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# MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

## Guitar Jam III

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## James Iha: Smashing Pumpkins' Guitarist Goes Solo

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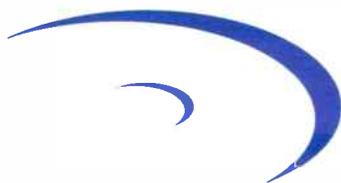
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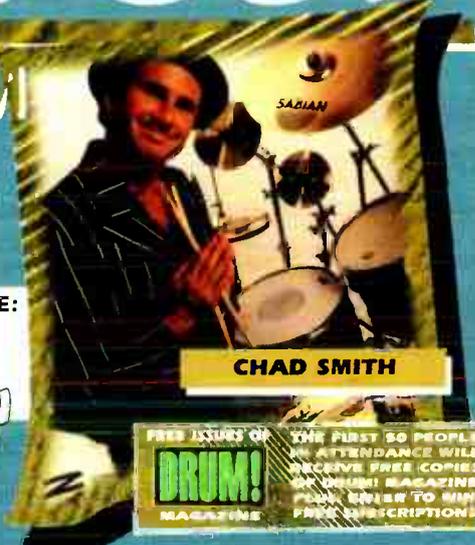
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The guitarist for alternative rock icons Smashing Pumpkins steps out of the pumpkin patch to release his first solo effort, *Let It Come Down*, a low-key, affair which is surprising in its brilliant simplicity.

By Jose Martinez



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Whitley



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## Guitar Jam III

In this third annual installment of *MC's* popular guitarist roundtable, we catch up with legendary six-stringer Ritchie Blackmore, former Bon Jovi fretman Richie Sambora, jazz explorer Charlie Hunter and acclaimed artist Chris Whitley, who discuss their influences, practice techniques, favorite guitars and more.

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## FEEDBACK

### The Great Gig

Dear MC:

Let me tell you a little story about Hollywood. In recent years, I've noticed that the club scene has changed. Now that all the Eighties yahoos, who never made it with their bands, have decided to become bookers, sound guys, door guys for nightclubs, a lot of these people act like rock stars and treat the artists like shit, because they're pissed off that they can't make a living at music. Granted, they are probably smarter than most of us, who still struggle to survive in the topsy turvy world of the underground. They, at least, make a living now.

That's my problem. This better-than-thou attitude some of the [Sunset Strip] clubs have, sucks, when all you're to do, as an artist, is bring revenue into their venues, while building a following, and some status for yourself. You know the old saying: "I'll wash your back, you wash mine."

While a bad experience has soured me away from even wanting to bring my crowd down to certain clubs, I booked a show for a "free" Monday night, like the old "No Bozo Jams," at the Whisky. Okay, it was a short-notice show, but a good slot, so we took it. We made flyers that said "free show," gave them to everyone we know and their mothers. So, I go down to the club a week to the day before the show to promote the show. When I get there I see a sign in the window of the box office that says "no cover, 1 drink minimum \$5."

Okay, the ad in the paper says "free show," so who's screwing who here? I immediately found the booker and said, "What's this shit about 'drink minimum'? Isn't that false advertising?" He then has the fucking balls to say to me, "Oh, I forgot to tell some people that. Besides, once they're here they'll pay to come in. They're gonna drink anyway."

How in the hell does he know if my crowd drinks or is in AA? So, I told him I wouldn't have minded the "drink minimum" if I had known about it. I would have put that on the flyer and then I wouldn't be lying to my fans. If they show up and see "\$5 at the door," regardless if it's for a drink or not, after being told it's "free," they're gonna be pissed at me. Then he says, "Oh well, just blame it on me. Things could be worse."

Who in the hell is this idiot? And how the hell did he get this booking gig at such a so-called 'prestigious' club? I will never bow down to this "suck bands dry, pay-to-play Hollywood mentality" again. So, what do I do?

1. Since it's his fault—he did not inform us about the \$5 cover—he should eat the cost. Even if he promised me that, at this point, could I believe him, when he bullshitted me to begin with?

2. Cancel the show and fuck him, and probably fuck myself from ever playing this historical club again?

3. Suck it up, bend over, and take it like all these other bands take it with no lube?

Well, I have a solution. I found a very pleasant club on the West Side, called The Gig. So it's not Hollywood, whoopy-dooo. But, it's like night and day, how they treat you. The owner, Neil, is a hands-on guy, and is very down-to-earth. His booker, Sasha, was very cool, professional, and didn't bullshit me in the least. We brought flyers in and they actually paid us. The sound guy, Lee, was very helpful and gave us great sound, and a cool light show.

I can really appreciate an establishment like this, and I'm sure, my fans do also. I guess my point is, to all you bands out there getting fucked by shady bookers in Hollywood, you have a choice. Don't get sucked into what these clubs tell you is the "norm"—pay-to-play, Whisky, Roxy, Troub, etc. There are plenty of clubs. Find ones where the staff wants to work with you, not against you.

I just want to thank Neil and his staff at The Gig in West L.A., for helping support local acts, not ruining them, and sucking them dry of all their money and passion. It's nice to do a stress-free gig. Thanks again.

Alien Vinyl

### Thank You

Dear MC:

I am writing to thank you for your utmost support of my musical endeavors. I have been a faithful reader of *MC* since 1992, and have found it to be positively the most helpful and informative resource for educating and helping unsigned artists create a "do the right thing" plan in an industry full of uncertain black holes.

I am pleased to inform you that having my CD, *daydreamin'*, voted as one of the Top Ten Demos of 1997, and the mention of my music airing on CBS at the Olympics in *Music Connection*, was definitely a big part of sparking the massive exposure I have been getting on my CD. A big thank you! Also, I have recently signed with Ronald S. Bienstock & Associates, a prominent New York entertainment company, who are now representing me and shopping my music worldwide.

I'm sure I'm speaking for tons of other unsigned artists out there using *MC* as a tool, struggling to plant a seed in this crazy music business. Keep up the good work. We all appreciate it very, very much!

Yours truly,  
Russ Bonagura

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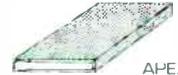
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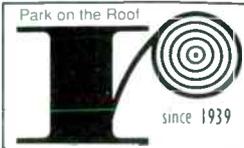
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## CALENDAR

—CARRIE COLOMBO

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

### Current

On April 18 and 19, an estimated crowd of more than 200,000 festival-goers will converge on a 20-square block area of historic downtown Riverside to experience the 1998 Ralphs/Food 4 Less Orange Blossom Festival. This free event includes continuous entertainment on three stages, featuring national and regional headliners from country western, zydeco, adult alternative, jazz, blues and oldies, with such performers as Beausoleil, Gino Delafosse, and Lee Rocker of the Stray Cats. Festival favorites like Turn-Of-The-Century Town, Historic Arts & Crafts, The Family Carnival, Arcade Of Games & Prizes, Children's Grove, The Celebrity Chefs Theatre, Gourmet Grove, and more than 100 food and shopping booths have all been expanded and updated.

The festival starts on Saturday, April 18, at 10 a.m., with the 4th Annual Orange Blossom Parade, which features local celebrities and regional elected officials, marching bands, floats, antique automobiles, equestrian units and giant characters. At 8:30 p.m. on Saturday evening, fireworks will burst over the downtown skyline to end the day's entertainment. Sunday morning, April 19, the festival opens with the 11 a.m. Gospel and Faith Community Concert at the Downtown main stage, located at the corner of Market Street and Mission Inn Avenue. By noon, things will again be swinging with a full zydeco music festival. Best of all, festival-goers can enjoy entrees, desserts, appetizers, baked goods and much more, all tangy with the flavors of lemon, lime, grapefruit and orange. Celebrity Chefs, located on 6th Street just east of Main, will offer presentations by eleven of the Southland's most prominent chefs, each preparing one-of-a-kind citrus-flavored dishes.

Finding the festival is easy—less than an hour drive from anywhere in Southern California, and about 30 minutes from Orange County and the San Gabriel Valley. From the 91 Freeway, exit at 14th Street, or from the 60 Freeway, exit at Market; then follow the signs. For additional information, call 800-382-8202, or visit their web site at <http://www.orangeblossomfest.com>.

On Monday, April 20, 7:30-9:30 p.m., the Songwriters Guild Foundation will present Jack Segal, prolific songwriter and longtime SGA

board member, known for songs "When Sunny Gets Blue," "Scarlet Ribbons For Her Hair" and "When Joanna Loved Me," as host of a SongShop Showcase. The showcase will feature works of top students from several years of his past SongShops. There is no charge with a one-drink minimum. Reservations are highly recommended, so call 213-462-1108 for more information.

Label president Robert Case, of Case Entertainment Group, will be speaking on a panel of national record label executives on Saturday, April 25, at the Crossroads Music Conference in Memphis, Tennessee. Most recently, Case was featured in *Music Connection* magazine's "Close-Up" column (Vol. XXII, Issue #5).

The National Academy of Songwriters' Los Angeles Songwriters Showcase hosts music industry professionals at their on-going "Pitch-A-Thons" and "Cassette Roulette" song critique sessions. Bring your music and let industry pros take a listen. All events are held Tuesday nights at the Woman's Club of Hollywood, 1749 N. La Brea, and start at 7:00 p.m. For more information, you can call the Showcase at 213-467-0533, or NAS at 213-463-7178.

Sam Ash Music Corp., the East Coast giant of musical instrument retail since 1924, invites the local community to help celebrate the opening of their first West Coast stores in Westminster (14200 Beach Blvd.) and Cerritos (12651 Artesia Blvd.) on Thursday, April 9, from 6:00 p.m. to midnight. Attendees can look forward to live performances from local and national musicians, t-shirts and other promotional item giveaways, and, of course, special discounted prices on the full Sam Ash inventory.

These events mark the first of several Sam Ash openings in California. West Coast consumers seeking an alternative to the typical rock shop experience will find new Sam Ash stores this spring in West Hollywood and Canoga Park. Sam Ash carries electric and acoustic fare, as well as brass and woodwinds, digital electronic pianos, synthesizers, sound systems, recording equipment, computers and software, sheet music and instructional videos, disc jockey equipment and theatrical lighting. Contact the Westminster location at 714-899-2122 or the Cerritos store at 562-468-1107. **MC**

### CORRECTION

In the Club Review Section of our last issue (Vol. XXII, Issue #7), there was an error in the contact number for the band Weeds. They can be reached at 310-364-8422. Our apologies.

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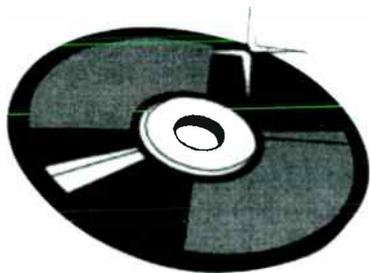
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With a clientele that ranges from Green Day, Goo Goo Dolls and the Wallflowers to some of the city's hippest struggling bands, the full service rehearsal/recording studio facility Swing House is unique in that they cater equally to everyone from the cash-strapped musician to platinum artists with major label green to burn. With three rehearsal rooms of various sizes and environments, a fully equipped sixteen-track studio, as well as equipment rentals and cartage, the Hollywood-based Swing House offers one of the best packages in town.

"We recognize that musicians are sensitive people, so we are overly sensitive to their needs," states co-owner Phil Jaurigui, a musician, himself, who plays in a local alternative power-pop band called Holy Bulls. "We know what it feels like to be where our clients are, in need of a good space with solid sound to rehearse in, or to record that perfect demo—or, in some cases, a full album.

"Artists who come here don't have to worry about any needs not being met," he maintains. "If a band comes from out of town and needs to rehearse, say, for a gig at the Roxy, they can not only rent instruments and amp equipment, but we will haul their gear to the venue—all at reasonable rates."

# Swing House Studios

By Jonathan Widran



ROBERT GAVI VORHAR

The facility's catchy ad line goes: "If Hollywood is the home of rock & roll, then Swing House is its living room." Delivering on this promise, there are three main rehearsal studios. The A Room has a 17-foot ceiling, a ceiling fan, risers and a 15x19-foot stage, along with a huge Electrotec PA and air conditioning. This room also connects to the control room/recording stu-

dio—run by noted engineer CJ Buscaglia—which makes it an ideal place for affordable preproduction and live-to-DAT taping. The room also features a Soundcraft 800 series console.

"We've recorded music in every genre here, and the focus on analog and hard compression appeals to bands looking for that Sixties and Seventies-type warmth," says

Jaurigui, who opened the studio with partner Marc Diamond four years ago. "We definitely give off the artist vibe, and the control room looking down effect simulates Abbey Road. The room has an eclectic feel, unlike the typically sterile white rehearsal studio. It's all wood, like a house rec room, with blue, black, red skylights, and multi-colored stage lighting—you name it."

The B room is likewise cozy, a 15x20-foot space, which, while the smallest at Swing House, is still larger than most stages in L.A. The C Room is a mid-sized room, 15x30 feet, just right for pre-production. Booked in three-hour blocks, Room A costs \$26/hr., B is only \$10/hr. and C goes for \$16/hr., with discounts available for lockouts.

"Most of the facilities in our area [near Cahuenga & Sunset] are either for big name artists, priced to keep local up-and-comers out of the picture, or for just those bands who are on a budget," says Jaurigui. "We straddle the fence, offering good prices all around to the rich and soon-to-be-rich. It's not uncommon for us to book two famous bands, then five local bands in the same week. There's something for everyone."

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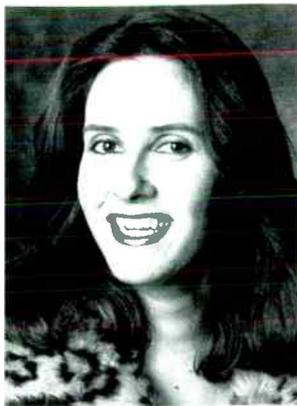
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**Karen Sundell**

Public relations firm **Rogers & Cowan** has announced two promotions in their music entertainment department: **Karen Sundell** has been upped to Senior Account Executive, and **Monica Alexander** has advanced to Account Executive. Call the firm's Century City, California offices at 310-201-8800.

Indie label **Red Ant Entertainment** has announced three promotion department appointments: **Doug LaGambina** has been named National Director of Alternative Promotion; **Jim Stein** has been promoted to West Coast Director/Top 40 and Hot AC Promotion; and **George Silva** is now East Coast Director/Top 40 and Hot AC Promotion. Also at the label, **Suzan Crane** has been upped to Senior Vice President of Media Relations. Contact Red Ant at 310-246-5966.



**Buzz Goodwin**

**CTI Audio, Inc.** has named **Buzz Goodwin** to the post of Vice President, Sales, where he will manage domestic and international sales for CTI's CAD and Astatic divisions. For more information, contact 800-762-9266.

**Warner Brothers Records, Inc.** has announced a restructuring of operations affecting the Warner Brothers and **Reprise** labels. While the two labels will continue to function as distinct entities, the labels' A&R, Product Management, Sales and Publicity departments are being reorganized. In conjunction with the restructuring, two executive appointments have been announced: **Jon Leshay** has been named Senior Vice President of Warner Brothers Records, Inc.,

and MTV veteran **Andy Schuon** has joined the company as Executive Vice President and General Manager of the Warner Brothers label. For additional information, contact Warner Brothers corporate communications at 818-953-3223.

**Cheryl Khaner** has been named National Director of Modern Adult/Adult Top 40 Promotion for **RCA Records**. Based out of the label's New York offices (212-930-4340), she was previously Associate Director of National Promotion for Columbia Records.



**Kathy Acquaviva**

Veteran label publicist **Kathy Acquaviva** has launched her own independent media relations firm, **Kathy Acquaviva Media**. Based in Los Angeles, KAM will offer a full range of publicity services for music and other entertainment-related projects. With over 20 years of music publicity experience, Acquaviva has held senior posts at numerous labels, including Atlantic, RCA, Virgin and Hollywood Records. Contact KAM at 818-893-8458.

