along with the faster material. The biggest problem with Denim's songs may be his lyrics, which, at times, seemed trite and clichéd. However, this proved not to be a huge setback, and did not overpower the music most of the time.

**Musicianship:** From Denim's lead vocals and acoustic guitar playing to Mazza's lead guitar work and through the rhythm section of Moy on bass and Klassen on drums, all of the musicians in this band have something to be proud of. This also includes both female backup singers, who showed off their voices to very nice effect throughout the set. Denim is a very good singer, and he propels things with his acoustic guitar playing. Mazza tears off some nice solos and allows the rhythm section to keep the funky beat going. And Moy and Klassen really combine as one to create one great backbeat.

**Performance:** Denim and the other players have good stage energy, and their show did not lag at any point. In fact, the energy level may have been one of the best things about the show, with Denim keeping the flow going without any major breaks or lapses. This is also reflected in the chemistry between the band members, which is very good. Aside from the rhythm section, which seems to operate as one most of the time, the backup singers and Denim have a very good rapport, and Mazza trades licks with everyone at one time or another, for a very good show.

**Summary:** This is a very promising songwriter and band, with a sound that is not very common at the moment. It's a good choice on the part of Denim, as it sets him apart from the rest of the pack.

—Jon Pepper

## Jon Bare And The Killer Whales

*The Gig*  
 West Los Angeles

**Contact:** Artist Hot Line: 310-390-5081

**The Players:** Jon Bare, vocals, guitar; Rich Harper, guitar; James LoMenzo, bass, vocals; Don Reneer, drums.

**Material:** Jon Bare and the Killer Whales are a blues-rock group in the mold of the Allman Brothers or ZZ Top. This is guitar-driven blues with a rocking backbeat. There are other influences in their music, including some reggae overtones which are most notable on "How Love Turns To Gold," but it is still mostly rock-flavored blues. The set is a mix of originals from Bare's two albums, and covers such as "Mama Don't Like No." This mix works well, as the numbers often

compliment one another, but don't overlap too much in terms of material.

**Musicianship:** Jon Bare is a top-notch guitar player and a good vocalist, which is exactly what is required of a blues-rock guitar player of this type. He is backed admirably by Harper, who not only plays mean guitar, himself, but is also a very good slide player. LoMenzo lays down a great bass line that keeps the whole band swinging, and drummer Reneer is very solid, with flashes of brilliance. This is a band of very, very solid musicians, and they do not disappoint.

**Performance:** Jon Bare And The Killer Whales could use a little help in the performance department. The band has good energy and good chemistry among the members—in fact, interplay between Bare and Harper on the two guitars was excellent. What is missing, however, is a sense of this being a show, not just a group of musicians playing together. This could have been four great musicians jamming in the garage. At times, one wants that feel, but for a band like this, that sense does not always work. This kind of music makes people want to dance and have a good time, and that sense of showmanship is very important. Many of the top blues and blues-rock musicians are also premier showpeople, with a real sense of all-around entertainment. This is the sole element that is really lacking from Jon Bare And The Killer Whales.

**Summary:** All in all, this is a very good group, that could use a little pepping up, but still does not disappoint musically. The musicians are all consummate professionals and never let anything get out of hand. While their performance could use some serious improvement, this group is on its way.

—Jon Pepper





BERNARD BAUR

**Piper Downs: Modern rock for the masses.**

### Piper Downs

*The Roxy*  
West Hollywood

**Contact:** Nic Fantl: 213-969-9159  
**The Players:** Bobby Bogнар, vocals, guitar; Yell McGuyer, bass, vocals; Garner Knutson, drums, vocals.

**Material:** Piper Downs is a reincarnation of Bobby Bogнар & The Distractions, with a new style that makes their sound more definitive, but not necessarily better. Unlike their prior incarnation, which was broad-ranged and versatile, Piper Downs has solidified a sound that now dominates almost all of their songs. The themes remain as varied as ever, and the writing is top-notch, but the music is played much faster and with a sharper edge. This could have been a good evolution, but it has a downside, as well. Missing from this metamorphosis is the intimate connection that BB&TD had with its audience. In going for a "signature sound," they abandoned their music's feel of warmth and sensitivity. While the lyrics are still meaningful, the music has become modern rock for the masses. It may be easier to market now, but it lost the essence that it used to have. Whereas before, no two songs sounded alike, for some reason they've apparently decided to make them all sound the same. Nonetheless, some of the songs are still very good, like "A Girl Like You," "At Least For Awhile" and "Damn You." They would probably do well licensing them for soundtracks, but it's disappointing to see a good band surrender to current trends.  
**Musicianship:** This is a trio of excellent musicians with seasoned stage legs. They no longer possess the power sound they used to have, but they are an extremely focused and tight group. Bogнар plays his guitar very hard—so hard, in fact, he broke strings twice during their set. His vocals at times

sounded strained, which was most likely the result of their change in style. He still has the ability to make a lyric mean something, but much of the time it doesn't come across as naturally as it should. McGuyer is an amazing bass player, whose riffs and rhythms drive the songs. He's a bit more contained and restrained than he used to be, but that concentration has enriched his performance and significantly improved his vocals. Knutson's playing is solid and straightforward, enabling the band to get into some heavy grooves. And groove they did, almost to the level of hard rock. This is a group that has already proven that they can play just about anything, but they don't, and why they chose to take the easy way around when they're capable of so much more is beyond me.

**Performance:** Piper Downs plays hard to be sure, but the most effective moments were when the unexpected happened and they were themselves, like when Bogнар broke a string or McGuyer started joking around between songs. They tried to connect with their audience a few times, with comments or a little story, but for the most part they were all business. The interaction between the band members is a lot like old friends playing together, and by now they probably are. But a lot of the banter appeared to be inside jokes that only played out between the musicians. It seemed as if they were focusing so much on the music that the audience became secondary, and if you're going to do that, the music had better be damn good. And I suppose that if you hadn't seen the old BB&TD, Piper Downs might do it for you. But, as it is right now, they're just one more in a very long line of modern rock bands.

**Summary:** This is a group that had something special going on, in another life. Why they changed is anybody's guess. It may get them where they want to go faster, but they lost something along the way: the soul of the band.

—Bernard Baur

### Love Revival

*Billboard Live*  
West Hollywood

**Contact:** Artist Hot Line: 818-569-5658

**The Players:** Travis Childs, vocals; Nima Sarah, lead guitar; Clint Haze, guitar; Kelly Smith, bass; Johnny Vigh, drums.

**Material:** When I heard the name Love Revival, I thought it was going to be some sort of a Seventies revival band, either paisley or disco. It turns out I had the right era, but the wrong musical genre. This band has a Stones, Allman Brothers, Led Zeppelin feel. In short, it's

a rock & roll/R&B band. The pacing of their set was upbeat, with little variation in tempo or feel. Except for some slight differences, the songs were basically indistinguishable. Fortunately, although their material is similar, it is also above average. Their set started off optimistically with "Things Are Going My Way," and they threw in a couple of songs for the good women in their bad boy lives, like "My Angel" and "Preacher's Daughter," before bringing their set to a close with "Reasons To Need Me."

**Musicianship:** This is a band that is not long on subtlety. They were pretty tight, and no one musician in the band stood out any more than any of the others. Lead guitarist Sarah had appropriately fast fingers, while rhythm guitarist Haze had some cool effects, and was the most mobile member of the sidemen on stage. Bassist Smith was heavy-handed, as was drummer Vigh. The rhythm section churned out a very consistent medium-rock pace throughout the whole set. But the band kind of took the role of a foundation for lead singer Childs, who has a good voice with a powerful Joe Cocker-style of delivery.

**Performance:** As the frontman, Childs held things together with his high spirits and stage presence. He managed to keep the show entertaining, and kept the audience's interest. He's just a wild-eyed Southern boy with a lot of energy and charisma. He has a lot of confidence and managed to keep bringing the crowd back to the appropriate focal point, which, in this case, was him. This isn't to say that the rest of the band just stood there, as they all seemed very into the music; it's just that Childs' personality was more compelling, and he didn't have an instrument to distract him from his vocal delivery.

**Summary:** Love Revival can show you a good time. They are basically a party band, and perfect for fans of rock and R&B, with a slight Southern rock feel. Their material isn't exceptional, but I don't think it's meant to be. This is pure musical fun.

—Amy DeZellar



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When placing your free ad, follow these simple guidelines:

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- 3) State your name, area code and phone number.

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

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

**PRO PLAYERS**



## ODDS & ENDS

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

**ODDS & ENDS**



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**DISPLAY ADS**

**FREE STUFF**

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Disclaimer: Always be vigilant of people attempting to make a "fast buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are contacted by a dishonest or "shady" operator, drop us a note informing us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right and to publish ads that we declare are in your best, or do not fit our guidelines.



EQUIPMENT

1. HOME ELECTRONICS

•Mac Centris 650 w/24 megs RAM. Xint cond. \$500 obo. Nick 818-985-6879.

2. PAs & AMPS

•Carvin Pro Bass 2, 900 watt bass hd. \$400. Musicman 2x15" cab w/new Carvin spkrs. \$350. Separate or togethr, Mike 310-391-5866.

•Fender twin reverb amp, 1970s, all tube, perfect cond, snds incredbl, master volume, 100 watts, 2 chnl, 2 spks. Richard 818-888-0588.

•Jazz chorus 120 amp, gd cond, \$400. 818-242-5888

•JBL PA, 3 ltr montrs, 2 mains w/stands, Mackie 16/4, 2 Sonetic pwr amps w/cabels. \$3,900 obo. Marshall 213-871-5215.

•Marshall 100 watt hd w/Bogner modifcactn, Bogner tubes, fx loop. \$450. 818-796-1647.

•Mesa Boogie studio preamp, xint cond, \$400 or trade for Marshall 50 watt or? Lv msg, Bryan 805-269-0917.

•Mesa Boogie trem-o-verb dual rectifier guit amp. 2 1/2" spks, mint cond, new tubes, w/Anvil flite case w/whv casters. It switch. Atlanta, GA. csteale@mindspring.com

EQUIPMENT

•Peavey bass cab 4-10" w/bullet tweetr. Xint, punchy snd. \$275. Adam 805-579-9056.

•Peavey Classic 50, tweed series, 4x10 amp. \$325. 818-955-8535.

•Peavey duce amp, VT series, 400 watt, xint cond, ft board incl. \$300. 310-235-1196.

•Roland jazz chorus amp, 120 watts. \$400. 818-757-0542.