**BMG Entertainment North America** has appointed **Derek Ferguson** to the post of Vice President, Finance and Operations, BMG Special Projects, where he will oversee BMG Special Products' business affairs, production, fulfillment and finance functions. He was previously VP of Financial Reporting and Analysis for BMG Entertainment. Contact their New York offices at 212-930-4000.



**Derek Crownover**

Veteran music and sports attorney **Derek Crownover**, formerly with the law offices of Zumwalt, Al-

mon & Hayes, has expanded his practice, opening a new office in Nashville's Renaissance Tower. He will continue to serve as Chairman of Legal Affairs for the **TJ Martell Foundation**, as well as representing other music and sports clients. For more info, contact **Nicole Cochran** at **Nic Of Time Communications** (615-321-5555).



**Susan Dodes**

**Susan Dodes** has joined the A&R staff at **Edel America Records** (E.A.R.). In her new senior position, Dodes will oversee the company's A&R and Artist Development departments, with an emphasis on signing talent. Based in New York (212-221-0600), Dodes previously ran her own A&R consulting firm, SuLeDo Music.

**Sandra Mostert** has been promoted to Director, Human Resources at **Capitol Records**. A seven-year veteran at the label, Mostert was most recently Manager, Human Resources. She will continue to work out of the company's Hollywood, California headquarters (213-462-6252).



**Ken Benson**

**Ken Benson** has been named Vice President, Music Programming for MTV. He will be responsible for scheduling music video programming on the channel, including the supervision of weekly video rotation, long-form video shows and genre-specific video programs. He was previously Program Director at radio station Z100 (KKRZ-FM) in Portland, Oregon. Contact MTV at 310-752-8000.

**Velvet Records** has announced the recent appointments of **Marilyn Gardner** and **Christina Bat-**

**tani** as Director of Sales and Marketing, and Director of Production and Creative Services, respectively. Gardner was previously a Product Manager at Warner Brothers Records, while Battani was Director of Production at Volcano Entertainment. For more information, contact Velvet's New York offices at 212-353-8000.

**Julie Friedman** has been promoted to Manager of A&R Administration for **Atlantic Records**. She was previously Senior Coordinator of A&R Administration for the label. Also at Atlantic, **Joy Larocca** has been promoted to Senior Director of Finance. Both Friedman and Larocca are based out of Atlantic's New York headquarters (212-707-2000).

**Jay Schatz** has joined the staff of **Radioactive Records**, where he will oversee the label's national sales and marketing efforts. He was previously the national sales coordinator for A&M Associated Labels. Contact Radioactive Records via MCA Records at 818-777-4000.



**Mike Bune**

**Capricorn Records** has appointed **Mike Bone** Executive Vice President/General Manager for the label, where he will oversee the company's sales, promotion, marketing and international efforts. Based at Capricorn's Atlanta, Georgia headquarters, Bone had previously been an international consultant to the label. For more information, contact Capricorn's L.A.-based publicity department at 310-996-7259.

**Mammoth Records** has promoted **Josh Wittman** and **Dan Gill** to the posts of National Director of Marketing, and VP of Sales, respectively. Wittman has been with the label for five years, while Gill has been at Mammoth for seven. Contact 212-965-4694 for further information.

**Gaylor Entertainment Company** has named **Cindy Wilson** as Vice President and General Manager of **Country Music Television International**, and purchased her consulting firm, Wilson & Associates. Wilson will oversee CMT International's immediate plans for further expansion into the Latin American and Asian-Pacific markets. Contact 615-316-6551. 



**David Bartlett**

**Title:** Label Manager  
**Duties:** Full service  
**Years With Company:** 12  
**Company:** Tone-Cool Records  
**Mailing Address:** One Camp St., Cambridge, MA 02140  
**Phone:** 617-354-0700 x296  
**FAX:** 617-491-1970  
**E-mail:** daveb@rounder.com  
**Web Site:** <http://www.rounder.com/tonecool>

**Background:** Tone-Cool Records sprang up from the burgeoning Boston blues scene of the Eighties. Harp player, and occasional engineer, Richard "Rosy" Rosenblatt had spent much of the previous decade playing with such bluesman as John Lee Hooker and Otis Rush, and joining fellow Bostonians Bob Margolin and Ronnie Earl on a Sunnyland Slim album. By 1985, however, he decided it was time to release a record by his own 11th Hour Band. Friends across the river at Rounder Distribution agreed to carry the LP and this initial release was followed by several more local vinyl releases.

In 1990, Tone-Cool released its first CD, Paul Rishell's *Blues On A Holiday*, and, by 1993, Tone-Cool had officially joined the Rounder Records family. David Bartlett, who serves as Label Manager, has been there from the beginning.

**Label Genesis:** "Tone-Cool originally started out as an outlet for Richard [Rosy] Rosenblatt, Tone-Cool's current president] to record his own band—the 11th Hour Band. We released three LPs—*The 11th Hour Band*, *T-Blade* and *The Esquires* and *Push Push*—before our first CD, *Paul Rishell's Blues On A Holiday*, came out. We've always had strong ties to the Boston blues scene as witnessed by our artists; many of whom come from Boston.

"After we signed with Rounder to distribute our releases, we automatically began to reach a wider audience. Since then, I like to think that the strength of our releases has created a greater presence for us in the music industry. It just seems like a natural progression. But part of our growth comes from

just being in the business for a while, and knowing where and how to push our artists and releases."

**Where Signings Come From:** "All of the artists that we have we knew about through seeing them live and through their reputation. For example, our most current releases are Susan Tedeschi, Johnny Hoy and Mike Welch, who we knew about from the Boston blues scene.

"Our most recent signing is Terrence Simien. We were well aware of his fantastic live performances and reputation. When the time was right for us, and for him, we began to talk about adding him to the family.

"It's not a quick process, by any means—we really don't listen to a CD and sign the act immediately. I think this has helped us greatly in the long run, because you become very familiar with the artist, what they can do, what we can do for them, and if the fit would be right—both for us and for them."

**The Power To Sign:** "Tone-Cool is just Rosy and I. Our working relationship is just like a partnership. We talk at least two times a day—he's across town, until we get set up in our own office. I'm at Rounder Records and he works out of his home, though there will be a new office within the next month."

**Label Philosophy:** "I really like to think of Tone-Cool as a family, and I hope our artists feel the same way. Part of this feeling comes from really becoming aware of the artist, talking to them and making sure that we can do the right thing for them and that they'll fit into the family. If that connection isn't made and it's not going to work, then it's not something we're really going to pursue."

**Label Reputation:** "I think people are reacting to our music and our artists, and so far the response has really been positive. And, as your reputation grows for putting out good music, people are more apt to buy your records and take a chance on someone they may not have heard of, but figure it's good music since it's on Tone-Cool.

"I ran into a guy at the Poconos Blues Festival this past summer who had just bought David Maxwell's CD because it was on Tone-Cool. He'd picked up Rod Piazza's and Mike Welch's discs and figured that since David was on Tone-Cool, it was probably good music. Which it is. Of course, that's the reputation of the company coming into play. But we've just put out Susan Tedeschi's CD and she's really creating a buzz right now. Hopefully, after people get exposed to her, they'll be inclined to pick up Paul Rishell's album when they learn that he gave her guitar lessons. So, we think they feed off of each other."

**Performing Live:** "Live performances are very important to sales, and to an artist's development. If the artist doesn't want to tour, we're not going to force them to. But to be able to get in front of a live audience, do the interviews for the newspapers, do the in-studio appearances or phone interviews for the radio—that's very important to increase their profile. It's only helping their career, and it certainly helps record sales. You can see a major spike in the sales of a record when an act comes through a particular town—if we've done our job and really created enough of a buzz in that city."

**Developing Artists:** "Each of our artists are at a certain development level, and we look at where they are at this particular time and what we can do for them. For some, it's just getting them out on the road and into the right rooms and trying to increase their profile that way. For others, it's trying to secure major radio airplay and major press coverage.

Each act is different, and the different styles of music that they play makes their development different. Of course, it'd be great if every station, paper and magazine covered every release and act, but that's not reality."

**Getting Their Attention:** "In order to get our attention, an act has to have a certain level of excitement and development. Honestly, there's so much material and music out there—even in the blues—that it makes it tough to determine one release from the next. So, an artist really needs to have a distinct sound and style to make them stand out. If you notice our releases, you'll see that they're all differ-

ent sounding, and I think that's one of our strongest assets."

**Signing Schedules:** "We have listened to CDs and gotten really excited by what we've heard. But we're really not out there signing bands on the spot. Even when we go and check out an act after hearing their great CD, we know it's going to be a long process, because we really like to talk it over, and see if we and they fit together."

**Unsolicited Material:** "It's tough to listen to everything that comes in; that's for sure. So, I wouldn't say that they should just send us the CD and call us constantly. What they should really do is try and build up a buzz somehow in their town. Even when we've gotten excited about a CD, it has come recommended from someone who we know and trust in the business. So much of the business is who you know and word-of-mouth. If you can create a buzz somehow—either packing your gigs, getting great reviews, whatever—that's the best place to start."

**The Blues Market:** "The blues has a particular market—and admittedly, it's not a large one. We're not out there selling a million records, although we'd sure like to. But the fans of the music are very avid fans. So, the goal is to reach these fans and then expand into the mainstream from there.

The blues community is having a Blues Summit this May in Memphis, to discuss how we can possibly all crossover into more of the mainstream—much as country music did a few years ago. It's going to be tough to do, but we're getting there."  
—Interview By  
MC Staff Writer Tom Kidd

**GEE STREET SIGNS A YANKEE**



Gee Street Records has inked a deal with hip-hop/reggae artist Yankee B., whose debut album, *Mucho Dinero*, will be released in June. Pictured celebrating the signing are: (L-R, standing) Steve McDermott, Black Tower Management; Jon Baker, President and founder, Gee Street Records; Neil Robertson, Sr. Director, A&R, Gee Street Records; (seated) Jackie Morris, Black Tower Management; and Yankee B.

## DANNY HOOKS UP WITH MCA



Jersey Records, a division of Jersey Films, the production company headed by actor Danny DeVito, Michael Shamberg and Stacey Sher, has come to terms with MCA Records for a long-term distribution agreement which includes the release of major soundtracks and frontline artists. The first release is the soundtrack to the Paramount/Miramax romantic comedy *Sliding Doors*, which features such artists as Brand New Heavies, Jamiroquai, Aqua and Space Monkeys. Pictured (L-R) at the MCA offices are: Abbey Konowitch, Executive VP, MCA; Anita Camarata, President, Jersey Records; Jay Boberg, President, MCA; Jersey Films and Records partners Danny DeVito, Michael Shamberg and Stacey Sher; and Gary Ashley, Sr. VP of A&R, MCA.

## Gibson Awards

In honor of our special Guitar Issue, we thought we'd give you the results of the annual Orville H. Gibson Awards, which honor guitarists who are chosen each year by music critics around the country. Besides John Fogerty becoming the fourth recipient of the prestigious Lifetime Achievement Award (following previous winners B.B. King, Emmylou Harris and Vince Gill), the award winners were: Lindsey Buckingham (Best Male Rock Guitarist), Dave Matthews (Best Male Acoustic Guitarist), the late Luther Allison (Best Male Blues Guitarist), Mike Stern (Best Male Jazz Guitarist), Lee Roy Parnell (Best Male Country Guitarist), Soul Coughing's Sebastian Steinberg (Best Male Bassist), Sheryl Crow (Best Female Rock Guitarist), Shawn Colvin (Best Female Acoustic Guitarist), Bonnie Raitt (Best Female Blues Guitarist), Leni Stern (Best Female Jazz Guitarist), Anita Cochran (Best Female Country Guitarist) and Me'Shell Ndegeocello (Best Female Bassist). In addition, Jonny Lang picked up the Les Paul Horizon Award for "Most Promising New Guitarist."

## Ark 21 Wants Blood

Ark 21 Records and Pemrick-Fronk Casting are seeking four females, aged 19-25, to form a rock band called Blood Dolls. Singing ability is mandatory, while acting experience and being able to play an instrument are considered pluses. Actresses chosen will be given a record deal with Ark 21, and a starring role in the film *Blood Dolls*. To be considered, you need to send a voice tape, picture and resumé to: Pemrick-Fronk Casting, 14724 Ventura Blvd., Penthouse Suite, Sherman Oaks, CA 91403. Principal photography for the film begins on April 27, so you best hurry!

## Alanis Who?

While her fans and Maverick Records eagerly await Alanis Morissette's long-awaited sophomore effort, RCA Records has filled the gap with a blockbuster release from Natalie Imbruglia, whose album, *Left Of The Middle*, debuted at #10 on the *Billboard* Top 200. In fact, the album sold more in its first week of release than the combined first week totals from Morissette, Fiona Apple and Meredith Brooks. The question now is whether or not Imbruglia will be able to keep up the pace.

## New Releases

Jive Records is set to release a greatest hits album and home video from Jazzy Jeff & Fresh Prince on April 28th. The collection is said to include the duo's hits from 1988-1993, as well as Will "Fresh Prince" Smith's recent hits "Men In Black" and "Just Cruisin'" from *Men In Black*.

On that same date, Capricorn Records will unleash the long-awaited double-CD live collection, *Light Fuse And Run*, from those veteran road hounds Widespread Panic. The label has also begun work on *Hempilation Vol. 2*, from which a portion of the sales proceeds will be donated to NORML (National Organizer for the Reform of Marijuana Laws). The first volume featured such artists as the Black Crowes, Ziggy Marley, Blues Traveler, 311, sublime and Cypress Hill.

The Jesus Lizard will release *Blue*, their second major label release with Capitol Records, on May 5th. This is the sixth studio album from the punk band that formed in Chicago in 1989.

Derock Records has released a Rod Stewart tribute album entitled *Forever Mod: Portrait Of A Storyteller*, featuring such artists as Ratt's Stephen Pearcy and Warren DeMartini, Warrant's

Jani Lane, former Guns N' Roses guitarist Gilby Clarke, GNR drummer Matt Sorum, former Kiss members Bruce Kulick and Eric Singer, Quiet Riot's Carlos Cavazo and Paul Shortino, one-time Mötley Crüe vocalist John Corabi, Robin McAuley of the McAuley Schenker Group, former Poison guitarist C.C. DeVille and Dokken's Jeff Pilson. The label has also released *Thunderbolt*, an AC/DC tribute album which features a few of the same musicians on the Stewart project, as well as the likes of Joe Lynn Turner, Lemmy Kilmister, Bob Kulick, Jack Russell, Billy Sheehan and Dee Snider. There's also a collection of new, old, and previously unreleased material from the Eighties metal band Keel entitled *VI: Back In Action*. All three albums are distributed by DNA.

Ark 21 Records recently inked singer-songwriter Leon Russell, and the first album under the agreement, *Legend In My Own Time: Hank Wilson Volume III*, hit stores on April 7th. Hank Wilson is Russell's country music alter ego, and this collection of country standards features collaborations with Willie Nelson, the Oak Ridge Boys and Marty Stuart.

## Trivia Time

Rhino Records, along with co-sponsors Kenwood USA Corp., K-Swiss, Microsoft Internet Ex-

One winner will be chosen from each of the seven live locations, as well as one from the Internet. Each winner will receive a custom Rock-Ola CD jukebox stocked with 100 Rhino CDs, Tower Records gift certificates, and one-year subscriptions to *Vibe* and *Spin*. The Grand Prize winner will also receive a Kenwood Home Audio 200 CD Disc Changer, a one-year supply of K-Swiss footwear and apparel, a designer snowboard, and one copy of everything released on the Rhino label for the winner's lifetime. Winners will be announced by May 26th.

For further details, contact the RMAT hot line at 888-846-3848, or check the Internet at <http://www.yahoo.com/promotions/rmat>.