•Seymour Duncan 100 watt convertbl combo & 4x12 cab. \$600.

http://www.cazmedia.com/bands/AlmostUgly

•Son of Ampville, classic pwr amp, 60-275 watts/chnl, 8-2 ohms w/meters, perfect cond. \$250. Dave 818-882-2878.

•Stewart PA-50 50 watt pwr amp. \$50 firm. Richard 818-603-0639.

•SVT cab, 8 10s, great tone, snds great. Nds coverng. \$500 obo. 310-768-5783.

•SWR Goliath 2 & Big Ben bass cabs, 700 watts, gd cond, \$500 firm. Will not separate. 310-398-2311.

3. RECORDING EQUIPMENT

•AKG 3000 studio mic. Xint snd, warmth, presnc. Brand new, priced to sell. \$279. 818-343-6037.

•Fostex B12 recrdng mixer, 12 chnl, 8 bus, parametric eq, fx snd/returns. \$500. Nick 818-985-6879.

•MCI JH 538C, 38 inputs w/32 buses, gd warm snd, new phantm pwr supply, gd cond. 1977 vintg, come w/disk mix 2 automatl & cmpr. 212-714-1710.

•Roland GR77 bass synth w/case, like new. Casio CZ1 synth, great snd. Call for best offer. 562-488-3560.

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EQUIPMENT

•Sennheiser 421 dynamic mic w/5 positn bass roll off & cord. \$250 obo. Before 10pm 626-338-9595.

•Sphere 8 chnl pr 4-bus mixer, all balanced in/out, in road case. \$250. Dave 818-882-2878.

•Tascam 16x8 mixer, Tascam 1/2" 8 trk, 2 dbx compressors. Carver amp, SDE1000, SPx90, snake, monitrs, cmprtr & more. \$3,700 obo. Brian 818-919-5967.

•Tascam 388 8 trk reel/reel w/DBX, built-in mixer, great cond. \$800. 213-962-5966.

•Tascam 424 porta-studio. Brand new, in box. \$350. Stuart 818-990-3252.

•Tascam L2524 24 chnl mixing console. Gd cond, must sell, only \$1,099. 818-757-0480.

•Turtle Beach quad 8 trk PC digitl recrdng sftwr & hrdwr. Windows 3.1 or 95. Can install/teach. \$100. 818-562-9650 or blissys@pacbell.net

•Yamaha RM-804 recrdng mixer GC, \$80. 818-906-2926.

•Yamaha SPX 50-D digitl snd procesr. Killr verbs, pitch shift, for great vocs or guit. Stage, studio. \$310. Matt 909-369-3562.

4. MUSIC ACCESSORIES

•Anvil case for mixer, inner dimensns 10x29 5x31. \$100 818-771-9985.

•Korg M1-R module w/8 trk seqncr, orch & drum cards. Xint cond, \$650 obo. Before 10pm 626-338-9595.

•Pro Audio snakes & other cables/cords. \$40-\$80. 818-343-6037.

•PS Systems 44 meg removbl hrd drive, \$75. 8 ME memory xpansn cards for Akai S1000, \$100. 818-766-9194.

•Samson SR-22 wirels w/dbx noise reductn, true diversity. \$120. 818-955-8535.

•Shure SM58 pop windscreens, new metal replacmnt screens, several avail, \$5 each. Dave 818-882-2878.

•SWR Henry 8x8 bass cab, EC, \$475. 818-906-2926.

5. GUITARS

•1991 Fender hotrod Strat, blk w/rosewd neck, brand new w/case. \$350 310-391-3753.

•1994 Fender custom shop Amer strat. Olympia wht, Texas spld pickups, bird's eye maple neck, mint cond. Sacric \$850. Jonathan 310-820-1854.

EQUIPMENT

•Charvel fusion guit, brite orange body & hdstock. \$700 obo, or trade for Knechtel 5150, LPaul or? Bryan 805-269-0917.

•Fender strat, 1962 vintg re-issue series, in gd cond, rosewd fingbrd, tobacco sunburst. Must sell immed, no trades, w/ negot. \$800 obo. 626-577-5931.

•Fender strat, 1992, blk w/rosewd neck, like new, w/Dimarzio humbuckng pickup, F/Rose tremelo, w/case. \$300. 310-391-3753.

•Mosier custom strat, blue flame laminatd maple top w/birdseye maple neck. Rosewd fingbrd, reverse hdstock. S/Duncan, beautfl. \$750 obo. Stuart 818-990-3252.

•New classic Hondo guit w/case. Set of strings, beginng book. \$250. 213-483-1517.

•Ovation acous guit, ultra series, w/hrd shell case. \$250. 818-955-8535.

•Rodriguez Classci guit, build by hand in Spain, solid German cedar top, beautfl tone, gd action, perfect cond, like new, gorgeouss gloss finish. Richard 818-888-0588.

•Samson concert series rackmnt gtr/bass wirels systm w/tendd antenna EC, new-\$800 must sacric-\$175. 818-906-2926

•Taylor model 410 w/hrd shell case, 1 yr old. Only used 3 times in studio. Xint cond. \$800. Mike 213-857-0529.

•Wintd, elec guit, 12 or 6 string, used but gd cond. 213-463-0820.

6. BASS GUITARS

•Brit 5 string bass w/status. Status empathy, you pay import. Has active wiring & graphite neck. Must sell, great deal. \$690 obo. 818-761-9908.

•Ibanez bass guit, 4 string, red, \$300. Ted 805-296-6946.

•Lkng for inexpensv/used bass guit, \$150-\$200. etsltri@public.ua.net

•Pre-Gibson Tobias Sig 5-string bass for sale. Wenge, purple heart neck, Wenge core, lacewood top/back. John 916-722-3376.

8. KEYBOARDS

•Peavey DPM4 workstatn w/10 meg internl samples, seqncr, disk drive & library. \$475. Peavy C8 lacquer fin, 88 wtd keys, midi sys contrlr, \$490. 888-953-3953.

9. HORN/WINDS

•Marlin tenor sax very gd cond, \$800 obo. Joseph 310-235-1196

10. DRUMS/PERCUSSION

•Alesis SR-16 drum machn w/boom. Like new, \$200. Before 10pm 626-338-9595.

•Compt 5-pc drum set w/cymbals & hrdware, perfect cond, snds great, chain drive pedals, 22, 16, 13, 12, 14x15.5, chrome snare. Richard 818-888-0588.

•Ludwig 6-pc Silver Sparkle set 4 sale. 12, 13, 16, 18, 2 24s. No snare/hrdware. Xint cond, srs only. \$2,000 obo. Fish 909-459-7215.

•Paiste cymbals, signatr 3000, 2002, many brand new, \$75-125. Pearl endorse kit, maple wht, 26x16, 14x14, 18x18. Sacrifice \$800. 213-883-9578.

•Practc drum pads, 5-pc w/bass drum pedal. \$50. Rob, eves 818-780-6278.

•Premier Signia bass drum for sale. 22", blk finish, maplewd, played on for 3 mos. List \$1,000 will sell for \$500 obo. Jeff 818-762-3802.

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MUSICIANS AVAILABLE

•Roland TD-7 electronic drum set, new in boxes. \$1,750 obo. Bobby 310-815-7470.
•Sonor 7-pc perform series drum set for sale w/all dbl braced Sonor hrdwr. Snds & lks incredibl. \$1,200. mwinters@win.com, 206-389-9350.
•Sonor Sig Bubinga for sale. 14"sd, 22"bd, 10", 12", 14" toms w/orig hrdwr & cases. Xlnt cond. \$4,560. 213-969-8446. candn@sprintmail.com
•Wntd, 14" Rogers floor tom. Any cond, will trade for 14" floor Gretsch. David 818-848-3620.
•Wntd, 20-22" Ride, solid-no dnt. 15-17" crashes, med thin. Qual. can be old. Also stands & drum throne. Roy 714-304-2270.
•Wntd, practic set for dorm rm. Ty ty777@geocities.com

11. COMPUTERS/SOFTWARE/ETC.

•Canon BJ 200 bubble jet printer, \$60 8 meg Simms for laptop \$60, 888-953-3953

12. TRADES/FREEBIES/ETC.

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13. GUITARISTS AVAILABLE

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•20 yr old guit avail for srs band w/unique songs & talent. Xlnt & dedicatd plyr a must. Drk, diff & srs. John Quileman25@aol.com
•Blues guit avail for srs proj. Pro att & equip. Simpie BB lines to SRV & slide. Great feel. John 562-928-3238.
•Blues guit skng gig w/working/close-to-working band. Classc, cover rock ok. Strong elec style ala Hendrix, Clapton, Winter, AKing, BGuy. Lead/bckng vox. 714-648-2170.
•Career orientd guit/voc for gigs/recrdng projs. Performc/industry educatd @ Berklee & USC. Infl Sheryl, Sndgardn, jazz, CW, Chris 562-438-4713.
•Drk guit, great rhytm, espclly odd time, simple & strage leads, weird fx, hvy Gibson tone. Tool, Filter, Sndgardn, no 80s. Giggng only. 818-407-7909.
•Exp guit/composr sks singr or band to collab & kill with. Filter, Deftones, NIN etc. No beginnrs. 213-876-0155.
•Fem cover/top 40 guit/2nd keybrdstr sks local wkend gigs/working band. 818-752-9110.
•Guit avail for band to destroy musicl boundrys. Infl Screaming Hdless Torsos, Miles, Janes, Fishbone. Mat 818-342-6078.
•Guit avail for gothic grunge band w/dark image. Pro gear, have transpo. Infl Megadeath, M/Manson, Bauhaus. Ash 213-969-8834.

MUSICIANS AVAILABLE

•Guit avail to join/form hvy rock band. I have strong matrl, ready to kick ass. No posers, srs only. Jake 714-879-5613.
•Guit extraordinare, 33 yrs exp, melodic tasty. All styles. Beatles, Beck, Rundgren, Dregs, E/Johnson, S/Henderson. Avail for collab, gigs, sessns David 818-769-4540.
•Guit lng for DJ or band. Floyd/Enigma meets Prodigy/Tool. Hvy groovn dynamcs a must. Analog junkies pref. Have some connex. Shawn 213-463-2081.
•Guit plyr, mostly rhytm, some lead. Infl Ramones, X, Dylan. Sks estab band w/gigs. 818-509-0213.
•Guit plyr/sngwrtr skng form orig band. Infl Cobain, Gossard, Page, Tar 818-989-7236.
•Guit sks band Hrd working, no pay nec. Or bass plyr to form core of HR band. 310-588-1303.
•Guit sks career mindd all pop grp w/mgmt, deal or dental plan. Lk & sing great, keybrds also. Infl Radiohd, Bowie, Westerbrg, Lennon. 213-874-3126.
•Guit/sngwrtr avail. 20 yrs exp, great gear, great image, great att. All styles. Steve 310-393-5223.
•Guit/sngwrtr musicly late 60s thru 70s, lyricly drk & introspectv. Orig matrl, old school gear. L. Dedicatn, punctuality. Transpo no prob. Mike 310-541-2263.
•Hrd rockng guit sks hvy groovng song-orientd band. Hi energy R&R. No grunge/thrash. 818-783-3953.
•I play acous & elec guits, have over 20 yrs exp. Play all styles, pop, R&B, hip-hop, jazz, fusion, blues Juan 213-346-1619.
•Infl LPA, TKK, old AC/DC, Suede, old Cure, Daisy Chainsaw, B/Setzer & blues. Have gear & transpo. Srs lng only, no flakes, Rob, evs 818-780-6278.
•Lead guit skng working cover band. SFernVl area. Classcs, 70s, 80s. Cooperatn, musicsnshp & grp vocs. Blues Bros, J/Brown, E/Money, E/Halen. Also slide, great rhytm. 818-386-9970.
•Old school swamp boogie R&R guit, 29, new in town. Sks bellbottom freaks. 310-289-2218.
•Orig guit w/guit synth avail. Into hvy electrnc w/cool beats, weird snds. Prodigy, Wht Zombie, Aphex, Crystl Method. John 818-996-3406.
•Pop fanatic guit sks band w/great catchy songs. Collabn, vox, srs, equip. Infl Jellyfish, Weezer, Blur, Smiths, REM, Replacmnts, Peppers, Roger 818-544-7928.
•Pro guit avail for sessns & demos. Pro snds, soullf parts & solos. Easy to work with. Acous/elec. Lv msg Matt 818-757-6768.
•Pro studio guit/voc/composr lng for live gigs. Into rock, metal, blues, R&B, funk, jazz etc. Covers or orig. Great stage presnc. Andy 714-543-2922.

MUSICIANS AVAILABLE

•Soullf sndcrafr. Infl Fishbone, Wu-Tang, Miles, Roots etc. Lkng to form/join hip-hop, punk grp. Mtdi guit obsessed. Jason 213-653-1619.
•World class lead guit/lead voc avail for pro paid sits. Team plyr, pro gear, transpo, credentls on req. 818-771-9985.
•Xceptl mltr plyr/sngwrtr avail. Pop rock, blues style. Infl Halen, Journey, A/Lee. Srs only. Sean 310-791-4994.

14. BASSISTS AVAILABLE

•#1 pro bass, 12 yrs int'l tour/recrdng exp. Artist endorsmt, site read, strong image, quick study. Sngnd band, paid sits only. Steve 310-543-5093.
•20 yrs old, commtd. have own songs. Infl Metallica, Primus, 311. Like HM & HR. Steve 818-990-3146.
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•Bass & drmr skng hip-hop, funk, latin, reggae, jazz, ala Miles/Scofield. Also drk hvy snds ala Tool/Bungle. 818-985-4640.
•Bass & drums lng to form band or bckup existng proj. Steve 818-204-8244, Adam 213-660-4505.
•Bass &/or voc avail for hvy rock, HM, punk, blues, R&R. Career mindd, no drugs. Kevin 310-454-5900.
•Bass lng for pop/R&B orig or cover band. Fat groove, melodic, musicl, xlnt snd. Dbl on keys/vocs. No endlss rehrls. Adam 805-579-9056

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•Bass skng estab band w/etheral atmos snd. Infl Verve, Kath/Wheel, Radiohd. Keith 818-785-1770.
•Bass skng triphop band. Send pckgs to CW, 3875 W 6th St #101, LA, CA 90020.
•Fretts bass & drmr lng for innovatr musicsn. Infl Roxy Music New Romantics to ambient. Don't waste our time. 213-938-8472.
•Funk bass plyr/sng, exp R&B to hip-hop. Lkng for srs band or proj. Call asap. 562-488-3560.
•Lkng for band that's pro, has mgmt, has gigs. Locatd in Woodlnd Hills. 818-999-6974.
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•Xceptnl bass/voc/sngwrtr sks responsbl polishd band of muscns. HR, fusion, pop, funk, cntry, jazz considrd. No egos or drugs. Carl 213-850-0268.

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- Avail for sessns: play all styles. Former keybrdst for B/White. New Editn to name a few. Have transp. equip. 213-937-6923
•Boogie blues piano/keybrd plyr. Stage & midi savvy, gd vocs. Skng working grp. Will travel. Dennis 714-497-2423.
•Keybrdst avail for recrdng, live gigs, tours. Learns fast, very reliable. Own gear & transpo, plus bckng vocs. Jon 818-703-6693.
•Keybrdst sks estab jazz/fusion grp. Working sit pref, but not nec. Orig, new age, instrumntl ok. Jerry 310-535-3759.
•Keybrdst/snglr/sngwrtr w/2 albums avail for band w/maj label deal. 818-342-3100.
•Keybrdst/voc, 25, sks to join estab pop proj. Infl Beatles, ELO, Jellyfish. Rob 562-434-5443.
•Pro keybrdst, midi composr avail for sessns, gigs, recrdng projs. Pro gear, killr smds. Xlnt improv, positv, no drugs. Jim 310-238-0966.

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17. DRUMMERS/PERCS. AVAIL.

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•Ace drmr w/llud, tight, intense groove style. Rock, funk, pop, fusion, progressv infl. Talent, pro exp, gd att. Paid sits only. JV 310-585-8572.
•All you nd from a drmr. Image, tempo, time, technique, versatl drmr. If you don't have deal, don't call. Roman 818-786-3269.

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•Drmr lknng for band w/mgmt, star quality lead singr, great songs. Have played LA scene for 9 yrs. Have great gear, many grooves, lckout studio avail. Steve 310-204-5977.

•Drmr searchng: James, Verve, Gish, Spiritlzd, Built/Spill, Love Bone, Foo, Doors, Porno, Supergrass. Exp, great gear, vision, ready. 310-712-3492.

•Drmr skng touring, working, well-bokcd band. I play several styles, have much pro exp, bckng name acts etc. Mick 619-338-4277.

•Drmr/bckng voc. Solid song orientd pocket plyr, pro exp. Pref pwrpop ala Footgtrrs, C/Trick style or R&B & funk. 818-508-5421.

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•Exp drmr w/vocs sks proj w/deal, mgmt or attractv health plan. Dan 818-265-1531.

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•Groove drmr w/finesse, chops sks R&B funk dance grp w/strong matrl & frntprsn. Srs muscns only. Eric 818-753-9634.

•Groove monsr drmr sks hvy groove funk band w/outstandng bass & horns. Old school. AWB meets R/James. Pros. Pete 213-464-6257.

•Hrd hitting melodic drmr w/studio & tour exp, endorsmnts. Infl Dishwalle, Cnlnng Crows, GoodGoo. Lkng for positv, willing, srs & radio mindd exp band. lakesideE@aol.com

•Is there anybody out there who can handle talent of D/Theatre type band? Prove it. Duayne 818-787-3411, prowler156@aol.com

•Kevin Hulme, 25, from Canada lknng for working band that pays or demos. R&B, funk, pop, jazz fusion. Studio exp, pro gear, att. After 11/12/97. rockstar@cyberbeach.net

•Open mindd drmr/sngwrtr sks collab or band. Easy going fun people w/no hangups. 881-2929.

•Percussnst avail. Pro quality plyr, backup vocs, dbls on other instrumnts. Reggae, acid jazz, calypso, funk, pop etc. Snds for days. 818-345-2345.

•Percussnst avail. Great stage presc, congas, djembe, timbales, trash cans, bckup vocs. Complt insanity or utterly serene triangle parts. Paid sits only. 310-477-4314.

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\*Attractv fem voc lkngr for work. Pop, R&B, top 40, gospel. Tara 213-629-1953.
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\*Fem sngnr, rock, funk, blues. Lkngr for orig crk, groove band. Lyrcist as well. Infl Aretha, Jewel, Hendrix, J/Morrison. Kaii 310-358-0887.

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\*Fem voc/lyricst skng guit/keybrdst to create, perfrm & recrd soullf pop ala Fiona, J/Osborne, L/Nyro. 213-822-9912.

\*Fem voc/lyricst sks guit/sngwrtr or band w/classic rock vibe matrl. Infl Nicks, Cnctr Blond, Sheryl, Garbage. Pls, srs pro only. 818-754-2430.

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\*Keybrdst/voc, 25, sks to join estab pop proj. Infl Beatles, ELO, Jellyfish. Rob 562-434-5443.

\*Lead sngnr lkngr to join rock en espanol band. Span rock, gd songs, gd att, dedicatn a must. No drugs, no flakers. Pros only. Ajay 818-297-7654.

\*Lead sngnr, male voc, sings all types music. R&B, gospel, xtremly talentd, composr. Lkngr for work. Pro. Srs only. 213-954-0283.

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\*Pro sngnr w/exp in performing, recrdng, lyric wring, sngwrting, guit, keybrds lkngr for estab rock band based in OC. Robert 714-937-5424.

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\*Styles range from contemp to inspiratnl to R&B, cntry. Curr live in WA state. Lkngr to sing your song, demo, or join band. scamerer@aol.com

\*Talentd sngnr, La Habra area, lkngr for R&R band w/flash & ballis, orig matrl only. Pro sit, pro plyr Infl Kiss, Zep, Who. Kenny 562-690-8545.