## New Signings

Alien Fashion Show have signed a one-off record deal with SurfDog Records (with major distribution through Virgin Records). The band is recording their album at Fourth Street Sound in Santa Monica, California, with producer Jim Wirt. The CD is due out in June. Contact Proud Mary Entertainment at 213-658-0458.

Veteran artist George Winston has re-signed a multi-album deal with Windham Hill Records that calls for Winston to record five new solo piano albums, as well as five more albums of solo acoustic guitar, solo harmonica and children's

story soundtracks. In addition, Winston's own Dancing Cat label will continue to be distributed by Windham Hill and will release 45 new albums of Winston-produced recordings of Hawaiian slack key guitar. Contact Windham Hill at 310-358-4850.

## Hootie Returns

If you've been wondering where Hootie & The Blowfish have been, the answer is likely to be: recovering from the phenomenal success that began in 1994 with their Number One major label debut, *Cracked Rear*

*View*, which went on to sell more than fifteen million copies.

While they released their multi-platinum follow-up album, *Fair-weather Johnson*, in 1996, they disappeared following that year's tour. But after completing a brief club tour in the Northeast earlier this month, the group, along with producer Don Gehman, is slated to enter the studio later this spring to work on their third album for Atlantic.—Compiled By MC Senior Editor Steven P. Wheeler

## WINKLER LIGHTS UP CHARTMAKER



Singer-songwriter Mark Winkler has signed with Chartmaker Records and released his new CD, *City Lights*. This is the third album from Winkler, who has had his songs covered by the likes of Liza Minnelli, Nancy Wilson, Randy Crawford and David Benoit. Pictured (L-R) are Jim Mueller, President, Chartmaker Records; Claire Martin, jazz vocalist and Honest Records recording artist; and Mark Winkler.

plorer 4.0, Tower Records, *Vibe* and *Spin* magazines, and Yahoo!, will present the Second Annual Rhino Musical Aptitude Test (RMAT) on Sunday, May 17th. The 300-question, open-book, SAT-formatted trivia test, which covers all genres of music (with the exception of classical), will take place simultaneously at Tower Records locations in L.A., New York, Boston, Chicago, Philadelphia, San Francisco and Washington D.C., as well as over the Internet.



TAKING HOME THE GOLD



Barbara Orbison Productions and Still Working Music Group writers Jann Browne and Matt Barnes received gold records for co-writing Deca recording artist Lee Ann Womack's "Trouble Here." Pictured (L-R) during the photo opportunity are: Shirley Hutchins, Royalty Administration; Chris Keaton, General Manager, Still Working Music Group; Matt Barnes; Tanja Crouch, Vice President of Marketing; Jann Browne; and Barbara Orbison, President/Owner

ASCAP News

ASCAP President and Chairman Marilyn Bergman has announced a broad expansion of the society's exclusive member benefits program in the form of a new ASCAP Member Card which is being mailed to all ASCAP composers, lyricists and publishers. The Member Card, personalized with each member's name, membership number and date of election to ASCAP membership, will provide access to a wide array of benefits, including health, property and liability insurance options, and discounts on musical accessories, promotional merchandise, air trav-

el, car rentals and restaurants. Included are up to 30 percent off travel with three major airlines, eighteen percent off wholesale promotional merchandise from Retro-Fit Merchandising, and free Transmedia membership offering a 20 percent discount at thousands of restaurants worldwide. For further info, contact 213-883-1000.

In related news, ASCAP has entered into an agreement with the Bowling Proprietors Association of America (BPAA) in an effort to decrease the cost of public venue music licensing, while increasing the awareness and royalties of ASCAP writers and publishers. Under the terms of the agree-

USHER-ED INTO EMI



Usher, whose single "You Make Me Wanna" spent twelve weeks at Number One on the R&B charts, while "Nice & Slow" has been Number One on both the R&B and pop charts, recently signed a worldwide deal with EMI Music Publishing. Shown at the signing are (L-R): Robert H. Flax, Executive Vice President, EMI Music Publishing Worldwide; Martin Bandier, Chairman & CEO, EMI Music Publishing Worldwide; Usher; and Jon Platt, Vice President, Creative, EMI Music Publishing West Coast.

ment, ASCAP will provide bowling centers with a wide spectrum of music. By joining BPAA, center operators may play music anywhere in the building and pay one low fee. Previously, they were required to obtain a separate music license for each area (lounges, snack bars, game rooms) that played any type of contracted music.

BMI Workshop

Applications for the upcoming BMI-Lehman Engel Musical

NEW AT FAMOUS



Kerry McCarthy, Creative Director, Famous Music

Theatre Workshop are now being accepted. The workshop, a highly competitive and selective teaching environment designed to provide hands-on opportunities for theater composers and lyricists, consists of approximately 200 composers and lyricists. The First-Year Musical Theatre class will be directed by Skip Kennon. Applications are being accepted through August 1,

BMG PROMOTION



Michelle Berlin, Professional Manager, BMG Songs/Nashville

with the workshops slated to begin in mid-September. Composers for this workshop are asked to submit three contrasting compositions, on cassette, with their application; lyricists should supply three contrasting lyrics (one comedy, one ballad and one up-tempo), and composers/lyricists should provide a cassette containing three contrasting songs (one comedy, one ballad and one up-tempo). Contact 212-830-2515 for further info.

Publishing Promotions

Kerry McCarthy has been appointed Creative Director for Famous Music. Based in New York, McCarthy will work with the publishing entity's writers and artists, specializing in artist development. While at Sony Music Publishing, she helped develop Ben Folds Five and signed Sarah McLachlan. She can be reached at 212-

IT'S BLINK 182, DAMMIT



Pop-punk trio Blink 182, whose first single, "Dammit," has propelled sales of their album to gold, has signed a worldwide publishing deal with EMI Music. Shown after kicking off the first show of the Sno-Core tour in San Bernadino are (L-R): Rick Bonde, Tahoe Agency; Rick DeVoe, band manager; Scott Raynor, Blink 182; Mark Hoppus, Blink 182; Tom DeLonge, Blink 182; and Matt Messer, Creative Director, EMI Music Publishing West Coast.

## BMI OSCAR LUNCHEON



BMI recently held a luncheon honoring some of its prominent film composers who were nominated for Oscars. Pictured (L-R) are: Rick Riccobono, Vice President, Writer-Publisher Relations, BMI; David Newman, Oscar-nominated composer for *Anastasia*; Danny Elfman, Oscar-nominated composer for *Good Will Hunting*; Will Jennings, co-writer and Oscar winner for "My Heart Will Go On" from *Titanic*; Doreen Ringer Ross, Assistant Vice President, Film/TV Relations, BMI; Barbara Cane, Assistant Vice President, Writer-Publisher Relations, BMI; and (seated at the piano) Jerry Goldsmith, Oscar-nominated composer for *L.A. Confidential*; and Alison Smith, Vice President, Performing Rights, BMI.

654-7433.

Michelle Berlin has been appointed Professional Manager of **BMG Songs/Nashville**, and will be responsible for pitching songs to artists, producers, managers and A&R reps, as well as developing BMG writers and seeking new talent. Prior to joining BMG, Berlin was the Director of Publishing for Randy Scruggs Music. She can be reached at 615-780-5420.

## Film Network

Composers, songwriters, orchestrators, arrangers and musicians are advised to check out the **Film Music Network**, a non-profit organization established to connect and educate professionals working

in the film music business. The organization hosts monthly networking meetings on the first Monday of every month, at 7:00 p.m., at the **Beverly Garland Holiday Inn** in Studio City.

Each night features a presentation by one or more guest speakers, plus demonstrations of the newest technology and products. Members of the organization are also privy to listings in the Online Member Directory. Annual membership is \$85, which includes free admission to all monthly events and an annual listing on the Network's Internet site. Non-members are welcome to attend the monthly events at a cost of \$10 per event. For further information, you can call 888-SCORE-38. 

## JOHN LENNON CONTEST WINNERS



Wyclef Jean of the Fugees presented a Yamaha P-150 Digital Piano, MD4 Mini Disc system and QY700 sequencer to each of the four New York metro area winning songwriters of the "John Lennon Songwriting Contest." Pictured are: (top row, L-R) Chris Coogan, jazz category; Monica Hope, dance category; Mateo Mulcare, hip-hop category; Avery Burdette, Yamaha Product Manager; Wyclef Jean; and Connie Alexander, co-winner, gospel category; (front row, L-R) Raleigh S. Hall, co-winner, gospel category; and Brian Rothschild, Contest Director, DAS Ventures.

# LOUDON WAINWRIGHT III

The quirky songwriter returns with his sixteenth album, *Little Ship*

By Dan Kimpel



**S**inger-songwriter Loudon Wainwright III's tools of the trade have always been his quirky sense of humor and dry, self-deprecating wit. Over the three-decade span of his career, the troubadour could never be accused of chasing trends or following fashions. His musical style remains deceptively simple, in the folk tradition of singable melodies rendered through guitar and voice.

But what lyrics these are: song snapshots in vivid detail, observations to amuse, amaze and reveal. In addition to his noted barbs, Wainwright is capable of spinning intimate narratives, simple vignettes about enormously complex issues: life, love, and the passage of time.

With *Little Ship* (released on Virgin Records), his sixteenth album, Wainwright ventures out into stormy seas on a lifeboat of words and music. The softer side of Wainwright is evident when he writes about his role as a father, a son or a lover. "What Are Families For?" and "Bein' A Dad," two centerpiece songs on this record, address the strength of family bonds, to which Wainwright says, "Families are something I've written about a lot. People who are in your family are in you."

Being in someone is also the theme of the lascivious "Breakfast In Bed," a passionate paean to the sensual charms of a new lover. "A good example of hyperbole; a gross exaggeration," he says.

Produced by John Leventhal (who also performs on a wide array of instruments), *Little Ship* boasts full-bodied horn and string arrangements and, on selected cuts, a rocking rhythm section. "John worked quite differently from my past producers," recalls Wainwright. "We did a lot of the work in John's Lower East side apartment, recording on ADAT machines. He doodled around with things and played the instruments."

A celebrated friend, Shawn Colvin, contributed guest vocals on two songs. "I've known Shawn since the early Eighties, and we sang together on 'Heart Needs A Home' for the Richard Thompson tribute album, *Beat The Retreat*. When we were thinking of adding female vocals, she immediately came to mind. She expressed a willingness to sing on the record and wouldn't take any money for it. It was an offer we couldn't refuse."

From what seemingly bottomless well of inspiration does the prolific Wainwright continue to draw his songs? "When a song comes down the pipes, or rises to the surface, or sinks to the bottom, there is a mystery involved, and I'm not sure what it is," he says. "It's thrilling, sexy, and I try not to think about it too much. When I get blocked, I take Kaopectate and wait. I either like something musically or not; it's about life in general that I'm ambivalent.

"I usually go in to record 25 or 30 songs," he continues. "We pick an A-list, we cut seventeen, and there are fifteen on the record. We cut out a few and throw out a few."

As for what happens to the tunes that get thrown out, Wainwright cracks, "I use them on the next album or I sell them to lesser songwriters. I'm not going to mention any names."

One of the most striking songs on *Little Ship* is "Primrose Hill," in which Wainwright assumes the persona of an English street singer. For Wainwright, who generally writes in the first person, this is a marked change. "It's uncharacteristic," he agrees, "but I saw this guy living on the hill and he had a guitar, so there was an identification factor. I used to sing in the underground in London in the early Seventies as a dilettante, but I related to the fact that he was a busker. Now it's very hard to busk in the underground, because the authorities are cracking down."

Wainwright recently penned a journalistic piece on the Grammys for the staid *New York Times*. Is this a new literary direction? "My father [Loudon Wainwright, Jr.] was a very famous journalist who, for many years, wrote for *Life* magazine," says Wainwright. "I do occasionally write sentences and they get put in the newspaper. In England, where I lived for eleven years, I wrote some things, and I write my own bios, which I'm sure you guys love to receive. I know about me. A lot of what I write about is my cheesy life, but other people have similar things happen to them."

Wainwright is currently in the midst of a tour which will bring him to Los Angeles in May, for three nights at Largo. Wainwright's son, Rufus, recently cut his debut album for DreamWorks. "He's a talented guy. I think he's going to do very well," says Wainwright. So what advice did dad give him? "Get a good accountant and watch out!" he laughs.

Contact Virgin Records at 310-278-1181.



DEEDLE DOERS



Guitarist Gary Hoey (left)—who just released his first live album, *Hocus Pocus Live*, on Surfdog Records—recently collaborated with Dingo Boingo guitarist/producer Steve Bartek (right) for the *Meet The Deedles* score. The film's director, Steve Boyum, recruited Hoey because he was a fan of Hoey's previous soundtrack work on *The Endless Summer II*.

**ARONDALE RECORDING SERVICES:** Arondale Recording is a new 24-track analog studio, located in Hollywood California, in a room originally built for Jimi Hendrix, which has since been used by the likes of Queen, Cream and Paul McCartney. Headed by producer Matt Walsh (INXS, David Bowie, Peter Gabriel, Bad Company), the studio will also be used as a production facility for Walsh's independent label, AFM Records. For more information, contact 213-461-2000.

**SOUND CITY:** Virgin Records act Smashing Pumpkins recently visited Sound City Studios in Van Nuys, California, to track and overdub. Rick Rubin produced with engineer Sylvia Massy and assistants Billy Bowers and Nick Rasklinuez. Other recent Sound City occupants have included T-Bone Burnett, Tony Berg and Polydor Records artists HazelDine. Contact studio manager Shivaun O'Brien at 818-787-3722.

**SKIP SAYLOR RECORDING:** Skip Saylor's L.A. facility recently played host to Capitol Records act Everclear, who were in to remix the next single from their platinum album *So Much For The Afterglow*. Frontman

Art Alexakis handled production duties, while Neal Avron engineered and Ian Blanch assisted. Everclear labelmates Twist Top have also been at the studio, mixing their debut album, with producer Rick Neiger and the team of Avron and Blanch. Contact Skip Saylor Recording at 213-467-3515.

**THE PHANTOM RETURNS:** Tony Award-winner Michael Crawford, who originated the title role in Andrew Lloyd Webber's *Phantom Of The Opera*, sings a collection of favorites in *Michael Crawford In Concert*, a new video on Warner Home Video. The 60-minute video carries a \$19.98 price tag. **MC**

MR. SMITH'S GUESTS



L.A. recording artist Stuart Smith has been putting the finishing touches on his new solo album, *Heaven & Earth* (due later this year on the Samsung label), at Pat Regan's New Century Media studios in Hollywood, California. Among the guests appearing on the album are Richie Sambora, Joe Lynn Turner, Carmine Appice and former Deep Purple member Glenn Hughes. Pictured in the studio are (L-R): Glenn Hughes, Stuart Smith and Pat Regan.

TEDDY BOARD



Blackstreet member, producer and Grammy Award-winning engineer Teddy Riley recently souped up his Virginia Beach, Virginia recording studio, Future Recording, with the addition of a new Solid State Logic SL9000 J Series console. Riley is pictured with his new board, which was inaugurated on a remix of Janet Jackson's "I Get So Lonely."

DEALERS' CHOICE



Microphone manufacturer Neumann USA recently presented a framed Dealer Excellence plaque, in recognition of Outstanding Sales Achievement, to L.A.'s Westlake Audio. Shown presenting/receiving the award are (L-R): Neumann Product Manager Karl Winkler, Westlake Audio Sales Manager John Conard, Westlake Audio Buyer Dave Weidenhoffer, and Neumann Southern California/Arizona Sales Manager Kelly Fair.