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WANTED Great looking Latin Singers (early 20's) who also dance... Rare opening in an exciting all-male group signed to a major record label. Also play an instrument -- even better!! Send tapes, resumes and videos to: Riddle/Wilson, Attn: Marco 7095 Hollywood Blvd. #1017 Hollywood, CA 90028 PERSONAL DELIVERIES NOT ACCEPTED





MUSICIANS AVAILABLE

The time is now. Fem voc skng jazz/R&B quartet to gig, groove, create & get paid. Open heart, mind & chops a must. No ego trippin pls. 213-876-7626. Tradn'l blues voc, styles Howlin Wolf, Buddy Guy, Rob Johnson sks tradn'l blues band. Essential that plyrs know blues by heart, can play it from heart. 818-886-0532. Ultra hip, deep pockt, groovy visionary voc sks grp who's got it togethr. Image, style, roots. Daniel 213-461-5901. Visionary poet/singer/entrepreneur sks rock demigods for immed recrdng proj. Nirvana, Pumpkins, Sonic Yth, Pistols. Dan 213-935-7002. Voc avail for HM &/or punk band. Pantera, SkinLab, Exploded. No drugs. Srs only, career mindd. Kevin 310-454-5900. Voc avail, fem, w/male style vocs & att. Exp in swngwrng, tourng, recrdng. Sks proj or band. Tyler 818-841-4602. Voc lknng for 80s HR band like G&R, BonJovi, Motley, Aero. Pete 310-581-9137. Voc w/vox, image, desire, skng to join/form flambynt band. Into Brit pop, electrnc dance. Page 213-288-7797.

MUSICIANS AVAILABLE

21. VOCALISTS WANTED

18-24 blk or latin fems wntd to start R&B pop grp. Styles ike Mariah, T/Braxton. 12 818-385-5403. 1980s tribute cover band sks voc for working sit. Must know 80s matr. Cure, Care, Idol, P/Furs. Eng att a plus. 805-252-2155. 1st tenor ndd for male voc grp. Must have hi falsetto, able to sing soprano range. Infl P/Bailey, P/LaBelle. Michael 213-295-4697. A bi-lingl singr w/world class lk wntd. Poss free demo for nite person. John after 8pm, M-F. 818-765-7970. A singr wntd for band w/songs in film sndtrack & product deal. Drk, hvy alt style. 213-599-4870. All recrdng artist lknng for singer for immed album & tour. Srs inq only. Send tape/px to Singr Wntd, 7044 Hawthorn Ave #107, Hilywd, CA 90028. Alltn vocs. Have the abil & charisma as M/Patton, S/Napoliitano, P/JHarvey, Maynard from Tool. Jay 818-762-0558. Attractv, pro fem voc w/dance abil ndd immed for show grp. Dance/pop & standrd style. Must be able to travel, under 5'5", Gd pay. Gina 310-288-7911. Attractv, sexy fem lead voc wntd for orig, hvy groove meets funk band. Must have abil to sing, rap & dance. 310-445-1151. Contempn Chrstin pop-gospel choir w/xciting orig matr lknng for new membs. Must be avail Wed eves, occasnl Sns. Wntd for concertizing, recrdng. No exp nec. 818-788-3297. Dynamic, giftd, versatl voc ndd for band w/great matr & recrdng proj. Male/fem. 213-467-4108. Exp guit/composr sks male singr or band to collab & kill with. Filter, Deftones, NIN etc. No beginnrs. 213-876-0155. Fem bckgrnd ndd for 80s style rock band, ESSENCE. Energetic soull style, proficnt harmnzng abil, voc arrangng knowldg, stage exp. Doc 818-980-4685.

MUSICIANS WANTED

Fem bckup singr wntd for working OC pop/rock cover band. Must have strong harmny skills & be substance & excuse free. Diane dedaybr@msg.pacbell.com, 714-952-3940. Fem bckup voc w/fo-die-for harmnzng abil wntd by cntry folk alt band w/fem lead voc. Mary 213-303-8404. Fem screamr wntd for provocatv, industrl, punk proj. Hole, Garbage, Pistols style. Mike 818-566-8745. Fem singr wntd for recrdng/giggnng w/all band. Radiohd, Pumpkins. Srs only pls. Tape req. Chadwick 310-827-0708. Fem singr/dancer who can shake em down like mudslide w/blk edge to vox. Acid funk alt R&B proj. 310-737-0062. Fem voc wntd to write orig songs & form band. Infl GoGos, Bangles. SthBay area. Donna 310-379-9654. Fem voc wntd, 19-25, to start band. Main infl Cranbrys. Pls be dedicatd & srs about music. Jimmy 818-964-7631. Fem voc wntd. Rock, jazz, R&B. Talentd, sexy, creatv for orig/standrds. Pro sit. 213-735-6221. Fem voc, bass, drmr wntd for band w/USC grads, keybrst & guit. Must have open minds, flex scheds, willingness to experimnt w/various styles. 213-989-8614. Fem voc/lyricist w/xlnt connex wntd by swngwr/kybrst. Must have deal in works. 818-342-3100. GRACE LAND, wkly alt Chrstin worship svrc in Wsld, sks imaginlv singr/sngleadr w/grasp of contemp Chrstin & secular music. Improv. Jane 310-474-4511. Hvy progressv band lknng for singr/lyricist to complt grp. Have some songs & lknng to write more & play LA area. Sth 213-764-1430. Male bass singr for cntry style demo. Paid. 310-455-0083. Male voc wntd for classic rock band. Great songs, nd great voc. Stewart, Plant, Rogers Barb, after 5pm, 213-856-2747. Rolliwome@aol.com. Ndd, pro vocs Emotion, pwr, melody, dedicatn, creatv. Janes, Tool, Incubus, Sndgardn, Beasties. WORMWOOD. 310-475-6018, 310-798-9135. Phil Hanson, Tyler, Robinson ndd for band on indie label. Rehse in Hilywd. 626-338-8566. R&B fem bckgrnd voc ala Karen White. Maj gig bookd, then demo. Singr/sngwrtr ala Tony Rich nds you. Glen 818-843-3609. Skng fem singrs, 16-20, for pop grp. No swngwrts/products. Must be fit & team plyr. Katein 818-506-7832. Voc & guit wntd. 20 something, Melody & memorbl hooks, energy. 3-5 chord matr. Infl Springsteen,

MUSICIANS WANTED

Ramones, C/Trick, Westerberg, Johnny 213-932-1973. Voc wntd for estab metal band. Sing like Dickinson, Dio, or Tate. Free rehsl & recrdng. Playing out mthly. 213-467-6876. Voc wntd for orig progressv HR band. Infl D/Theatre, O'Ryche, Sabbath. Album & lckout. 310-587-5193. Voc wntd for working 70s cover band. 310-615-0770. Voc wntd to complt hvy rock band diversity. We have strong matr, ready to go. Srs only. Jake 714-879-5613. Voc wntd to start band. Srs only. Infl Prodigy, Filter, Wht Zombie, Chem Bros. 818-980-6786. WIND OF CHANGE skng male voc/sngwrtr. Open mind, versatl, pwrfl. Infl Tate, Halford, Mercury, Perry. 818-767-6227. Xceptnl singr/rhythm guit w/something int to say sought by dynamic, talentd band. U2, Floyd, Police, Radiohd. Anything melodc & clever. Mark 818-905-5310.

22 GUITARISTS WANTED

A+ drmr sks motivatd guit to collab, form split atmosphrc funky alt proj. Infl Floyd, Zep, Peppers. Rick 562-596-1846. Abba tribute band lknng for Bjorn. 213-650-1307. Agile guit/sngwrtr wntd by wacky voc/lyricist for humorous acous duo. Pls be warped, whimscl, witty, w/ork ethics. Orngs/concs. Gordon 818-566-7108. Alt pop singr/sngwrtr lknng to find plyrs to form band. Infl Live, Morsey, Oasis. U2. Todd 714-376-3975. Band w/great songs, 2 CDs on internet, produc, gigs, atty in place. Sks guit to perform simple hvy pop tunes. Image a must. 818-985-5657. Band w/pro studio & contax nds rhythm guit who can sing hi tenor bckng vox. Infl Beatles, Radiohd, Crwd Hse, Chrstns, not preachers. 818-760-7202. Eclectc singr/wrtr/perfrmr sks versatl guit to form band. Infl 60s psychedlia, 70s punk, 80s undgrnd, 90s electrnc. No egos pls. Joe 818-563-3301. Estab artist skng rhythm guit to complt 6-pc band. Able to tour a must. Style Doors, Motorhead, Who, Floyd, VU. 310-577-9286. Estab grp nds guit. Plays all styles. ESP, HR/alt, Lks import. Mantra 818-769-3051. Fem guit wntd to write orig songs & form band. Infl GoGos, Bangles. SthBay area. Donna 310-379-9654. Fem singr nds sessn musics to recrd demo. Pop, R&B, G/Michael, Madonna infl. Must be gd on acous guit. Amber 310-457-1719. Fem singr/sngwrtr sks guit for new band. Recrd develop deal happening, maj produc involved. 310-281-7174. Fem voc/lyrcist sks gu/sngwrtr or band w/classic rock wibe matr. Infl Nicks, Cnctr Blond, Sheryl, Garbage. Pls, srs pro only. 818-754-2430. Fem voc/sngwrtr skng guit for collab on orig matr for showcnsglabel deal. Style McLachlan, Cole, Merchant, Jewel Michele 310-358-2743. GODO sks guit. Bckgrnd vocs. Gots to funk, rock & write. Songs is the thang. Label int & all that. KY 213-295-7159. Guit & voc wntd. 20 something, Melody & memorbl hooks, energy. 3-5 chord matr. Infl Springsteen, Ramones, C/Trick, Westerberg, Johnny 213-932-1973.

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Wanted Great Looking Female Latin Singers (early 20's) who dance Rare opening in an existing all female group signed to a major label. Also play an instrument even better!! Send tapes, resumes and video to: Riddle/Wilson, Attn: Marco 7095 Hollywood Blvd. #1017 Hollywood, CA 90028. Personal deliveries not accepted.

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MUSICIANS WANTED

Guit nnd for int'l recrdng act. Modern snd. Infl U2, Radiohd, 70s Bowie, Amer rock. Pros only pls. 213-871-8583.
Guit wntd ala Ronson, Manson, Richards, Stoooges, Pistols, gothic/blues. W/equp, transpo. Collab w/inflamous Hillywd singr. 213-962-3701.
Guit wntd asap by rock blues pop band. For gigs, showncng. Exp. dedicatd, bckgrnd vocs a plus. Michael 213-463-5305.
Guit wntd by rap/roll band. Ad-Rock, meters, J/Frucantc. Wawa groove orientd & lay into bck-beat. Pervens before technq. Posse before yrself. Dedicatd must. Eric 310-202-8418.
Guit wntd for all rock grp. Randy 213-935-0566.
Guit wntd for covers & orig. Eclectc world music, old R&B. Infl Gabriel, KCRW, etc. I'm solid voc. Heather 310-914-4009.
Guit wntd for estab band. Infl B/Springfld, G/Campbell, Elvis. 213-662-5730.
Guit wntd for estab band. Skilled plyr. Good ear. Infl Pixies, Beatles, Radiohd, Pavemnt, TV. John 213-467-8412.
Guit wntd for hvy metal band. Infl Helmet, Kings X, STP. Immed recrdng & tour. 818-904-9454.
Guit wntd to complt orig hrd & soull proj for immed albun/showncng. Call for more info, auditn now. Samson 909-931-1928.
Guit wntd to form 70s classic rock cover band. Trio w/singng bass. Side proj. Local payng gigs. Pls have tape, no slackers. Hillywd. 213-526-2979.
Guit wntd to form hiphop, jazz, funk, rock blend band. Roots, SnkPimps, Luscious Jksn, Portis'd. Dedicatd w/no egos. Newman 909-396-4757.
Guit wntd. Infl hrd core techno trance & hiphop. Must be srs & dedicatd. Tony 818-708-8906.
Guit/sngwrtr wntd by singr/sngwrtr for sngwrng collab & poss band sit. Ala Journey's Neil Shaun. Rick 818-985-3080.
Iron Maiden tribute band ACES HIGH sks bass, 2 guitars, crew, enginr. No calls. Send demo/photo to 7095 Hillywd Bl #506, Hillywd CA 90028.
Les Paul strat playng modern guit wntd for hvy groova formng band. Pumpkins, NIN, new Motley. Short/long hair, drk image, 25+, no metalheads. 213-883-9578.
Male voc w/orig vox & killr HR songs sks guit, over 25, w/melodc warm snd, into HR, Willing to experimnt w/90s snd & style. 310-839-9726.
Male voc/sngwrtr lking for guit, to play new-twist funk/blues in mold of Band, Stones, L/Russell. Clay 213-965-8285.
Male/fem guit wntd. Call only if you write/play in simlr styles Poohd, Elastica, Weezer, Fun/Criminals, Garbage, Veruca Salt. No egos, srs only. 213-876-5510.
Nd male/fem guit into plyng live naked, sacrifc soul to devil, plyng whatever/never. Dance, slam, kill etc. Piero 818-342-8025.
Ndd pro musicians. Bass, guit & keys, to play in clubs. Strait & gay, jazz & contemp music. Also recrdng in 24 trk studio. Kim 818-506-3299.
Pro guit nnd. Signd Hillywd based band, ZODIAC GROOVE. sks guit for local shows, maj label showcss. CD curr being shopped. 213-467-1712.
Pro quality guit wntd. Estab melodc rock band w/CD & mgmt. Must be willing to commit to band sit. Bkup vocs a must. 21-30, 714-779-2727.
Singer/sngwrtr lking for guit plyr to collab in writng

MUSICIANS WANTED

& form band. Infl Sheryl, S/Colvin, Renee 818-771-5798.
Singer/sngwrtr nds versatl exp guit, rhythm/lead. D/Matthews, Crwd Hse, V/Morrison, Wallfirs. No overplyrs. Into the song, no BS. Dave 818-502-2288.
Singer/sngwrtr/guit w/label int formng band. Sks lead guit. Humor a plus. Amer twangy, punky, poppy, R&R. Not Aero. It is Replacmnts, Wilco, Polansky. 310-273-5827.
Singer/sngwrtr/programr sks guit for live perf, recrdng. Songs comprbl to Portis'd, MassVAttack, NIN. This style plyr only. Lisa 310-306-9823.
Sking jazz guit who knows music. Pop, latin, blues, folk etc. Can put it all togethr for orig songs. 213-860-9954.
Stones/Crows type band w/demo deal sks guit. Hillywd estab. Send tape PO Box 30411, LngBch, CA 90853.
Straddling thunders nnd. 2nd guit for band on indie label. Rehse in Hillywd. 626-338-8566.
To join Boston based alt band. Gigs, \$\$ & fun. Practc in Marshfield. Nd you yesterday. Free rehrl. Dominic doozy@medaone.net
Top bass/voc/sngwrtr, 31, w/ks, equip, chops, theory sks same in responsbl guit. No egos, grunge, drugs 213-850-0268.
Unique & xpresv guit wntd for curr Radiohd, Floyd directn. Maj connex. 818-562-9650 or bjsnyes@pacbell.net
Versatl guit nnd for moody atmospic song orie nt band. Must play in groove w/feelng. Beatles, Sabbath, Janes, Pumpkins. 213-436-0906.

23 BASSISTS WANTED

#0 bass nnd for shows. Alt. pop, electro band. Have mgmt & legal. Wanna play live? Call for demo. Infl Garbage, Curve, SnkrPimp. Mitch/Mike 818-999-0994.
#1 pro guit plyr w/image, songs, studio sks bass plyr w/image, bckng vocs, pro equip. Infl Zep, Floyd, Halen, Barak 213-650-0974.
#1 bass nnd for ong rock, punk, blues, cyber, alt band. Infl Floyd, Zep, King, Halen, Satriani. Must have own/gd/loud equip. Paul 818-993-5961.
A bass nnd for indep Nthwest tour. Alt music. Must be quick learnr w/superb musicianshp. No pay, but great oppor. Evren 310-657-7918.
A monsr groovn soull Ronnie Lane replica bass.

MUSICIANS WANTED

Master of dynamics, team plyr. Determd to do in life what you do best, play music. 714-324-4423.
A really funky bass wntd for 70s disco cover band. Must sing bckups, some lead. Work immed. 805-252-2155.
A1 bass plyr wntd by HR band. Infl Zep, Halen, G&R. 310-393-5223.
Acous pop band w/2 CDs & nat'l touring sks bass. Melodc, 5 string, fret/d/fretls & uprite. This is a payng gig. 213-499-4444.
Alt HR guit-drmr team sks bass & vox to complt lineud. Progressv yet blues based. Infl Zep, STP, Self. Joe 818-780-6424.
Alt pop band w/fem singr sks bass plyr w/great vibe. Band is Brit infl'd, have maj label develop deal. 213-851-1680.
Alt pop singr/sngwrtr lking to find plyrs to form band. Infl Live, Morrisye, Oasis, U2. Todd 714-376-3975.
Alt progressv rock band sks bass. Infl No Doubt, T/Amos, Alanis, Garbage, new wave. Mgmt, label int/amt. Brian 818-783-9162.
Alt rock trio sks bass w/hvy melodc groove, bckup vocs. Must want to be part of commid proj. 213-874-0467.
Band w/CD in variety of rock vein nds bass w/bckup voc abil. Betwn 21-29. Have mgmt, atty. Valley rehrls. 20% of pub when signd.805-263-8787.
Band w/mgmt sks hrd core metal industri snd from bass. Infl Pantera, Tool, Korn, Geezer. Dave 818-788-1386.
Band w/pro studio & contax nds bass who can sing hi tenor bckng vox. Infl Beatles, Radiohd,

MUSICIANS WANTED

B/Harper, Christns, not preachrs. 818-760-7202.
Bass man w/groove & soul nnd. Harmnz w/voc grp PANDORAIS VOX. Ong songs, pop/R&B/jazz style. 2-3 rehrls/wk. 818-892-9390.
Bass nnd by ong alt pop band w/fem voc. Must be dependbl, team plyr, Voccs a must, rehse in SFValley. Dave 818-708-9171.
Bass nnd for 3-pc. Srs ing only. No flakes, no-shows, druggies nd apply. 818-240-6590.
Bass nnd for 4-pc eclectic folk/alt band. Improv skills a plus. OC area. Dan/Roy 714-304-2270.
Bass nnd for folk alt jazz 4-pc. For gggng, recrd & long term. OC. Daniel 714-563-0331.
Bass nnd. Signd metal band w/2 worldwide releases. Willing to tour, play orig/covers. Pros only. Send pkg SRC, Box 16876 Dept M, Irvine CA 92623.
Bass plyr nnd for orig pop punk soulr trio. Gigs, recrdng, touring, Rhythmic, melodc & versatl, vocs a plus. Help create the new music. Graham 310-399-5104.
Bass plyr nnd. Signd artist, album release in Jan. Infl Pixies, REM. Jim 818-331-9737.
Bass plyr w/equp & transpo wntd for funk folk band. Have private lockout studio near LAX. 310-670-7154.
Bass plyr wntd by guit plyr to form core of HR band. 310-588-1303.

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MUSICIANS WANTED

Bass plyr wntd to compil trio for AAA proj. Folk, pop based songs w/acous groove bckdrop. J/Taylor meets Soul Coughng, Stephen 818-980-4787. Bass wntd asap by rock blues pop band. For gigs, showscng, Exp, dedicatd, bckgrnd vocs a plus. Michael 213-463-5305. Bass wntd by rap/roll band. Infil Flea, MCA, RATM. Play w/bckbeat, phat groove drmr. Pervsnr before technq. Posse before yrself. Eric 310-202-8418. Bass wntd for all rock grp. Randy 213-935-0566. Bass wntd for all rock pop band. Ron 310-574-6741. Bass wntd for orig rock band based in Pasadena. Starting from scratch. Must have equip, att, transp. be srss. Orig rock, Zep, Bad Co. 818-442-3119. Bass wntd for pop proj. Infil Pixies, Jo/Baker, Stooges. 818-766-6687. Bass wntd for pwrpop trio. Infil Zep, J/Spencer, Blues Explsn. Brett 310-319-9484. Bass wntd for working 70s cover band. Vocs a plus. 310-322-1437. Bass wntd to compil band for recrdng, plyng out, label int. Infil Beatles, Jellyfish. 310-247-9845. Bass wntd to form hip-hop, jazz, funk, rock blend

MUSICIANS WANTED

band, Portishd, SnkrPimps. Dedicatd w/no egos. Newkman 909-396-4757. Bass wntd, 19-25, to start band. Main infl Cranbrlys. Pls be dedicatd & srs about music. Jimmy 818-964-7631. Bass wntd, melod/drving, Guit/singr lkg to start band. Gd matrl, more if we click. Infil STP, Foo, Oasis, Pumpkins. David 310-286-7367. Bass wntd. Pro proj ala Wallflwrs, Cnng Crows. Xremely hr quality. Chops, vocs. Best friend owns biggest entertain co in biz. Rick 310-459-3480. Bryn Young, singr/sngwrtr/guit w/demo CD, w/platinum plyrs, sks bass. Have drums, lead guit. Infil Beatles, Stones. 818-902-1847. Byrds tribute sks bass w/strong vocs to complt working proj. 714-579-7774. CLOUD NINE nds bass who can sing, under 30 pref. McCartney, Redding, Jones style. Rehse in NoHo. 213-960-2010. CONQUER ROOT. Have guit, sax, lead vocs. Play Chicago/Texas blues. Lkng for musicians who can sing bckup, travel, read music, motivatin, optimism. 818-886-0532. Creatv bass plyr wntd for band w/many Eng infls. 213-852-9339. Drmr & guit plyr lkg for bass plyr to improv only. Just for fun. We play up on Angelus Crest Hwy on wkends. Jazz fusion infl. 818-352-2365. Fem bass plyr wntd for tour in Nov. Bckup vocs a plus. 213-933-2214. Fem bass plyr/bckng vocs wntd for estab band w/CD, gigs. Infil Siouxsie, Beatles, Veruca Salt. 818-505-1721. Fem singr nds sessn musics to recrd demo. Pop, R&B, G/Michael, Madonna infl. Amber 310-457-1719. Fem voc, bass, drmr wntd for band w/USC grads, keybrdst & guit. Must have open minds, flex scheds, willingness to expermnt w/various styles. 213-989-8614.