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# Blair Lamb

**This former musician, who made the successful transition to the other side of the glass, produced Scott Weiland's new solo album**

By Jonathan Widran

Long a champion of the unsung and underground L.A. musician, veteran producer Blair Lamb is excited about the release of his first mainstream, mass market rock project—Stone Temple Pilots leader Scott Weiland's first solo effort, *12 Bar Blues*. Lamb has been an acquaintance of the enigmatic rocker since his days as a bassist for the late Eighties L.A. band Orpheum, and got a ring from Weiland last year after STP cancelled their tour.

A simple call to a friend for help setting up equipment resulted in a flurry of studio activity which led to a whole album, as well as the "Lady Your Roof Brings Me Down" cut on the *Great Expectations* soundtrack. "Scott was just hoping I could help him set up some eight-track recording equipment in his house, and within days, we ended up cutting the song 'Desperation #5,'" says Lamb, who recorded Sheryl Crow's two A&M albums, as well as producing the Space Twins debut on Geffen.

"A week later, we were working on more tracks at Ocean Way, and a big production came out of it. Meanwhile, back at home, I helped him add more and more equipment to his bedroom studio, until finally we joined the modern age and got an ADAT machine!"

With all due respect to the legacy of STP, Lamb believes *12 Bar Blues* brings out a pop sensibility in Weiland that is often obscured by his collaborations with his bandmates. "Scott brings the same pop qualities he infuses into some of STP's music into this aggressive take on the pop culture of the past three decades," he says. "We're up-front about borrowing riffs from David Bowie's *Hunky Dory* and the Beatles' 'White Album,' trying to capture that sort of feel and vibe. His many supporters will also be glad to see that while this is a very lyrically personal album, he's pretty much over the whole guilt thing of being an addict. He's more into a general expression of the pains and pleasures of life."

One of the most striking aspects of the production process was the fact that none of the songs were written prior to the time the recording process began; it was pretty much about making it up as they went along. "My approach is to simply let the artist be the artist, without outside distractions. They need to concentrate on the songs, and make the vibe and attitude go hand-in-hand with the lyrics, so they come across as believable.

"It's all about what it takes to create a beautiful, emotional piece of art, which is what a song should be," Lamb adds. "If you can accomplish that in one take, then let that stand. A lot of insecure producers put their own sauce all over it, and in doing so, lose sight of the song, itself."

Having been in a band, himself, gives Lamb a unique perspective on the importance of getting into a musician's mind. Whether working with an established superstar like Weiland or some of his obscure local charges like Wire Train's Kevin Hunter, or the band Whipped, his goal is always creating an environment where a performer's pure, honest energy can come out. "Better to make an honest record together than a fake hit," Lamb says.

On the other hand, "I'm a spaz in the studio, like an old punk rocker," he laughs. "If they allow me, as we did on Sheryl's second album, I will tweak the equipment to make some amazing non-standard sounds, like running a drum beat through a four-dollar pedal. They are hard to explain, but they're things that gearheads don't want a producer or engineer to do.

"But my feeling is, that gear is here for me to use as I see fit, and why not use what you have and make it interesting and draw attention. If it helps the attitude and the angst of the artist come across, I think it pays to push the envelope as long as you don't compromise the spirit of the song."

Contact 626-441-4804.



## T-Bass Standard from Trace Elliot

The T-Bass Standard features a simplified bridge design rather than the T-Bass' regular individual saddle unit. The Standard is available in natural finish only, and without a pickguard. The T-Bass Standard keeps the fundamental elements of the original, including the Ergonomic Tuning System, same electronics, same body (with a less flashy finish) and neck profiles that allow for the different bridge.

And, of course, what all of these changes mean to you is a lower price. For further information about the T-Bass Standard you can check out Trace Elliot's web site on the Internet, at <http://www.trace-elliott.com>.

## Hafler's TRM8 Powered Monitors

A joint venture between Hafler and Rockford Acoustic Design, the TRM8 uses Hafler's Trans•Nova Bi-Amp with the Diamond driver stage. The amplifier supplies 75 watts to the six-ohm, high frequency driver and 150 watts to the four-ohm woofer. The signal-to-noise ratio is better than 100dB, and the amplifier has a frequency response of 20Hz to 20kHz with 0.1 percent THD (Total Harmonic Distortion). The slew rate (which is a measure of how fast the amplifier responds to the input signal's waveform transients) is 100 volts per microsecond. The two-way system has a free field frequency response of 45Hz to 21kHz, and a peak acoustical output per speaker of 123dB.

Other niceties include electronic crossover at 2.5kHz that exactly matches the two drivers used, 12dB per octave 30Hz subsonic filter, a bass level contour or "tilt" control that switches response curves from -4dB, -2dB, 0dB, +2dB and +4dB from 40Hz to 200Hz, and a treble level tilt control that allows you to contour and select -4dB, -2dB,

0dB, +2dB and +4dB at 3kHz to 20kHz curves.

The TRM8s sell for \$2,400 a pair. For more information about them, call Hafler in Tempe, Arizona at 602-967-3565 or you can send a FAX to 602-894-1528. You can also send them E-mail, at [info@rockfordcorp.com](mailto:info@rockfordcorp.com).



## AR-133 Active DI Box from BSS

BSS Audio has a new enhanced version of the well-known AR-116 Active Direct Box. Like the 116, the 133 is particularly suited for acoustic guitar and bass guitar pickups. Actually, the unit works well for any guitar or synthesizer. The key features include switchable input attenuation for guitar pickups

(0dB), line levels (-20dB) and speaker feeds (-40dB); matching any level and impedance without loading; driving very long cable lengths; auto switching over from battery power to phantom power; parallel link jack for driving other amps or your guitar tuner; and parallel XLR jacks for converting unbalanced to balanced lines. I used the unit to record bass guitar and found it to have a neutral sound with a very low noise floor.

BSS Audio is a division of Harman International, and they are located in Nashville, TN. If you would like to get further information on the AR-133 Active Direct Box, you can contact BSS Audio at 615-399-2199 or FAX them at 615-367-9046.



**OOPS!**

In our last issue, I erroneously referred to a new Irish nightclub and restaurant named **St. Stephen's Green** as "St. Sullivan's Green." It's located at 1026 Wilshire Blvd. in Santa Monica, at the former spot of American Pie and At My Place.

On Sundays, the venue hosts a traditional Irish session where all musicians are welcome. On Mondays, it's what owner **Charlie Magleid** calls **Band Development Night**. "Basically, I take guys who are professional musicians and I give them a platform to showcase their original material," explains Magleid. Past performers for the Band Development Night have included **Clock US**, featuring former Def Leppard/Dio guitarist **Vivian Campbell**, and **Five Easy Pieces**, who were just inked to **MCA**. On Wednesdays, it's **Blues On The Green**; on Thursdays, it's **Swing Night** (with dance lessons from 8:00-9:00 p.m.), and the weekends are for rock. For more info, call St. Stephen's Green at 310-393-6611.

**FEAR'S BIRTHDAY**

**Fear**, the band that practically invented the terms "hard-core" and "mosh pit," will be celebrating their 20th Anniversary with a reunion gig at the **Key Club** (formerly known as Billboard Live), on Thursday, April 23rd.

**WHAT'S THE FREQUENCY?**

Popular dance club **Frequency** (hosted by resident DJ **Jason Bentley** of **KROQ Afterhours**) has stopped doing its Friday night stint at the **Hollywood Athletic Club**. We couldn't get an explanation (much less a return phone call) as to why, but it would seem that **Frequency** is dedicating more time to promoting concerts. Recently, they've co-presented the **Crystal Method**, **Portishead**, **Mono** and a host of others. You can call their 24-hour info line at 213-960-5516.

**HERE'S THE BOLLOCKS**

Local newbie promoter **Eric Teggers** just passed the half-year mark with **Bollocks**, an all-ages, weekend, nightclub dedicated exclusively to punk rock. Located at 1702 E. 41st Street in the southeast section of downtown Los Angeles, **Bollocks** is just minutes away from **Al's Bar**. You won't find booze there, but they do carry soft drinks.

English expatriate **Teggers** explains that his venue caters to all forms of punk rock—"hardcore, mainstream, old and new school, thrash, oi and Fifties punk [we're talking punk rockabilly]." **Teggers**, who ventured out to sunny California about a decade ago, is a rather unlikely candidate to host a punk nightspot. He holds a Masters Degree in Fine Arts from Oxford Uni-

versity, in his native England, and worked as a promoter for the world famous Pageant Of The Arts, in Laguna Beach. Not exactly your typical punk profile.

Hailing from Chester (about fifteen miles south of Liverpool), **Teggers** wasn't involved in his country's punk scene, or any of their following punk waves. "Actually, I was quite conservative," he says. **Teggers** took an interest in punk rock after seeing local outfit **UXA**. Punk bands interested in playing at **Bollocks** should send tapes to: **Eric Teggers**, 3750 Brayton Ave., Long Beach, CA 90807.

**SLOODY BABBATH**

Local tribute band **Slack Babbath** will bring their satanic satire to the **Coconut Teaser** on April 25th. The group only does three or four shows a year, and are joined onstage by a host of guests ranging from musicians to porn stars. Past guests have included members of **Prong**, **Biohazard**, **Slayer**, **Fear Factory** and **L.A. Guns**.

**Slack Babbath** puts on a tongue-in-cheek treatment of dark heavy metal with an accompanying stage show, props, and even a couple of diabolically-dressed adult movie stars as backup dancers. "When people come to our show," says **Scotty Slam**, "they get a show." Check out their web site at <http://home.earthlink.net/~slackbabbath>.



# Smoking Ban: The Sequel

By Tom Farrell

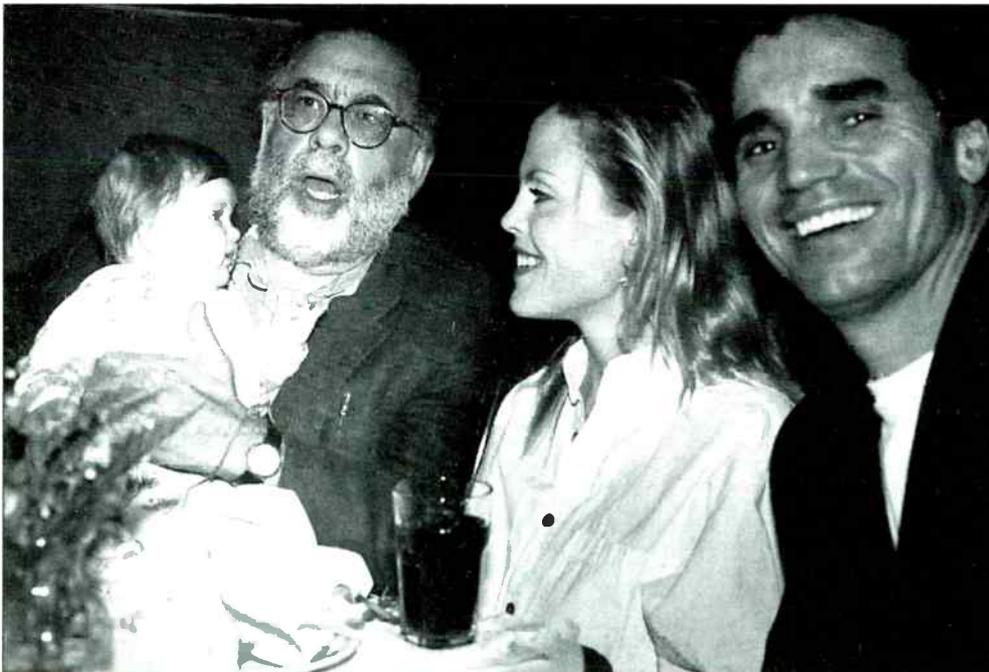
**A**s a follow-up to our original story on the smoking ban which was enacted in all California nightclubs and bars this past New Years Day (Vol. XXII, Issue #2), **MC** polled 35 Southland venues, visited about 20, and talked to club owners, bartenders and customers—on and off the record. Unlike our last poll, we lessened the amount of coffeehouses in our focus group, since many of them seem to be outside the entire smoking issue.

**"I think it's a good law. I think, in the long run, it's going to be beneficial to business, because there are a lot of people who would like to come to clubs but don't because of the smoky environment."**

—Steven Yablok  
Owner, Fais Do-Do

In visiting SoCal nightclubs, we found that enforcement of the smoking ban is directly in proportion to the number of staffers that venues have to enforce it. At a venue like the **Key Club** (formerly known as **Billboard Live**), a large number of security personnel were on-hand who firmly informed customers that smoking was not allowed inside the venue. At other venues, whose names have been omitted to protect their anonymity, smokers freely lit up amongst the large crowds of people.

Many venues had little or no security inside the club and, therefore, people smoked if they wanted to. Waitresses and bartenders rarely said anything about it. Occasionally, a non-smoker would shout something about the ban in the direction of the smoker, but it would usually be ignored. Some proprietors told us—in print—that their club's policy was to remove smokers who violated the ban. But

**FRANCIS FORD COPPOLA AT THE TEMPEST**


Legendary film director **Francis Ford Coppola** is seen dining with friends at **Tempest**, the new nightclub/restaurant that he partially owns. To the far right of **Coppola** is **Michael Nazzari**, who owns and operates **Tempest**, which is situated at 7323 Santa Monica Blvd. (the location formerly occupied by the **Checca** nightclub). In the live music department, **Tempest** hosts a jam session on Mondays, a salsa night on Wednesdays (with music provided either by a live band or a DJ, and dance classes taught from 8:30 to 9:30 p.m.), and local promoter **Richard Averill** co-hosts **Cosmo** night on Thursdays for an evening of swing dancing (with lessons from 8:30 to 9:30 p.m.). For more info, call **Tempest** at 213-850-5115.



upon visiting those clubs, we saw a few people freely smoking.

At one point, one bartender told us, "We don't really even enforce it. We just let them know about the ban and then we hand them an ash-tray." One anonymous proprietor said, "If I enforced the law, I'd be out of business."

At the Key Club, booker Gregg Wadley stated, "We figure it's the extent of our duty to tell people, 'Don't smoke. [because] we're not going to throw anybody out.'" Wadley pointed out that the hassles that accompany the ban still continue, mainly having to allow customers to go outside to smoke. "It's caused a lot of problems with the whole 'ins-and-outs' bit. It becomes a big issue when it's crowded."

Standing outside the Roxy, having a cigarette, "Ryan," a retail clerk in his early twenties, said, "I think [the ban] is bullshit. Clubs are big enough that if people want to smoke they should be able to without it bothering people. Besides, you expect smoking when you go out to a bar. It's one of the things people do at bars."

The headaches continue over at the Derby, once a haven for cigar smokers who are no longer able to light up in the venue. "Cigar smoking is now non-existent at the Derby," admits owner Tammi Gower. "They just don't come here anymore."

To many of their regulars, going to the Derby without being able to smoke cigars is like listening to swing music and being told you can't dance. With that in mind, it's not surprising that Gower says the smoking ban has hurt her business, especially in the cigar smokers milieu.

"We sold our own Derby hand-rolled cigars," she explains, "made by the La Plata family, one of the oldest cigar rollers in Los Angeles. But not anymore. With a cigar smoker, you want to savor it for an hour or two, you can't just go outside and have a quick cigar."

Gower says that some Derby customers echo her sentiments: "Most of them think it's really unfair. They feel that it's a denial of personal rights and that bartenders and waitresses choose to work in a place where people smoke, and that if they don't want to work in a place where there's smoking, work someplace else. But we've had few people who actually don't observe the ban."

"Since January," she continues, "I'd say maybe less than ten peo-

**"What about the rights of non-smokers who have to breathe in other people's second-hand smoke? I just came to see a friend's band play, not to get cancer."**

—Ray Halloran  
club patron

ple have smoked in here. And of the maybe two or three people who have said, 'I think it's ridiculous, I'm going to smoke anyway,' well, we've told them, we've done our bit, so we just give them an ashtray rather than have them grind it out in our carpets."