MUSICIANS WANTED

Good groove, good vibe. Pro band w/CD & c-nex sks talented bass. Infil D/Matthews, Cnng Crows, REM, Dead & you. Rehse WLA. 714-377-9096. Groove master bass plyr wntd. PECBOOGIE nds groove plyr. 714-324-4423. Guit/sngwrtr musically late 60s thru 70s, lyricly drk & introspectv. Orig matrl, old school gear. Dedicatn, punctuality, transpo no prob. Mike 310-541-2263. Hvy swingin' sleazy jazz groove bass wntd. Srs proj w/songs, pendng shows. Infil Soul Coughng, Morphine, Criminals, Cake. No waste cases. 818-761-7795. Int'd in stepping outside status quo? Bass nnd to anchor rthm machn. Tribal, jazz, pop. Steven 213-257-5558. Iron Maiden tribute band ACES HIGH sks bass, 2 guits, crew, engnr. No calls. Send demo/photo to 7095 Hillywd Bl #506, Hillywd CA 90028. Lkng for bass plyr for jazz standards. Rehrls, casuals. Mike 626-330-7696. Lkng for bass to join kaleidoscopic snd proj. Zappa, Zorn, Meters, Victims Family. Uprite of multi-instrum a plus. 310-236-4369. Lkng for funky, hippie bass plyr. Yng & exp helps. Dan 213-255-3272. Male/fem bass wntd. Call only if you write/play in similar styles. Poohd, Elastica, Weezer, Fun/Criminals, Garbage, Veruca Salt. No egos, srs only. 213-876-5510. Male voc/sngwrtr lkg for bass to play new-twist funkies in mold of Band, Stones, L/Russell. Clay 213-965-8285. Mandolinist sks bass for orig rock trio. 818-702-8843. Modern bass wntd for hvy groove band formng. Pumpkins, NIN, new Motley Short/long hair, drk image, 25+, no metalheads. 213-883-9578. Nal'ily estab Alltana band ala Radiohd, Suede, Manson, w/pubshd deal holdng audits. Voc abil, highly developd musicianshp, style sense, relocatn req. 770-492-0198, 706-548-8696. Nd male/fem bass into plyng live naked, sacrifc soul to devil, plyng whatever/whenever. Dance, slam, kill etc. Piero 818-342-8025. Nd, pro musics. Bass, guit & keys, to play in clubs. Strait & gay, jazz & contemp music. Also recrdng in 24 trk studio. Kim 818-506-3299. Nd, srs bass & drums for ska/pwrpop band. No flakes, dopers, or hacks. James 310-657-5159. Orig acous soul grp skng versatl bass. Some label int. Richard 714-528-7079. Pro bass nnd. Sngnd Hillywd based band, ZODIAC GROOVE, sks bass for local shows, maj label showscs. CD curr being shopped. 213-467-1712. Pro bass wntd. Infil TRex, Tones/Tails, Love/Rockets. Auditn by phone. 213-368-8128. Psychedic modern post-all Beatles Hendrix Zep

MUSICIANS WANTED

sks bass plyr like McCartney, Redding, Jones. Under 30, w/bckng vocs. 213-960-2010. RB&B bass int'd in poss lng-term commt sought Singr/sngwrtr ala Tony Rich, has maj gig bookd then demo. Take us further. Glen 818-843-3609. Rock band sks bass. We are tight, melodic, exp. Blossoms meets Wilco. Willing to work for commor goal? Give us a listen. 213-851-8513. Santana tribute band, INNER SECRETS, nds bass plyr & keybrdst. Ready for rehrls & shows. Joey T 213-382-3361. Singr & guit w/songs lkg for song-orientd bass. 21-27. Melodic, pop, acous rock. No punk, metal. Dedicatn & determtn a must. 310-917-6986. Singr/sngwrtr nds versatl exp bass. Pockt, groove tight. D/Matthews, Crwd Hse, V/Morrison. Into the song. no BS. Dave 818-352-2288. Singr/sngwrtr/guit w/label int formng band. Sks dedicatd solid bass. Recrdng, gigs. Vocs, humor a plus. Replacmnts, Wilco, Pixies, Kings, Polonsky. 310-273-5827. Singr/sngwrtr/programr sks bass for live perf, recrdng. Songs comprt to Portishd, MassVAttack, NIN. This style plyr only. Lisa 310-306-9823. Skng bass for orig gngng rock/pop grp. Infil Toad, Jellyfish, Blossoms, Beatles, Red Kross. Vocs a plus. 213-549-9850. Skng bass plyr w/ajazz bckgrnd who knows music. Pop, latin, blues, folk etc. Can put it all together for orig songs. 213-860-9954. Solid voc skng uprlt/elec bass. Acid jazz snd w/world beat. Heather 310-914-4009. Versatl bass nnd for moody atmospnc song orientd band. Must play in groove w/feeling. Beatles, Sabbath, James, Pumpkins. 213-436-0906. World class voc & lead guit team sk bass for hrd edged blues rock band. Infil Allmans, Gov't Mule, Bklooft. Have studio, PA, gigs. Must be able to swing. Nathan 818-243-2696. Yng bass plyr w/strong vocs nnd to complt acous trio w/mgmt, maj label int, upcoming showscs. Infil Nick Drake, Beck, Motown. Chris 213-962-5966. Alternate Faith Estblshd modern rock band with album, airplay, charting, college bookings, mgmt, attorney, label, interest, strong material, 24T studio, seeks, dedicated, solid bassist. (818) 787-4065

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24. STRING PLAYERS WANTED

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25. KEYBOARDISTS WANTED

80s new wave dance band w/paying gigs skeybrdst w/pro att, exp, 80s stage image. Scott 818-992-4991. Abba tribute band lkg for Benny. 213-650-1307. EZEKIEL'S DREAM lkg for keybrdst w/multi-key abils for live perfmc. Classcl & jazz infl for creatv rock proj. Fairly new gear, no drugs, alcohol. 213-731-7002. Fem keybrdst req for working band in Toronto area. Must have exp & pro gear. Andy 416-636-5767, Ssonix@octonline.com. Fem keybrdst wntd to complmt guit for estab band w/CD, gigs. Infil Siouxsie, Beatles, Veruca Salt. 818-505-1721. Fem keybrdst wntd to write orig songs & form band. Infil GoGos, Bangles. SthBay area. Donna 310-379-9654. Fem voc/sngwrtr skng keybrdst for collab on orig matrl for showscng/label deal. Style McLachlan, Cole, Merchant, Jewel, Michele 310-358-2743. Infil Dust Bros, Beasties, MoneyMark, Sly. Groove orientd. 213-782-0317. JOHNNY SONIC & SOUND BARRIER sks versatl keybrdst plyr for classc rock, blues & onry cover band. Gigs pendng. SthBay rehrls. John 310-534-4205. Keybrdst/guit plyr, vocs a plus. Must be proficent & comfortbl. Recrd almost complt, release in Jan. Infil Cars, Talking Hds, Costello. 818-331-9737.

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MUSICIANS WANTED

•Keybrdst wntd by estab LA band. Atmosphrc eclectc futurstc. 562-439-9545.
•Keybrdst wntd by estab LA band. Lkng to textrl keybrdst. Infl Dead/Dance, D/Sylvian, Roxy etc. Andrew 213-851-9675.
•Keybrdst wntd for all orig band. Vocs a plus. Equip a must. Chad 213-654-5826.
•Keybrdst wntd for all orig band. Vocs a plus. In SiMonica, Hillywd. Lv msg for Chris 213-526-2976.
•Keybrdst wntd for orig progressv HR band. Infl D/Theatre, ORqche, Sabbath. Album & lckout. 310-587-5193.
•Keybrdst wntd for orig rock band. Infl Duran, Queen. Corey 213-874-1055.
•Keybrdst wntd. Pro proj ala Wallflwrs, Cntng Crows Xremely hi quality. Hammond, piano. Best friend owns biggest entertainr co in biz. Rick 310-459-3490.
•Keybrdst/synth plyr nnd. Infl TRex, Love/Rocks, Echo/Bunnymn, NIN. Pro lk & snd. 213-368-8128.
•Latin fusion band, TRIBUS, nds keybrdst. Latin illiterate don't run, you'll play mostly melodies & solos. Basic latin & improv skills a plus. 213-993-8639.
•Lkng for keybrdst w/lots exp in programng, sequencng to collab w/fem voc. All electrnc style, have connex. 213-930-2515.
•Lounge trio skng versatl keybrdst into pop, dance, latin. Able to travel. Have pro equip. Abl to seqnc trks desired. Gd pay. Gina 310-288-7911.
•Ndd, pro muscns. Bass, guit & keys, to play in clubs. Strait & gay, jazz & contemp music. Also recrdng in 24 trk studio. Kim 818-506-3299.
•OC based duo lkg for keybrdst. Style of techno pop. BJs Eng new wave snd. Simple Mnds, OMD, Depeche. Giancarlo 714-577-9377.
•Pianist nnd by pro singr for live entertainr gigs. Abl to play various styles pref. Srs plyrs only 818-760-1236.
•Pro quality keybrdst wntd. Estab melodic rock band w/CD & mgmt. Must be willing to commit to band sit. Bkup vocs a must. 21-30-714-779-2727.
•Santana tribute band, INNER SECRETS. nds bass plyr & keybrdst. Ready for rehrls & shows. Joey T 213-382-3361.
•Unique & xpress keybrdst wntd for curr Radiohd, Floyd directn. Maj connex. 818-562-9650 or blis-syes@pacbell.net
•VIVA MALPACHE, rock, ska, punk etc. band lkg for keybrdst. Age, sex, race unimport. G 213-989-8742.
•Voc/lyricist/sngwrtr who sings lead/bkgrnd vocs sks keybrdst for collab. James 213-254-8505.
•VOX GALLERY nds piano plyr, Soufl, modern, acous rock band w/fem singr. Tench, Hopkins, Preston. Gigs, recrdng, yada yada yada. Gordon 213-848-2064.
•WIND OF CHANGE skng keybrdst/sngwrtr. Open mindd versatl, creatv. Infl Sabbath, Journey, Floyd, Styx. 818-767-6227.

26. DRUMMERS/PERCS. WANTED

•#1 drmr nnd for all folk acous act. Percussn, bongos, kit. 818-752-9907, 310-585-8247.
•#1 pro guit plyr w/image, songs, studio sks drmr extraord w/image, chops, ala N/Pearl, Bonham, Haien. Srs pros only. Barak 213-650-0974.
•1 funky rockng drmr wntd for gigng all orig pop rock band w/CD & label contax. Infl D/Matthews, Gabriel, Seal, U2. Derek 213-989-6619.
•A R&R band sks drmr w/vocs, 25-30. Groove & meter. Infl Springsteen, Wallflwrs, Sheryl, M/Brooks, Blk Crows, Aero. 818-386-5808.

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•A1 drmr nnd. Solid groove plyr. Great orig snd/songs. New U2, Seal, Live. Upcomng gigs. CD, very srs. 818-242-3545.
•Abba tribute band lkg for drmr. 213-650-1307.
•Agresv drmr wntd. Estab band, ready to recrd, CD. Free rehrls & recrdng. 213-461-0161.
•All orig HR band sks pro mindd drmr. We have pro gear, rehrls incl pro kit for audins. Infl Fleetwtd, Ozzy, Zep. 213-644-9049.
•Alt band w/maj labels int sks drmr able to play on click. Oasis meets Nirvana. 310-208-3772.
•Alt pop band w/fem singr sks great drmr w/great feel. Band has maj label develop deal. 213-851-1680.
•Alt pop singr/sngwrtr lkg to find plyrs to form band. Infl Live, Momey, Oasis, U2. Toad 714-376-3975.
•Alt punk rock. Call the ONLYS. 213-463-7881.
•Are you tired of trend-surfng? Drmr/percussn nnd for next Eagles. Delicate to dealng. Have studio, contax, demo. Christn ethics desirbl. Scott 818-848-8853.
•Band sks drmr into industrl metal trbal style. 213-871-6889.
•Band sks drmr w/open mind, great att & desire to be membr of srs band. Unique combinatn of rock & goth. 714-839-6682.
•Band w/pro studio & contax nds drmr who can sing 1st tenor bckng vox. Infl Elton, Zep, DelAmtr, Toad, Christns, not preachers. 818-760-7202.
•Bluesy, funky rock band lkg for drmr. Have gigs. Steve 818-708-3124.
•Brit blues based rock act nds drmr. Maj deal in Europe. Send pckgs to Kingsley Jones PO Box 12204, Marina Del Rey, CA 90295.
•Byrn Young, guit w/recnt demo w/membrs of Petty, J/Walsh, Knack sks bass plyr & drmr. Have guit. Butch 818-902-1847.
•Cntry drmr wntd for orig band. Work & pay inclued. Alt a must. Will compromise on talent. Robin 818-892-9329.
•Dbt kick drmr wntd for progressv metal band. Complt set ready to play, no botzos. Brian 818-845-0490.
•Dedicatd drmr to complt blues & psychedic based rock band. Stones, Beatles, Floyd, CCR. Under 27 pls. 213-876-9816.
•DOMINION, death metal band skng drmr that can play light & precise. Blasts & dbt kick drum a must. Srs band, no flakes/weaks. 209-574-9807.
•DOWNGIRL sks drmr. 213-268-6222.
•Drmr nnd for estab agro-pop, indie rock, punk o metal, fag band in Silverlake, Chris 213-664-4987.
•Drmr nnd for intl recrdng act. Modern snd. Infl U2, Radiohd, 70s Bowie, Amer rock. Pros only pls. 213-871-8583.

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•Drmr nnd for orig estab band. Infl Pumpkins, Sndgrdn, James, Skunk Anansie, Spooky Ruben. 213-304-8381.
•Drmr nnd now for indie label band w/CD. Psychedic funky art punk band w/groove. 213-969-4856.
•Drmr nnd primarily but not limitd to punk/spd metal band. Infl Slayer, No FX etc. Pls srs, dedicatd, exp only. 213-719-4682, 818-342-1599.
•Drmr nnd, diverse, pwrll, hypnotic, pop. Infl Perkins, Copeland, Bonham. LA based, label int. onesound@aol.com
•Drmr nnd, male, 21-30, for trippy rock alt pop band. Demo, connex, gigs. We nd you now. Joe 310-396-0337.
•Drmr nnd. Intense pwr pop groove. Bonham, Perkins, Copeland. LA based w/label int. 714-222-4252.
•Drmr nnd. Work w/dedicatd bass, guit w/maj label credits. Lk great, play hrd. Must be avail 5-7 nites/wk. Vocs, no \$\$, 818-509-8380.
•Drmr wntd by estab band. Infl Failure, Sunny/Estate. Shows, recrdngs, label int. Rehrl studio spc. Eric 805-254-2241.
•Drmr wntd for aggressv funky acid jazz band. Adam 818-410-2291.
•Drmr wntd for LA pop rock band. Infl Oasis, Radiohd. 213-436-2845.
•Drmr wntd for orig gigng rock/pop grp. Infl Toad, Jellyfish, Blossoms, Beatles, Red Kross. Vocs a plus. 213-549-9850.
•Drmr wntd for pop band. Infl Primal Scream, Stooges, Pixies. 818-766-6687.
•Drmr wntd for trip adagio, kitchy catchy rock band w/carnival atmos. Infl Cake, Eels. 213-482-8869.
•Drmr wntd to complt band. NIN, Prodigy, WHt Zombie, Filter. Srs only. 818-980-6786.
•Drmr wntd to complt hvy groovn rock band w/alt. All orig, many infl, gd meter a must. No grandpas, gigs waitng. Hillywd lckout. 213-368-6537.
•Drmr wntd to complt hvy rock band diversly. We have strong matrl, ready to go. Srs only. Jake 714-879-5613.
•Drmr wntd to complt trio for AAA proj. Folk, pop

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MUSICIANS WANTED

based songs w/acous groove bckdrop. J/Taylor meets Soul Coughng. Slephn 818-980-4787.
•Drmr wntd w/vlue. You, pro posiv team plyr, no alt. Us, fem vocs w/CD, pwrpop radio, mgmt, atty, touring agents. 818-343-9941.
•Drmr wntd, 19-25, to start band. Main infl Cranbrys. Pls be dedicatd & srs about music. Jimmy 818-964-7631.
•Drmr wntd. Pro proj ala Wallflwrs, Cntng Crows. Xremely hi quality. Meter, feel. Best friend owns biggest entertainr co in biz. Rick 310-459-3480.
•Drms wntd for hip-hop, jazz, funk, rock blend band. Beastes, Luscius Jcksn, Roots, Portishd, etc. Dedicatd w/no egos pls. Newman 909-396-4757.
•Fem drmr wntd for estab band w/CD, gigs. Infl Siouxsie, Beatles, Veruca Salt. 818-505-1721.
•Fem voc, bass, drmr wntd for band w/USC grads, keybrdst & guit. Must have open minds, flex scheds, willingness to expermnt w/various styles. 213-989-8614.
•Full percussnnt wntd for orig matrl. 213-860-9954.
•Good groove, good vibe. Pro band w/CD & connex sks talentd pro drmr. Infl D/Matthews, Cntng Crows, REM. Dead & you. Rehre WLA 714-377-9096.

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MUSICIANS WANTED

•Guit & bass singr/sngwrtr sk dmr to complt core of band. Infil Replacmnts, Pixies, Mieces, Super Drag, GuidedVoxs. Kim 818-583-8434.
•Guit/sngwrtr muscity late 60s thru 70s, lyricly drk & introspectv. Orig matrl, old school gear. Dedicatn, punctuality, transpo no prob. Mike 310-541-2263.
•Inventv dmr/percussnt wntd by Ludlow. Heavyns of Kyuss, intensity of Tool, dynamics of Janes, fury of Stooges. 213-427-8507.
•Latin infil fusion rock band, TRIBUS, nds dmr & percussnt. No Latin expertise ndd. Just basic knowldg & lots of heart & chops. 213-993-8639.
•LngBch soul band skng dmr. 562-985-7120.
•Male/fem dmr wntd. Call only if you write/play in similar styles Poohd, Elastica, Weezer, Fur/Criminals, Garbage, Veruca Salt. No egos, srs only. 213-876-5510.
•Male voc/sngwrtr lknng for dmr to play new-twist funkblues in mold of Band, Stones, L/Russell. Clay 213-965-8285.
•Male voc w/orig vox & killr HR songs sks very gd dmr to start band. Must be srs & willing to experimt. 310-839-9726.
•Mandolinist sks dmr for orig rock trio. 818-702-8843.
•Ndd, srs bass & drums for ska/pwrpop band. No flakez, dopers, or hacks. James 310-657-5159.
•OC based duo lknng for exp dedicatd dmr/human drum machn. Style of techno pop, 80s Eng new wave snd. Giancarlo 714-577-9377.
•Orig acous soul grp skng versatl dmr. Some label int. Richard 714-528-7079.
•Orig singr/sngwrtr sks dynamic versatl dmr to complt band. Cross betwn Talking Hds, D/Sheik. James 818-541-0895.
•Percussnt ndd or all orig band. Not a dmr. In Hllywd. Chad 213-654-5826.
•Pro dmr ndd asap for Mazzy/VelvetU meets Uptempo/Fleetwld style proj. Versatly a plus. Miranda 213-851-3036.
•Pro dmr wntd to help form band. Playng out & recrdng. Label int. Infil old Bowie, Jellyfish, Beatles. 310-247-9845.