But not everybody shares Gower's feelings. Steven Yablok, owner of Fais Do-Do, comments: "I think it's a good law. Some of our customers like it, because it's more conducive to a social environment. I think, in the long run, it's going to be beneficial to business, because there are a lot of people who would like to come to clubs but don't because of the smoky environment. I think more people are non-smokers than smokers."

Statistics bear this out, as California is a state with essentially a non-smoking majority, with non-smokers reportedly outnumbering smokers more than three-to-one. Ironically, Yablok points out that most of his waitress/waiter staff are smokers, and don't like the law, even though the law was designed to protect waitresses, who reportedly suffer the highest rate of death due to heart and lung disease, per occupation, in California.

Ray Halloran, who works in the health field and was interviewed at the Whisky where he came to see his friend's band perform, strongly disagrees with those who believe that the ban is a violation of smokers' rights. Halloran asked, "What about the rights of non-smokers who have to breathe in other people's second-hand smoke? I just came to see a friend's band play, not to get cancer."

As of this writing, two Valley bars have been cited and fined, with Tony's Dartsaway in Burbank pleading guilty and paying an \$88 fine. Country Western hangout

Crazy Jacks, also located in Burbank, was fined but entered a "not guilty" plea on March 27, on the grounds that the venue has complied with the letter of the law in its attempt to curb smoking.

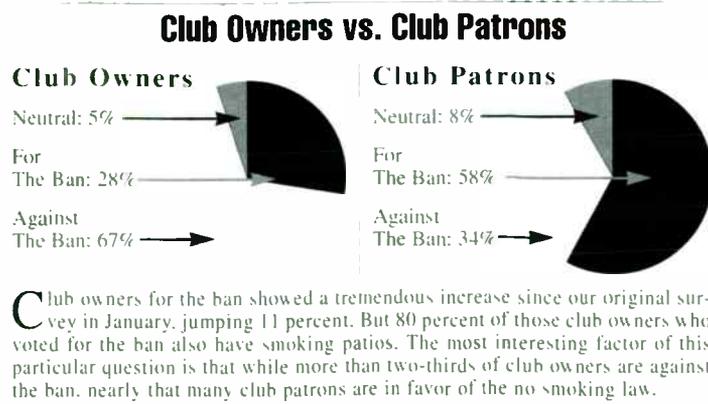
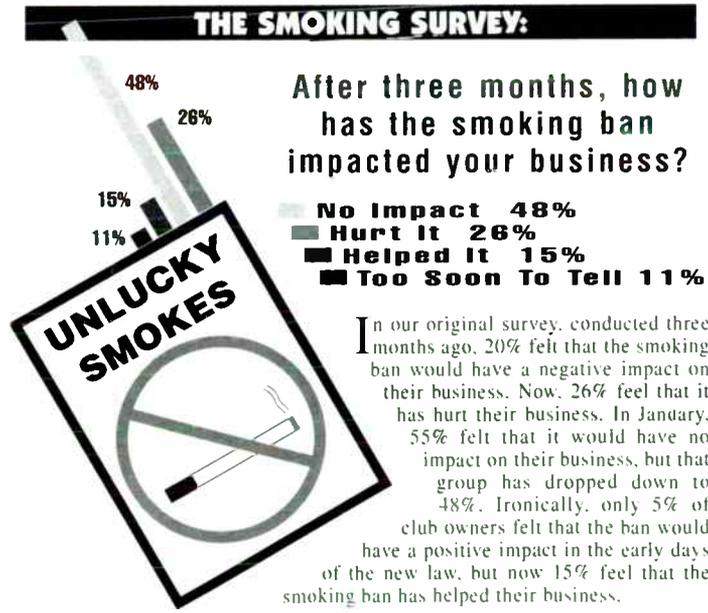
Crazy Jacks owner Jack Tavares has two "No Smoking" signs posted, and a log book signed by patrons of his bar attesting that they have been asked not to smoke. Tavares, who is organizing other area bars and nightclubs in opposition to the smoking ban, had a hearing scheduled for April 17th.

In San Diego, police recently visited a handful of area bars and nightclubs and ticketed eighteen customers for violating the ban. Each ticket carries a \$100 fine. Police made sure that the nightclubs they visited were complying with the law by posting signs and asking customers not to smoke. If a customer was seen ignoring the ban, they were issued a ticket on the spot. By and large, in the City Of Angels, the enforcement policy has been to target the bar and club owners, rather than the patrons.

Venues with patios seem to have found themselves in a serendipitous situation throughout the past four months. Ads for the Coconut Teaser feature "Smoking Allowed On Our Patio" prominently in the copy. "There are a lot of people who come up to us and say, 'I'm sure glad you have this patio,'" says Teaser booker Len Fagan. "I don't know whether it's helped business or not, though. We just want to let people know that the Coconut Teaser is a club where smoking is permitted, because of our patio. Anything you have in business that grants you an advantage, you should publicize it."

The Martini Lounge put up a rooftop patio in early January to increase their club capacity. "The ban was an after-thought," maintains Martini booker Larry Mann. "I'm for the ban, but any people who frown on the ban can just go upstairs to the patio and smoke."

At the Garage, another venue booked by Mann, the venue has made changes to accommodate smokers by converting the front part of the nightclub into an open air area. As for any negative impact on his business, Mann says, "If it has, it's unnoticeable to me."





**EVERYTHING ZEN:** Another of the web-based 'zines that's been garnering some buzz is ZENertainment (<http://www.ZENertainment.com>), an online music, entertainment and culture publication which has recently received kudos from the likes of *Vanity Fair*, *Entertainment Weekly* and the *Washington Times*.

The three-year-old magazine, which founder **Sen Jordan** began just for fun, "published" its 200th edition on March 23, both on the web and via e-mail to its more than 60,000 subscribers.

At the ZENertainment site you'll find news and reviews on the latest in pop music, as well as film, television, fashion and more. You can also subscribe to the e-mail digest version to have the 'zine delivered to your e-mail box in two parts, every Monday and Wednesday. Don't browse the newsstand looking for this one; the only way to go ZEN is via your modem.

**SUPER STATION:** Mischief New Media, the company responsible for such sites as **Music NewsWire** (<http://www.musicnewswire.com>) and **Rock On TV** (<http://www.rockontv.com>), both of which have been featured in recent editions of *Cyber Music*, has announced plans to unveil a new comprehensive music site later this month.

**MusicStation** (<http://www.musicstation.com>), billed as "The Global Music Information Network," will include both of the above mentioned sites, as well as new areas dedicated to both music fans and music industry professionals. The site is scheduled to launch in April.

**SONIC JOYRIDE:** Independent artists **Sonic Joyride**, who are currently touring the country playing gigs from atop their own self-contained tour bus and performance stage (see A&R Report, Vol. XXI, Issue #17), have been sharing their

road exploits with visitors to their web site, at <http://www.sonicjoyride.com>.

At the site, 'Net surfers can view weekly clips from the group's on-the-road performances, as well as other interactive content from the band's tour, including special gigs at radio stations as well as for contest winners. There are also audio clips and photos, as well as information on the band. Take a joyride to their homepage.

# ZENertainment

**TORI TIME:** Atlantic Records' ivory-tickling darling, **Tori Amos**, is gearing up for the release of her fourth full-length album, *from the choirgirl hotel*, which is due in stores on May 5th.

In conjunction with the release, Amos will embark on her first ever tour with a full band (dubbed the "Plugged" tour), playing twelve cities across the U.S., beginning April 18 and winding up at L.A.'s **El Rey Theatre** on May 6th.

And, as you've probably figured out since you're reading about this in *Cyber Music*, there are a number of online tie-ins to both the album and the tour.

Amos' official web site, <http://www.tori.com>, re-launched on April 10, with a number of tour tie-ins, including a full report on each of the Plugged dates, with text, photos, audio clips and more. In addition, Amos will be personally responding to video e-mail messages from her fans across the country, via 3Com's "Big Picture" technology, with new responses posted daily.

For those who might not make it to any of the Plugged tour dates, the

April 30 show, in Chicago, is scheduled to be cybercast in three-camera **RealVideo** format, through the [tori.com](http://www.tori.com) site.

If that's not enough for fans of the Cornflake Girl, **Tower Records** and AT&T's "a2b Music" are offering a special exclusive downloadable Amos track, *not on the album*, to anyone who pre-orders the album through Tower. For details, visit Tower's web site (<http://www.towerrecords.com>),

call 800-648-4844 or visit the Tower nearest you.

**POP QUIZ:** It's music trivia time again, as those reissue kings **Rhino Records** (<http://www.rhino.com>) gear up for the second annual **RMAT—Rhino Musical Aptitude Test**, the SAT-styled musical knowledge showdown which made its debut last year. And, once again, the World Wide Web will be a major hub for participation in the "exam."

On Sunday, May 17, at noon (PST), the 300-question "open book" trivia blitz will begin, with participants taking part in live locations at **Tower Records** stores in Los Angeles, New York, Boston, Chicago, Philadelphia, San Francisco and Washington, D.C., as well as online at the **Yahoo!** web site (<http://www.yahoo.com>), giving anyone who can't make it to one of the physical locations the chance to participate.

To learn more about the RMAT, visit <http://www.yahoo.com/promotions/rmat> or call the RMAT hotline, at 888-846-3848.

**UNDER ATTACK:** Virgin Records act **Massive Attack** is making their new album available in its entirety via the Internet, prior to the record's May 12 release date.

At a web page under the Virgin Records site ([http://www.virginrecords.com/massive\\_attack](http://www.virginrecords.com/massive_attack)), fans will be able to listen to the album, *Mezzanine*, in progressive bits and pieces, with new clips being added about every three days.

The plan is to first post partial clips from each song on the album, beginning with the first single, "Teardrop." Then, after about three days, the previously-clipped song will be available in its entirety and a partial clip of the next track will be added, with this cycle repeating until the entire album is made

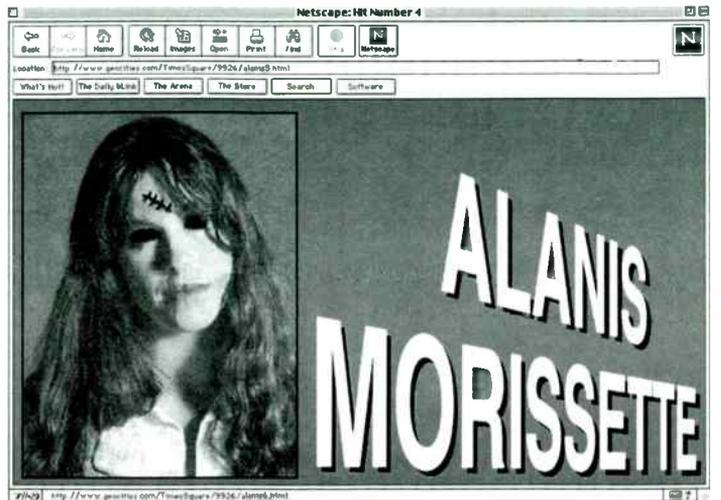
available online. In addition, the complete video for "Teardrop" will also be available for viewing at the site.

Both the audio and video content will be in **RealPlayer** format, so have your player plugged in and ready to go, and fall under Attack.

**ISN'T IT IRONIC?:** While we may not agree with them, there are those out there who've greeted the latest single from **Alanis Morissette**, "Uninvited" from the *City Of Angels* soundtrack, with a cry of "Not her again!" And some are taking their aggressions out in cyberspace.

If you feel the need to vent some frustrations on the multi-platinum singer, you can cruise over to <http://www.geocities.com/TimesSquare/9926> and beat her up in the vein of "Slap A Spice Girl."

Using your mouse, you can inflict various stages of blunt trauma on the singer, via a re-drawing photograph with slight, er, modifications. While it may not be the most graphically pleasing site, it is a kick. And, once you've beaten the singer to a virtual pulp, a miraculous session of "reconstructive surgery" will return her to her natural form, allowing you to start again.





Trip-hop act Morcheeba appears on the Rolling Stone Network.

**MORE-CHEEBA:** China/Sire Records trip-hop act **Morcheeba**, whose sophomore album effort, *Big Calm*, recently hit the shelves, are the latest act to be added to the lineup of the **Rolling Stone Network's** (<http://www.rollingstone.com>) appearance schedule.

The U.K.-based act will chat online at the Network on April 24, at 8:30 p.m. (EST). Like all events on the new RSN, the Morcheeba date will be done using the **iChat** client software and **RealMedia** streaming, so be sure that you have the appropriate software and plug-ins before you log-on, and keep on rolling.

**STILL TALLEST:** Venerable southern southern rockers the **Black Crowes** have recently entered a New York studio to begin pre-production on their next album effort. But if you had been to the group's official web site (<http://www.tallest.com>), you'd already know this.

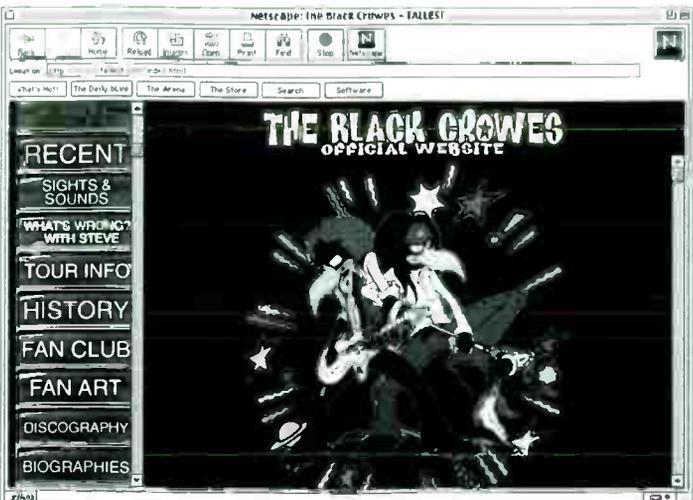
The Tallest site, which draws its moniker from the group's official fan club, recently underwent a complete overhaul and redesign, giving it some added flavor and new outlets for the latest news from the Crowes, including information on the group's return to the studio and

their latest lineup. And, just for laughs, the site is organized in typical Crowes fashion; in other words, there is nothing sacred as parody abounds (including the tabloid-esque "entrance" to the news page).

Of course you can still find the usual audio and video clips, bios, photos and catalog information. If you're looking for the latest dish on the Georgia boys, then this is definitely the place to be.

**JACOR JAMS:** Commercial radio giant **Jacor Broadcasting** has enlisted Internet music content provider **JAMTV** (<http://www.jamtv.com>) to support the World Wide Web-based efforts for the more than 200 stations under Jacor's ownership, in markets across the U.S. This announcement brings the total number of radio outlets handled online by JAMTV to over 320. MC

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Those are the voices of **Chaka Khan** and **Michael McDonald** you hear singing an updated version of the 1965 **Yardbirds** hit "For Your Love," for the main titles of the **NBC** comedy series of the same name. This marks the first time the two powerhouse vocalists have worked together. The series, which had its premiere on March 17, stars **Holly Robinson Peete**, **James Lesure**, **D.W. Mofet**, **Dedee Pfeiffer**, **Tamala Jones** and **Eduardo Blackmon**, and centers on three young couples linked by friendship, family, love and life. **For Your Love** airs Tuesdays at 8:30 p.m.

When **Garth Brooks** appeared on **The Oprah Winfrey Show**, he pledged to donate his earnings from sales of **Sevens** for the one-week period, February 9-16, to **Oprah's Angel Network**. Then he extended his pledge for each week that sales of the album topped 100,000 units. In the week following the show, he sold 124,000 units, which means all the more help can be given to the



TV stars **Patrick Duffy** (left) and **Suzanne Sommers** (right) and **Derby** owner **Tammi Gower** (center) posed for the cameras when they were at the swinging **Los Feliz** club during the wrap party for the seventh season of **Step By Step**.

organization **Winfrey** designed to help students in need.

**General Motors' AC-Delco** recently presented **Whitney Houston** with the "Pinnacle Award" for Lifetime Achievement during the **Sixth Annual Trumpet Awards**, held in Atlanta. The worldwide supplier of automotive replacement parts also donated \$5,000 to the singer's charity, the **Whitney Houston Foundation For Children**, which provides care for terminally ill children.

On the set of **The Keenen Ivory Wayans Show**, **Sean "Puffy" Combs** was recently honored with a special tribute. For the episode, **Puff Daddy** was joined by **Mike Tyson** and **Heavy D** for an in-depth discussion of the multiple-Grammy nominee's life and career. Combs also showcased **Bad Boy** artists **Lil' Kim**, **The Lox** and **Carl Thomas**, culminating in a rock re-mix of "It's All About The Benjamins," with Lil' Kim, The Lox and **FuzzBubble**. **The Keenen Ivory Wayans Show** airs in national syndication, so you'll have to check local listings for the time and station in your area.

**Mercury Records** has released the soundtrack to the nationally syndicated TV drama **Fame L.A.** In addition to the talents of the **Fame L.A.** cast members, this collection also includes new material from **98 Degrees**, **Brian McKnight** and newcomer **Deborah Morgan**. **Fame L.A.** is an updated version of the popular film and TV series from the Eighties. Those who remember the original **Fame** will be pleased to find **Irene Cara's** hit theme song is also here. The first single from the soundtrack to the new first-run syndicated series is the **Diane Warren**-penned "Was It Something I Didn't Say" by **Motown's 98 Degrees**, a vocal group who previously went gold with its single "Invisible Man."

A dispute among the family whose charm and courage were immortalized in **The Sound Of Music** has made its way to the highest court in Vermont. One branch of the family, famed for escaping Nazi-occupied Austria some 60 years ago, is claiming that it's owed \$3 million by an opposing branch. At issue is the value of stock held by about 20 dissenting shareholders.

Setting the stage for **Robert Redford's** latest film, **The Horse Whisperer**, **MCA Nashville** has the soundtrack coming to a store near you. It seems that the director/producer was very involved in the selection of the music for the soundtrack, which features original songs and covers of country and western classics, by **Iris DeMent**, **Steve Earle**, **Don Edwards**, the



Motown act **98 Degrees** appears on the **Fame L.A.** soundtrack.

**Flatlanders**, **Emmylou Harris**, **Don Walser**, **George Strait**, the **Mavericks**, **Gillian Welch**, **Lucinda Williams** and **Dwight Yoakam**. The film and soundtrack are also being used to introduce the newly signed **Allison Moorer**, whose "A Soft Place To Fall" is the film's first single and video. The film, based on the best selling novel by **Nicholas Evans**, is slated for release on May 15th. The soundtrack should be in stores just about now.



**Sean "Puffy" Combs** tears it up on the **Keenen Ivory Wayans Show**.

Pick up the April issue of **US** magazine if you haven't already. The issue, with actress **Meg Ryan** on the cover, unveils the 1998 Breakthrough Awards artists, including **Fiona Apple**, **Rupert Everett**, **Djimon Hounsou**, **Robert Forster**, **Mark Wahlberg**, **Sarah Michelle Gellar**, **Kassi Lemons** and **Paul Thomas Anderson**. These annual awards acknowledge artists whose careers have exploded, catapulting them to the next level of stardom. These are the "stars of tomorrow," if you will. You could argue with a couple of the selections, however. In particular, **Fiona Apple** would seem to be very old news to anyone living in or near a major metropolitan area. We also question the reportage, on page 45, that **Meredith Brooks** is 31. Didn't she admit to that age when she was a member of the **Graces** some ten years ago? Check this issue out for yourself. There should still be a few copies of **US** available at your local newsstand.

The **L.A. Cacophony Society** is at it again. Their latest event was, as the title implied, "An Evening Of Hate And Pathos," as **John Trubee**, founder and leader of the pop/rock group **Ugly Janitors Of America**, tore up the stage at **Mr. T's** in Highland Park.

Trubee read rant poetry by himself and others, performed theatrical snippets and even sang a song or two. Also on the bill was **San**



John Trubee

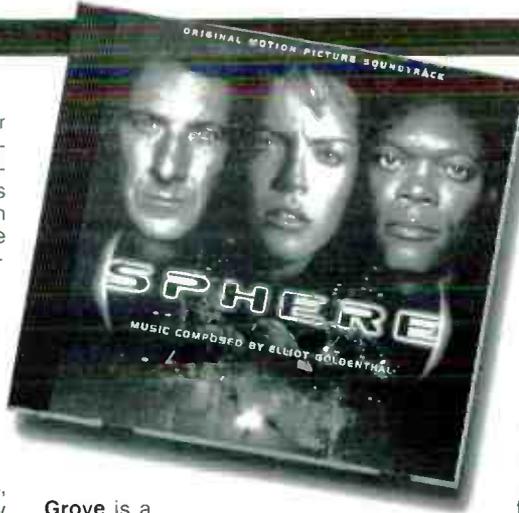
Francisco-based nerd-rock band **Three Day Stubble**, plus films by **Patrick Tierney** and **Eric Saks**. If you'd like advance notice of other upcoming events, put yourself on the mailing list by calling 213-649-2478, or send e-mail to: cacophonyla@earthlink.net.

Everybody wants to get into the act. Everybody wants a piece of the action. These are things the public doesn't need to know. But know them they will when they see **An Alan Smithee Film Burn Hollywood Burn**.

**wood Burn**, in which screenwriter **Joe Eszterhas** satirizes the making of a big-budget Hollywood action/adventure film. **Eric Idle** stars as the fictional Smithee. (Alan Smithee traditionally is the name put on a picture so bad that it's creative team has disowned it.)

Distraught over the choices forced on him by a megalomaniacal producer (**Ryan O'Neal**) and studio chief (**Richard Jeni**), Smithee absconds with the negative rather than compromise his art. The tale is told through a series of interviews with real celebrities and fictional characters, a format that has been tried many times before, but always seems to be effective. The cast also features **Coolio** and **Chuck D** as two independent filmmakers who try to help Smithee in the pursuit of his ideals.

Keeping with the film's David vs. Goliath theme, Eszterhas has packed the soundtrack (on **Priority Records**) with unknowns. More than 10,000 submissions arrived in response to advertisements in trade magazines soliciting music from unsigned artists. Of the twelve tracks, by eleven different artists, powerful pop group **Turtle**



**Grove** is a standout. Both the opening "Smell The Roses" and closing "(Drinking In A) Striped Shirt" are commendable for taking from both **Bachman Turner Overdrive** and **Barenaked Ladies** without sounding quite like either. And anyone looking for the next **Alanis Morissette** will find her in **Ashley Arrierson**. Both film and soundtrack are in general release.

From **Windham Hill Jazz** comes **Melrose Place Jazz**, a sixteen-track collection featuring fourteen of the most popular artists in contemporary jazz performing songs from the **Upstairs Jazz Club**, a fixture on the mega-popular **Fox-TV** drama. "**Melrose Place** has always been a program that has moved to the rhythm of its music," says



Eric Idle

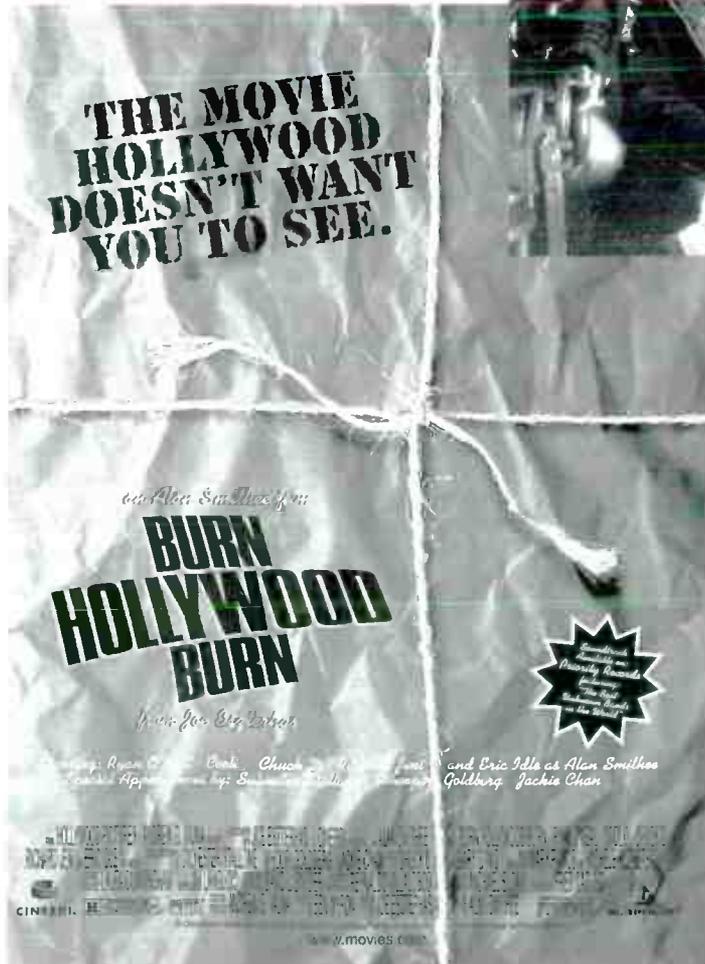
JOHN BERENSON

This time, however, they're in—quite literally—over their collective head. In the film, three scientists (**Hoffman**, **Samuel L. Jackson** and **Sharon Stone**) discover a spaceship that has crashed in the ocean. It still hums, which leads them to believe that life may still exist on the craft. So far, so good, at least for the film's first half, in which all sorts of philosophical questions arise.

Unfortunately, by the second half, the film has degenerated into action/adventure hell. The soundtrack is good, though, featuring a sinister score composed and produced by **Elliot Goldenthal** that holds together much better than does the movie from which it came. The **Varese Sarabande** soundtrack has just hit stores.

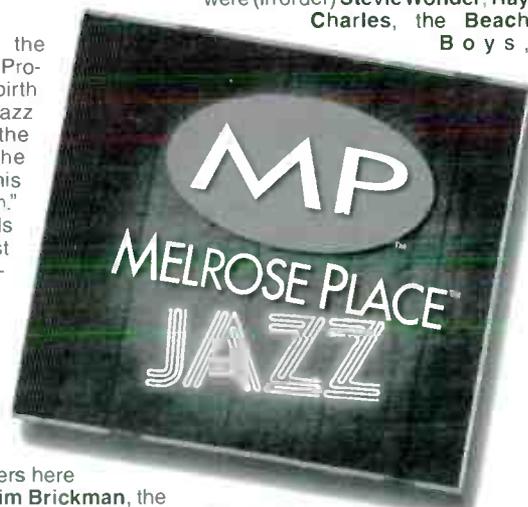
**VH1** has announced their version of the **100 Greatest Artists Of Rock & Roll**. Actually, this is the first such list that was compiled by a jury of musical peers, as the music channel sent ballots to more than 600 musicians—those whose videos have been played or who have performed on **VH1**. When the polls closed, more than 700 solo artists had received at least one vote.

The results, which were broadcast on **VH1** over five nights (March 31-April 4), included an interesting **Top Ten** comprised of (in order) the **Beatles**, the **Rolling Stones**, **Jimi Hendrix**, **Led Zeppelin**, **Bob Dylan**, **James Brown**, **David Bowie**, **Elvis Presley**, the **Who** and the **Police**. Rounding out the **Top 20** were (in order) **Stevie Wonder**, **Ray Charles**, the **Beach Boys**,



**Frank South**, the show's Executive Producer. "With the birth of the 'Upstairs Jazz Club' last year, the show joined in the resurgence of this American art form." There's more balls here than on most smooth jazz collections, with a few tracks—especially **Etta James'** "The Man I Love"—veering close to blues territory. Among the other classy jazzers here are **Tom Scott**, **Jim Brickman**, the **Rippingtons** and the astounding **Diana Krall**. This is the perfect jazz package for those who don't like jazz. Available everywhere.

The reviews haven't been good for **Sphere**, a big-budget film featuring the same team—**Barry Levinson** and **Dustin Hoffman**—that worked so well in **Wag The Dog**.



**Marvin Gaye**, **Eric Clapton**, **John Lennon** (by comparison **Paul McCartney** came in at #62), **Elton John**, **Prince**, **Pink Floyd** and the **Doors**. You will have plenty to debate by looking at the entire list, which can be found on **VH1's** web site, at <http://www.vh1.com>. **MC**



**HIP-OTREATS:** Hip-O Records has put together a few new compilations for fans of all genres. First up is the two-volume *Rock She Said* series, which is comprised of *Rock She Said: Guitars And Attitudes* and *Rock She Said: On the Pop Side*. The 28 tracks feature such artists as Pat Benatar, Blondie, Lene Lovich, Berlin, Missing Persons, Romeo Void, Lita Ford, Michelle Shocked, 4 Non Blondes, Sass Jordan, Bow WowWow and Siouxsie & The Banshees. Then comes *Essential '80s: 1980-84* and *Essential '80s: 1985-89*, with each containing fourteen Number One hits from the likes of Joe Cocker/Jennifer Warnes, Kim Carnes, Rick Springfield, Sheena Easton, Yes, Culture Club, Hall & Oates, Robert Palmer, Paula Abdul, Mr. Mister, Kim Wilde, Tears For Fears and Whitesnake. And, finally, Hip-O brings back disco with *Disco 54: The AVI Collection*, a ten-track, 77-minute set featuring some of the best West Coast disco from the Seventies. This is the second release in a series of four *Disco 54* titles. The first was last year's *The Studio Collection*, and the final installments are *Where We Started From* and *Funkin' On The Floor*, which are slated for release on April 21st.



**WHO LOVES YA?:** Gene Loves Jezebel vocalist Michael Aston spent some time with an old L.A. radio supporter—Richard Blade of KROQ (106.7-FM), who met with Aston before the band's recent performance at the Roxy in Hollywood. Pictured (L-R) are: Richard Blade; Michael Aston; Rob Juarez, booker for the Boss Booking Agency; and Michael Crowley of Noyz Productions, the new in-house promoter for the Whisky and the Roxy.

**PARTY KILLERS:** We've all heard of compilation albums designed to make your next party a hit, well, the folks at Rhino Records are taking a different tact, with the release of *'70s Party Killers*, which they guarantee will bring any party to a screeching halt. And with such Seventies schlock as "Billy, Don't Be A Hero" from Bo Donaldson & The Heywoods, "The Night Chicago



**BATTLE OF THE BANDS:** Local hip-hop-funk-punk-rock band 4 Or 5 Oopes won the Battle Of The Animation Bands competition at the Closing Night Gala of the World Animation Celebration at the Pasadena Civic Center's Exhibition Hall. Playing under Evil Cat Animation, a firm founded by animator and bass player Wal Santucci, the band walked away with two awards—Best Dance Band and Best Kick Ass Band. 4 Or 5 Oopes can be reached through Entertainment Enterprises (213-650-8767).

Died" from Paper Lace, and Paul Anka's syrupy 1974 chart-topper "(You're) Having My Baby," this twelve-track CD is destined to clear any unwanted guests out of your next get-together. But if you want your party to last, you might want to check out Rhino's first entry into Latin pop, with *Billboard Hot Latin Hits, The '80s, Vols. 1 & 2*. Each volume features ten tracks from such artists as Franco, Los Bukis, Ana Gabriel, Alvaro Torres, Yuri, Eddie Santiago and Kaoma. Finally, you can also pick up *VH1 Non-Stop Dance*, a collection of hot Eighties and Nineties dance hits from the likes of Donna Summer, Taylor Dayne, Paula Abdul, Jody Watley and Right Said Fred. To order any Rhino products, you can call 800-432-0020. **MC**



**IMAGINARY DAY IN L.A.:** Grammy-winning jazz guitarist Pat Metheny recently performed in L.A. in support of his latest Warner Bros. CD, *Imaginary Day*, and the Warner family turned out in force for the event. Pictured (L-R) are: David Altschul, Vice Chairman/General Counsel, Warner Bros. Records; Randall Kennedy, Sr. Director, Marketing, Warner Jazz; Marylou Badeaux, VP, Product Management, Warner Jazz; Pat Metheny; Steven Baker, President, Warner Bros. Records; and Bob Merlis, Sr. VP, Worldwide Corporate Communications, Warner Bros. Records.