MUSICIANS WANTED

•Pro lknng & sndng. Infil TRex, Tones/Tails, Love/Rockets. Auditn by phone. 213-368-8128.
•PROTOTYPE sks aggress techncl dbl bass dmr. Pro att, equip, dedicatn a must. Thrash & progresiv infil. Kragen 310-841-2520.
•R&B dmr int'd in poss lng-term commit sought. Singr/sngwrtr ala Tony Rich, has maj gig bookd, then demo. Take us further. Glen 818-843-3609.
•Rock dmr wntd. HR, blues. Gignng now, pro. Call asap. 213-469-0847.
•Silverlake pwr trio w/indie deal sks dmr. Todd 213-662-8842.
•Singr & guit w/songs lknng for song-orientd dmr. 21-27. Melodic, pop, acous rock. No punk, metal. Dedicatn & determinatn a must. 310-917-6866.
•Singr/sngwrtr lknng for percussnt to complt band. Have gigs, rehrl spc. Srs plyrs only. Darin 818-783-3196, Pete 818-972-2433.
•Singr/sngwrtr nds versatl exp dmr. Pockt, groove, tight. D/Matthews, Crwdd Hse, V/Morrison. Into the song, no BS. Dave 818-352-2288.
•Singr/sngwrtr/guit w/label int formng band. Sks Josh Freese of someone close. Dedicatd, reliable. Recrdng, gigs. Humor a big plus. Replacmnts, Witco, Pixies, Kinks, Polonsky. 310-273-5827.
•Skng dmr into industri metal tribal style. Matt 213-871-6889.
•Techncl wizard, dbl kick, hvy hittr for hvy neo-classcl rock band w/albums & future proj. Music 1st, BS later. 818-753-0618.
•TREE OF LOVE sks dmr. Must know why Bonham, Grohl & Ringo are all so great. 3-pc pwr-pop, vocs a plus. Jason 805-526-3752.
•Where are you? Seasond swingng hi energy HR dmr w/waste & diverse infil? We nd you! Let's make it happen. 310-826-9624.
•Yng dmr wntd, click friendly, simple, solid, in/pockt to complt acous trio w/mgmt, maj label int, upcoming showcss. Infil Nick Drake, Beck. 213-962-5966.

27 HORN/WIND PLAYERS WTD

•Swingng' hvy groove band nds bariton or tenor sax, trumpet, trombone. Infil Morphine, Criminals, Cake, Soul Coughng. Pending shows, full creatv input. 818-761-7795.
•Trumpet plyr wntd for kitchy catchy rock band w/carnival atmosphr. Trip Adagio 213-482-8869.

28. SPECIALTIES WANTED

•A-1 radio 'n'ish masters wntd. R&B hiphop, balad. Owen 818-240-4670.
•Accordian plyr wntd for trip adagio, kitchy catchy rock band. Other quirky instrum a plus. Infil Cake, Eels. 213-482-8869.

PRODUCTION

•Iron Maiden tribute band ACES HIGH sks bass, 2 guitars, crew, enginr. No calls. Send demo/photo to 7095 Hllywd Bl #506, Hllywd CA 90028.
•Lknng for 2 drum roadies & techs. Band w/CD out. Lots of fun, some pay avail. Abe 818-964-3720.
•Roadie ndd for hvy industri band. \$10/hr gear mnthly. 818-281-7574.

29. SONGWRITING

•24 yr old tenor skng pro artist to write for or collab. Eng/Spain, Madonna, Babyface, D/Warren, D/Foster, J/Gabriel, Shemm 213-390-7780.
•Fem singr lknng for collab. I want to perfrm standrds, top 40 togethr & write new matrl. Lots of perfrmng exp, no contact. Rhonda 213-882-8392.
•Fem voc/lyricistskts guit/sngwrtr or band w/classic rock vibe matrl. Infil Nicks, Cnctr Blond, Sheryl, Garbage. Pls, srs pro only. 818-754-2430.
•Guit/sngwrtr sks lyricist/sngwrtr to collab on pop/rock songs. Infil Journey, Halen. Many ballads. Sean 310-791-4994.
•Guit/sngwrtr wntd by singr/sngwrtr for sngwrting collab & poss band sit. Ala Journey's Neil Shaun. Flick 818-985-3080.
•Lknng for good matrl. Send tape to Randy Gibson 911 Euclid Ave, LngBch, CA 90804.
•Lyricist wntd by recrdng artist/keybrdst w/2 albums. Must have xint connex to get songs placed. 818-342-3100.
•Sngwrtr wntd. I have xint lyrics for CW ala Winona, Faith, etc. Are you music to my ears? 310-530-7521.
•Sngwrtr/guit sks musics to form band, recrd demos & blah blah blah. Infil Doors, Taylor, Sinatra, Janes, Beatles. Mystic-elegant. LngBch area. 562-430-5572.
•Sngwrtr/guit sks voc/lyricist to collab on HR & pop rock songs. Steve 310-393-5223.
•Wntd, sngwrtr. Estab band w/srs proj. 213-463-0820.

30. COMPOSERS/ARRANGERS WTD.

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

•All genre voc/lyricist sks compos/arrangr for commrcial sngwrting collab. Inspiratn, improv, team spirit a must. Gordon 818-566-7108.
•Fem voc/sngwrtr skng compos/arrangr for collab on orig matrl for showcss/label deal. Style McLachlan, Cole, Merchant, Jewel. Michele 310-358-2743.
•Poetry band sks classcl composr to collab on epic poem. 619-230-9347.

31. PRODUCERS WANTED

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

•Acous soul grp, orig, skng contingent based prod-ucer, some label int. Richard 714-528-7079.

PRODUCTION

•Fem singr/sngwrtr w/ht songs. All rock. Sks prod-ucr w/studio access Maj recrd labels int. 310-281-7174.
•I have next line dance smash hit. If int in becomng part of proj that could produce next Achey Breaky Heart, this is for you. glitter-n-gold@mailexcite.com
•Product wntd for formr member of Hello People. Todd Rundgren. Writing great new matrl. Feed the dream. Larry 310-645-6186.
•Wntd, produc. Fem singr/sngwrtr. Rock. 213-463-0820.

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34. AGENTS/MANAGERS WTD.

If you are an AVAILABLE Agent/manager you must call our display ad dept.

- Gospel goal-orientd sngwrtr/artist sks mgmt. Strong melodies, pwrfl hooks, incredibly unique style. After 6pm 626-333-6525.
•Hi energy HR band w/CD in works, songs, strong folowing, exp, website, sks pro mgmt. Sean 818-762-8520
•Lkng for mgr. Randy 562-438-5434.
•Oasis meets Bush. All band lknng for gigs, mgmt, productn. Live exp & songs ready. 310-208-3772.
•Platnm sale artist recently free from maj label. Almost complt recrd. Oasis, Bowie vibe. Lkng for mgr/agent. Ivor BENNYDDIP@aol.com
•Pro mgmt wntd for formr member of Hello People, Todd Rundgren. Writing great new matrl. Willing to do what it takes. Larry 310-645-6186.

35 INVESTORS WANTED

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

- Hi energy HR band w/CD in works, songs, strong folowing, exp, website, sks investors. Sean 818-762-8520.
•Investor wntd to fund lo-cost very rewarding educatn/community proj, 213-957-4814.
•Investors wntd for dance tour & album proj for 24 yr old Span/Eng tenor. Multi-talented, biz orientd. Shemm 213-390-7780.
•Unique orig band lknng for bckng. Randy 562-438-5434.
•WIND OF CHANGE skng financl bckng. We have own studio, great songs. Demo avail on req. LA's best kept secret. 818-767-6227.

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BUSINESSES/SERVICES/PEOPLE

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•Booking, promotng, mktg, radio interns nnd to come join team & prove your skills at music productn co. 818-879-0160.
•Guit/singr/sngwrtr sks percusnt/programr/samplr, odd instrumnts, film clips or anything diff for unique coffeehouse duo or trio. Scott 213-769-5116.
•Intern nnd. Record label/artist mgmt co. Interface w/music video, pro, mktg depts. Phone/cmpttr knowldg, flex hrs. Fax resume Rami 310-836-1076.
•Intern wntd for dynamic record/entertain co. Will give school credit. Chrs M 310-322-5410.
•Interns get chance to be part of music productn co representing hot new alt-fem nati act. BABY ALIVE. 213-933-2214.
•Interns nnd for indie label. Modern rock. College credit avail. Learn about the biz. 213-931-3393.
•Music mgmt co skng indiv for entry level positn to assist in day/day operatn. Great exp in music industry. Jeff 213-874-4206.
•Pacific Asian Musicians Alliance Ent. Musicians/bands & snd/mktg personnel nnd for potentl gigs. 818-845-PAMA.
•Productn Co at Universal sks qualifd intern for upcmng productn. Work w/maj labels, learn biz, cmpttr knowldg, transpo a must. Percs/bonuses. 818-754-3778.
•Receptnist wntd for hot music productn co. Hrs 12-4, 5 days/wk. Must be into R&B, hiphop. 213-464-5910.
•Roadie nnd for hvy industrl band. \$10/hr guar mnthly. 818-281-7574.
•Secretary nnd by sngwrtr for song lyrics, poetry books in SDiego. Travel & type. Lv msg LA CA Music 619-230-9347.
•Small recrd label/mgmt co sks PT asst. Must have xint typng/communican skills. Paid positn. Fax resume to 213-933-6639.
•Songwriters Expo 20/Perom Int'l nds people avail to assist w/genl o/c work before/at event, deliver newspapers prior to. Event sched 10/24-26. Stephanie 310-450-3677.
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BUSINESSES/SERVICES/PEOPLE

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•Lkng for all types sings, bands, musicians to appear on cable access show & perform. All styles music ok. Mike 818-761-8482.
•Lkng for any Reel Big Fish. TV/radio appearances that people have recrd. Like when they were on Loveline, Hitz, or hosting MTV. RBFRules@aol.com
•Rock band nds responsbl band to share rehrl spc in Valley area. \$250/mo. Monica 818-781-3639.
•Sngwrtr lknng to form pop rock band. Keyboard, guit, drmr, bass nnd. Sngwrtnng a plus. Demo avail. Emily 562-869-5013.
•Skng yng motivatd people int'd in formng/creatng smll recrd label. 310-322-5526.

40. WEB SITES To assure accuracy, we suggest that you fax or e-mail your web address to us.

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•Arianna http://www.rhythmet.com/bands/arianna
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- The Enterprise <http://www.enterprisestudio.com>
- The Last Dance <http://thelastdance.com>
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