**TOWER OF AGONY:** Roadrunner Records outfit Life Of Agony stopped by Tower Records in Philadelphia to visit with their fans. Pictured (L-R) are: Mike Monterulo, band manager; Whitfield Crane, lead singer; Tom Tighe, Roadrunner Records; Bill Duffy, Tower manager; Joey Z, guitarist; Dan Richardson, drummer; and Alan Robert, bassist.



**DOWN ON THE CORNER:** Veteran local duo Lowen & Navarro recently performed an acoustic set at Corner Compact Disc in Atlanta, in support of their current Intersound release *Live Wire*. Then they posed for the cameras with label execs. Pictured (L-R) are: (back row) Julie Bush, Retail Marketing Manager; Jamie Warden, Retail Marketing Rep; Eric Lowen; Bill Adcock, Owner, Corner Compact Disc; Mike Gormley, artist manager; Val Jacobson, VP, Special Markets; Bern Wallace, Retail Marketing Rep; (front row) Jena Finley, VP, Sales; Arian McCullough, Manager, Press & Publicity; and Dan Navarro.

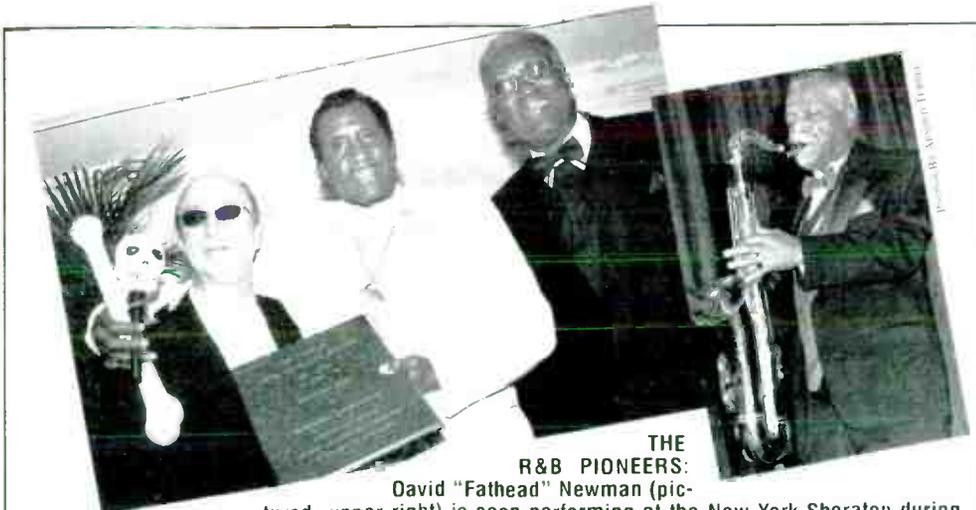


**LIMITED LENNON EDITION:** Gibson Musical Instruments and Yoko Ono are proud to announce the limited edition series of three reproduction J-160Es to commemorate three defining moments in John Lennon's life and music: The Fab Four (the guitar used by Lennon during the early Beatle days from 1962-64), The Magical Tour (the newly renovated psychedelic painted six-string Lennon used during the *Rubber Soul* and *Sgt. Pepper* days, from '65-'67) and The Bed-In (after having the psychedelic paint job removed, the guitar was sanded down to bare wood, and this was used during the White Album recordings in 1968, and the famous Bed-Ins For Peace, with Yoko Ono, in 1969. This is the final version of Lennon's guitar, including two caricatures of Ono and Lennon, drawn by the former Beatle himself, and it resides in the Rock & Roll Hall Of Fame). Only 47

sets of these limited edition John Lennon J-160s (see the inset of guitars, L-R) will exist in the hands of collectors around the world. If you want to find out more on how to purchase a set, contact Gibson Acoustics Custom Shop in Bozeman, Montana (800-426-2636). For updated information on what selected retailers may carry these valuable guitars in the future, you can check the Gibson web site, at <http://www.gibson.com/products/montana>.

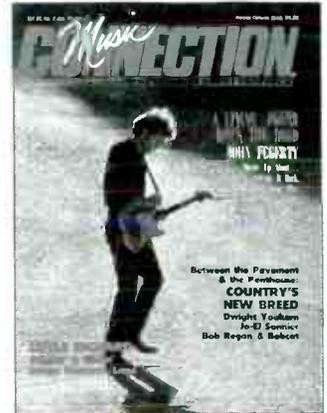


**THEY'RE TRYING TO EAT'M:** Former teen idol David Cassidy (pictured center) appeared at a press conference, where it was announced that he will serve as co-host at the first-ever Emerging Artists & Talent In Music (EAT'M) Conference & Festival in Las Vegas on May 14-16. Cassidy was joined by songwriter and event panelist Sue Shifrin Cassidy (left) and event producer Lisa Tenner (right), who displayed their EAT'M chops. Contact the EAT'M hot line at 702-837-3636.



**THE R&B PIONEERS:** David "Fathead" Newman (pictured, upper right) is seen performing at the New York Sheraton during the Ninth Annual Rhythm & Blues Pioneer Awards, and Screamin' Jay Hawkins (pictured, center, upper left) is congratulated by Paul Schaffer and Harvey Fuqua at the same event. Besides Newman and Hawkins, other honorees included Faye Adams, Bobby Byrd, Tyrone Davis, Ernie K-Doe, Kim Weston, Herb Abramson, the Five Satins, the Harptones, the O'Jays, and Lifetime Achievement honorees Gladys Knight & The Pips. The Rhythm & Blues Foundation will bestow awards totaling \$205,000 to these twelve R&B greats.

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**1985—Fortunate Son (Issue #2):** MC caught up with former Creedence Clearwater Revival main man John Fogerty in 1985, and took note of his opinions on two of the top artists of the day: "I don't always agree with other people's vision of music, obviously, but I gotta say, Prince's persona...he created a great one. I know just what that is. My boots weren't purple, but I stood in very similar footsteps. And Springsteen: I have not, I confess, always been a fan of his records, but the new one [*Born In The U.S.A.*] is a really fine record. I keep hearin' new ones [on the radio], and everything I hear, I like. I did not think I would be saying that. He seems to be a heck of a neat guy, but I hadn't been won over by the music, the art."



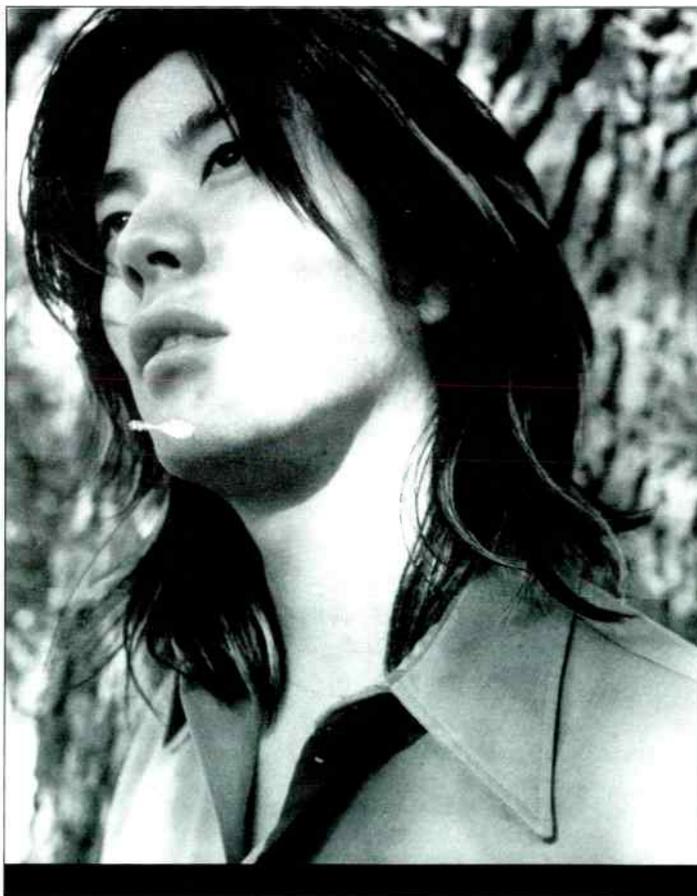
**1991—Dreamlover (Issue #3):** Just after receiving five Grammy nominations—including nods in all four "General" categories, pop diva Mariah Carey shared her thoughts on comparisons between her and rival Whitney Houston: "Whitney is a great vocalist, and, you know, that's basically it. I don't aspire to be Whitney Houston. I'm not trying to follow in her footsteps."

# James Iha:

## Letting It Come Down Outside The Pumpkin Patch

By Jose Martinez

After spending years in the shadow of Billy Corgan, as the guitarist of the Smashing Pumpkins, James Iha steps centerstage with a tasty and eloquent solo effort, *Let It Come Down*, which shows off another dimension of this artist's creative being.



"The record I made is fairly subtle. It's singer-songwriter based, and not very rock-oriented." That's how Smashing Pumpkins guitarist James Iha describes his solo debut, *Let It Come Down*, on Virgin Records. The first member of the alternative music mainstay to release a solo effort, the overall critical and commercial reaction to Iha's melodic and eloquent release has been positive.

However, the phrase used most often is "not what you would expect," to which the 30-year-old musician replies, "I guess it's natural for people to be surprised. When they think of the Pumpkins, they think of an edgy-alternative rock band. It's not that kind of record at all. It doesn't surprise me, because, obviously, I wrote it. But there have been things that I've done on Pumpkins records before that sort of point in this direction. I guess to the average layman who hasn't really followed anything I've done, it is a departure from the image that I have."

Oddly enough, the image the curious guitarist has built for himself over the years is that of a quiet, far from commanding, insular artist. During the interim between Smashing Pumpkins records, Iha opted not to runaway to an island paradise (or whatever rock stars do between records), or make a look-at-my-famous friends grandiose album. Instead, he holed-up in his basement for two months, and made an introspective album reminiscent of the California rock sounds of the Seventies.

"Basically, I've been writing more songs than I get on Pumpkins records, and I have started building a catalog of songs," he explains. "I'm getting tired of some of them

just being b-sides—some of them are good enough to be album tracks. I thought it would be good to do a record all my own, that had some sort of cohesion," Iha admits.

The Smashing Pumpkins are usually thought of as singer Billy Corgan's outlet to voice his frustrations and angst, and there have been rumors in the past—which Iha

denies, incidentally—that Corgan played all the instruments on the band's albums. The eleven songs that make up *Let It Come Down*, on the other hand, are Iha's voice, and reflect the writer's personality.

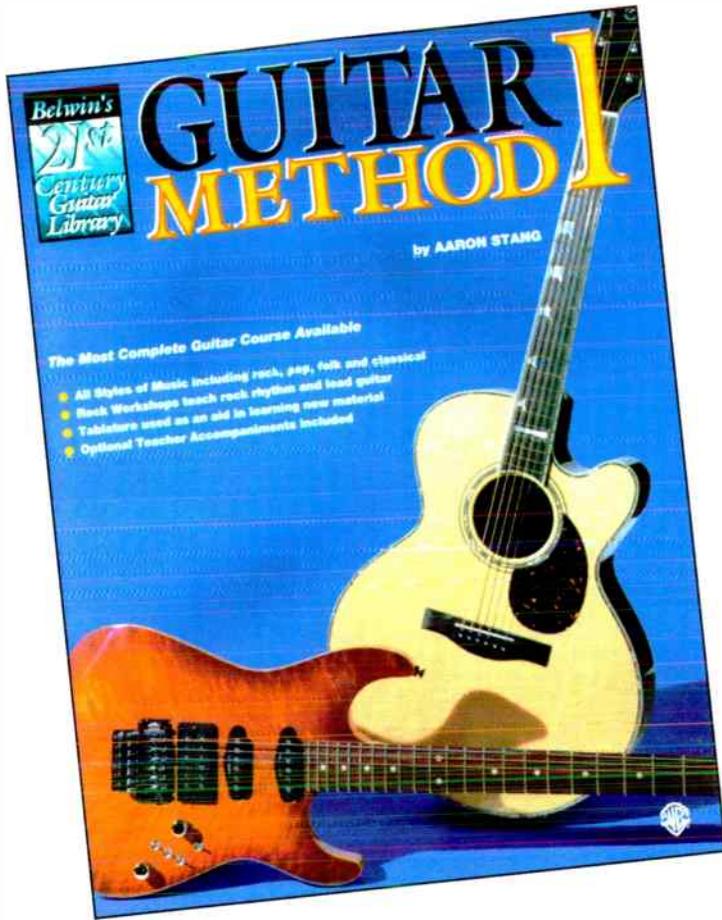
"People have never really heard me sing that much. They mostly know Billy's songs and the band's vibe. I think it would be really lame if I made a Pumpkins-like record. I didn't want to make a big, bloated solo record. I didn't want it to be pretentious. I just wanted it to be about the songs and the singing. I didn't want to go to a big studio and spend a lot of money, and have a million famous guests on the record.

"The Pumpkins tour a lot, and when we're not on the road, we're in the studio," Iha continues. "I play electric, saturated, distorted guitar every night. When I go back to the hotel or home on break, I don't want to play through a Marshall stack. I'm sure a lot of these songs are reactions to that sound. I've always written instrumentals, and liked to make up my own chords. Then I started learning how to sing and eventually began wanting to do my own songs—sing them and arrange them the way I heard them in my head. On my album, I tried to make the songs believable, and able to stand up with just my voice and acoustic guitar."

Smashing Pumpkins aficionados will remember that Iha has sang lead vocals before—on "Take Me Down" from *Mellon Collie And The Infinite Sadness*, as well as "Blew Away" on *Pisces Iscariot*—and those songs paved the way for the material that makes up his solo effort.

With a voice that is reminiscent of Al  
**James Iha 31 ▶**

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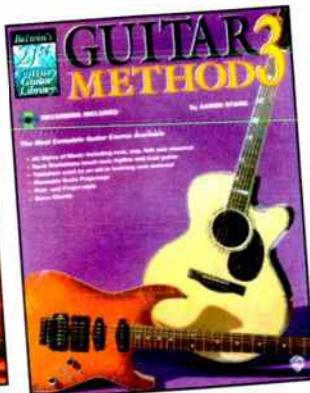
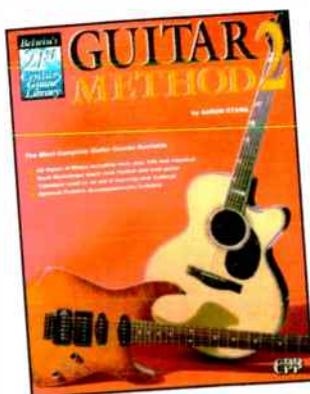
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# Guitar

For Guitar Jam III, our third annual guitarist roundtable, we managed to catch up with four guitar heroes—legendary six-stringer Ritchie Blackmore, of Deep Purple and Rainbow fame; critically-acclaimed fretman Chris Whitley; ex-Bon Jovi guitarist and current solo artist Richie Sambora; and innovative jazz guitarist Charlie Hunter—to discuss their influences, the pros and cons of formal training versus being self-taught, practicing habits, favorite guitar brands, what advice they have for other guitar players, and what the future holds for the guitar, itself. Their answers go a long way in shedding light on what it takes to be among the very best.

By Bernard Baur

## RITCHIE BLACKMORE

Contact: Edel America Records  
212-541-9700

As the leader of the classic hard rock band Deep Purple, Ritchie Blackmore came up with the quintessential hard rock guitar riff on the immortal hit "Smoke On The Water." He would later go on to form Rainbow, where his legacy as a guitar



hero continued throughout the Eighties. He restarted Deep Purple in the mid-Eighties through the early Nineties, but has now formed Blackmore's Night, an acoustic-based act, featuring vocalist Candice Night, which digs deeply into the roots of traditional English music. *Shadow Of The Moon* is the first album by Blackmore's Night, on Edel America Records.

### INFLUENCES

"My first influence would have been Tommy Steele, an English guitar player. What really influenced me about him was the fact that he could jump all over the stage and entertain people. After that, I got into Hank Marvin, who played with the Shadows, then Django Rheinhardt, Chet Atkins and Les Paul.

"What most impressed me about them was their technical ability, especially Django, but he was very hard to follow. I used to

listen to him a lot, but I found him so difficult that I couldn't really copy what he was doing. With Chet Atkins, I could pick up a few notes here and there. I loved Duane Eddy, too, and I could copy him pretty well.

"From Django, I got into speed and became a fast player. With Chet, I adopted a little bit of country technique through the bass line. I use both methods when I play rock & roll."

### LESSONS VS. SELF-TAUGHT

"I was very lucky to have a guitar teacher named Jimmy Sullivan. I started when I was about fourteen or fifteen, but my lessons with him didn't last long and were much to his consternation, because I don't think he wanted to teach me. I always wanted to do my own thing. I wanted to play the latest rock & roll song.

"Before that, though, I did take a year of classical training, mostly reading. I wasn't very good at it, but it was a step in the right direction. During that time, I tried to get into Bach, because I really liked him, but, again, it was very difficult for me to grasp.

"I have a lot of friends who can read extremely well, and it amazes me that they can pick up a sheet of music and play it straight off. But with that technique, you usually lose the ability to improvise. You always seem to go from one extreme to the other. But, because they practice so much, they don't seem to develop in other areas. Whereas I can improvise easily, but I have a terrible time trying to read."

### PRACTICE

"I usually practice patterns and phrasing,



I'll sit in front of the television and just pick and play; improvising around. It can be tedious at times, but I don't do rigid scales or anything like that. I tend to do scales within patterns, because that's the way I think—in patterns.

"I used to know all the different scales, but now when I play with someone and they ask me what type of scale I'm doing, I don't have a clue. I like to register that kind of information, digest it, and get rid of it, because the whole thing is to play, and not think too hard about it.

"I try to feel my way around the guitar, like feeling my way through a dark room by feeling the objects that are there. Rather than knowing what I'm playing, or even seeing what I'm playing, I prefer to feel my way through."

### FAVORITE GUITARS

"I have a large collection of guitars—I'm not even sure how many. My favorite electric guitar, though is, of course, my Stratocaster. As for acoustic guitars, which I'm getting more and more into at the moment, it would be a Lakewood, followed by an Alvarez."

### ADVICE

"The usual advice I give any guitarist, young or old, is that after learning the second chord go get a very good lawyer—but that's not very original. Also not original is a quote from Hendrix that goes, 'Steal from everybody but don't copy any one person in general.'

"I've had people, who advised me early on, say, 'Whatever you do, don't adopt every style in the book. Adopt your own style and stick to it as much as possible.' That was good advice at the time, because I was trying to play everything in every style. And, funny enough, when I went into rock & roll I did just that—I simplified my playing. I stopped using my fingers and played strings with a pick.

"Now, with my new stuff [with Blackmore's Night], I'm using all my fingers again. In fact, now I find it strange to just use a pick, because I'm so used to finger picking. The one thing I really regret is never learning the Spanish finger-style of playing—it's an amazing style and I wish I could do it."

### FUTURE OF GUITAR

"Guitars will always play a part in popular music, and I see guitar playing becoming more pure. From what I've seen coming down, there's a big resurgence in acoustic playing.

"Before, we had the grunge pattern of playing with a very, very heavy guitar sound, and I think it's going in the opposite direction now and getting lighter. All of a sudden there are a lot of people out there taking up the acoustic guitar. It's becoming sort of a movement that'll probably last a few years and then change again."

## CHARLIE HUNTER

Contact: So What Media  
212-533-5409

**This innovative guitarist has been pushing the boundaries of the jazz genre since his 1993 debut. His fifth, and latest, album, *The Return Of The Candyman*, on Blue Note Records, showcases the 30-year-old virtuoso and his trademark eight-string guitar taking jazz listeners to new musical realms. You can find out more about Charlie Hunter in MC's recent Jazz Issue, which featured him on the cover (Vol. XXII, Issue #4).**



### INFLUENCES

"My influences? Oh boy, there are so many different people—B.B. King, Robert Johnson, the Beatles, Charlie Christian, Eddie Lang and Wes Montgomery.

"My influences constantly change over the years, because I'm always striving for new kinds of input and inspiration. You're always gonna be rolling along hearing somebody new that has something special to offer.

"Each of those guys had their own special take on what they wanted to do. They all have a sound you can easily recognize whenever you hear it, and that's inspiring. All the people I really like, I realize are real individuals—the same as I try to be."

### LESSONS VS. SELF-TAUGHT

"I did have music teachers when I was a kid, and also a little bit in junior college. I really didn't get a high level music education, though.

"The problem with a lot of music schools is that they're so into the curriculum that they don't spend a lot of time on the individuality of the player. But I guess the person who's gonna be an individual is gonna be individual, regardless of the situation."

### PRACTICE

"I don't formally practice. I try to mostly transcribe stuff if I hear something I like. As far as the nuts and bolts go, I take written music and work on my ear by sight-singing parts of it. Other than that, I just write songs."

### FAVORITE GUITARS

"I only have one guitar: my eight-string by Ralph Novax."

### ADVICE

"The best advice I can give is to learn

everything you really like, then try to be yourself. Whatever it is you like, learn it in your own way. But, most importantly, work on your ear. You can get so caught up in the fretwork that your ear gets lost."

### FUTURE OF GUITAR

"I think the guitar is the 'people's instrument.' Everybody has guitars all over the world. No matter where you are, there's some form or version of it everywhere you go. It's a very do-it-yourself kind of instrument.

"And there are so many different traditions of playing and so many people out there changing the way it's played—I think it's a really cool thing. Right now, there are a lot of young guys coming up and I just know there's gonna be someone with a totally different approach that'll be great."

## RICHIE SAMBORA

Contact: Mercury Records  
310-996-7235

**An integral part of the multi-platinum worldwide success of Bon Jovi, Richie Sambora established himself as one of the biggest guitar heroes of the Eighties, while co-writing four Number One hit singles and numerous others that cracked the Top 40. But Sambora's not resting on his laurels, as Mercury Records recently released his second solo effort, *Undiscovered Soul*, produced by Don Was.**



### INFLUENCES

"I think my influences are modern blues stars like Jimi Hendrix, my mentor Eric Clapton, Jimmy Page and Johnny Winter. They all had a very emotional kind of input in their playing. You could hear it out of the speakers—the emotions came right through them. Then, Hendrix, of course, took it to another level. And that's the kind of thing that made me want to play. I wanted to do that, and I try every time I pick up a guitar.

"Lately, I've been getting into Albert King and Elmore James. I just keep going back further and further, and I love it all, because the guitar is one of the few instruments that has an easy availability. You can just pick it up and start playing. I started around fourteen years old, and within four to five months I could imitate my heroes. Then, six months later, I was in a band."

### LESSONS VS. SELF-TAUGHT

"I'm self-taught. I had one lesson when one of my friends sat me down for a day, but that was it. It is harder to do it that way

Guitar Jam III 40 ▶

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◀ 26 James Iha

"Year Of The Cat" Stewart, Iha's release is a throwback to a time when singer-songwriters such as Jackson Brown ruled the charts, prior to the doom and gloom of today's alternative artists.

"There's a little bit of that feel," Iha acknowledges. "It just happens to be a lot of mid-tempo, up-feel to the record, which I guess is the 'California sound.' I like a lot of those things—they're inspiring to me—but I didn't set out to copy, or make a record that is derivative of those people."

Once Iha decided to make a solo album, there was one important factor that he agonized over: his voice. Because the songs are so straightforward and not muffled with feedback or distortion, the lyrics and vocals needed to be strong. "I knew the songs were all focused on the vocal melodies and the singing, so I knew people would have to pay attention to the singing. I was a little nervous about singing. It was one of the most important things on the record. I tried not to think about it that much and just did it," Iha says.

Listening to the melodic songs that make up *Let It Come Down*, such as the lovely "Be Strong Now" or "Sound Of Love," they possess much the same melancholy feel of the Pumpkins' hit "1979."

Did Iha think his songs could have made it onto a Pumpkins' release? "I'm sure some of them could. I think a good song can be recorded a couple of different ways and still be valid," the songwriter says.

Iha's tunes have a comfortable milieu to them, which is probably due to recording

the album at home. (Bugg Studios is located in his home basement.) Iha and the album's producer, Jim Scott, who engineered and mixed Tom Petty's *Wildflowers* and She's *The One*, had all the necessary equipment for the job: "old mics, weird guitars, old amp."

Iha goes on to say, "We weren't purist about it, but I have some good equipment, and Jim had some good equipment, and, surprisingly, my basement sounded pretty rocking. It sounded pretty natural and warm, like a regular studio. We saved a lot of money, and it was more comfortable to record at home. I think I had a pretty good understanding of the songs I wrote, and I knew what I wanted, and Jim was really great. For a first-time record, we had our ups and downs, but mostly ups."

After finishing his solo album, Iha jumped right into the recording of the Smashing Pumpkins' latest project, currently titled *Adore*. And, as a result of recording his own record, the guitarist admits to being more comfortable in the studio. "With every new project you take away something with you. I had to wear more of a producer hat on *Let It Come Down*, and it was the first time I sang on a collection of songs."

Co-producing his own record, Iha says that the solo project carried a very different vibe than his other job with the Pumpkins. "It's completely different," he maintains, "because it's only me. Generally, when I play with the band, Billy writes most of the songs and he's sort of the main arranger. When the band plays at its best, everyone

James Iha 39 ▶

## TALKING GUITARS

James Iha took a moment to talk about the various guitars he used on his first solo album, and other guitar-oriented questions.

### Guitars Used On The Album

#### Acoustic Guitars:

- Gibson J-100
- Gibson J-200
- Gibson Hummingbird
- Martin
- Guild 12-string

#### Electric Guitars:

- Fender Telecaster Deluxe
- '60 Strat
- Danelectro ("it's a really weird Seventies guitar")
- Vox ("I played a few slide guitar parts, but most of it is pedal steel. This really great guy, Greg Leisz, played a lot of pedal steel. He plays with k.d. lang's band.")

**MC:** You made use of alternate tunings on "Country Girl" from the new album...

**Ji:** I used a couple of tunings on the

record. That's sort of a G-tuning—Keith Richards' tuning. The A is to a C, and the fat B string is to a D. There are about four other songs that use different open tunings like that."

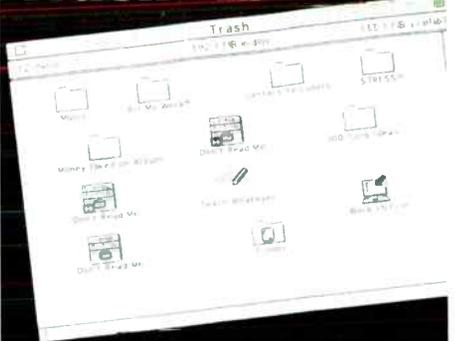
**MC:** Are these tunings you would use recording with the Pumpkins?

**Ji:** I don't think I'd use any of those tunings on a Pumpkins' record.

**MC:** How did you get the sound on the beginning of "Jealousy"?

**Ji:** The beginning of the song sounds like a band rehearsing or screwing around. They were all the guitar parts that we had tried and didn't really work out on some of the songs. At the beginning of the song it really sounds like all these guitar parts screwing around. It sounded good at the beginning of the song, so we just kept it.

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Compiled by Constance Dunn

**Guitar Instructors**

**J ADAM'S MUSIC**

10612 Pico Blvd.  
Los Angeles, CA 90064  
310-839-3575  
**Basic Rate:** Monthly rates: \$72/half-hour, \$108/45minutes, \$144/hour  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J PATTI AMBS**

Huntington Beach, CA  
714-377-9096  
**Basic Rate:** \$16/half-hour  
**House Calls:** Call for info.  
**Clients:** Beginners to intermediate  
**Styles/Specialties:** Rock, blues, jazz, classical

**J JIM AVGERIS**

Sherman Oaks, CA  
818-788-1458  
**Basic Rate:** \$17/half-hour. Monthly discounts available.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J CRAIG BECK**

Santa Clarita, CA  
805-296-8685  
**Basic Rate:** \$40/hour  
**House Calls:** Yes  
**Clients:** All levels  
**Styles/Specialties:** All styles

**BOULEVARD MUSIC**

4316 Sepulveda Blvd.  
Culver City, CA  
310-398-2583  
**Contact:** Gary Mandell  
**Basic Rate:** Call for info.  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles  
**Notes:** 30 years teaching experience.

**J COAST MUSIC**

1500 Adams Ave., Suite 106  
Costa Mesa, CA 92626  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles  
**Notes:** Additional locations in Mission Viejo and San Clemente.

**J SAM DRUCKER**

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**Clients:** All levels  
**Styles/Specialties:** All styles

**J FAUNT SCHOOL OF CREATIVE MUSIC**

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Studio City, CA 91604  
818-506-6873  
**Basic Rate:** \$55-\$75/hour  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J MARC FERRARI**

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818-377-5293  
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Redondo Beach, CA 90277  
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**Styles/Specialties:** All styles

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**Clients:** All levels  
**Styles/Specialties:** All styles

**J GEISLER MUSIC**

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W. Hollywood, CA  
213-651-2020  
**Basic Rate:** Call for info.  
**House Calls:** Sometimes, for an extra fee  
**Clients:** All levels  
**Styles/Specialties:** All styles, especially jazz and improvisation  
**Notes:** Has a "crash-course" for actors.

**J PAUL GERVASI**

Los Angeles, CA  
213-655-4346  
**Basic Rate:** \$40/hour  
**House Calls:** Yes  
**Clients:** Beginners and intermediate  
**Styles/Specialties:** Modern rock

**J DAVID GOLDMAN**

Los Angeles, CA  
310-398-1221  
E-mail: dgstrum@aol.com  
**Basic Rate:** \$20/half-hour  
**House Calls:** Sometimes  
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**Styles/Specialties:** All styles

**J ALEX GREGORY**

213-340-8685  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** Intermediate to professional  
**Styles/Specialties:** All styles, especially classical-rock fusion  
**Notes:** Graduate of Milan University; also teaches electric mandolin.

**J HARRISON SCHOOL OF MUSIC**

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**Web Site:** <http://www.harrisonmusic.com>  
**Basic Rate:** Call for info.  
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**Clients:** All levels  
**Styles/Specialties:** Pop, jazz

**J DARREN HOUSHOLDER**

Van Nuys, CA  
818-382-4704

**Basic Rate:** Call for info.

**House Calls:** Sometimes  
**Clients:** All levels  
**Styles/Specialties:** Funk, blues, rock and jazz  
**Notes:** International recording artist, Berklee/G.I.T teacher.

**J HUNTINGTON MUSIC**

6829 Warner Ave.  
Huntington Beach, CA 92647  
714-848-9280  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J IGOR**

Los Angeles, CA  
213-482-8658  
**Basic Rate:** \$35/hour  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles  
**Notes:** Instructor at Harbor College and Cerritos College; approximately a two-month waiting list.

**J JIM'S MUSIC CENTER**

14120 Culver Dr.  
Irvine, CA 92714  
714-552-4280  
**Basic Rate:** Call for info.  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J ED KRYZANIAK**

Los Angeles, CA  
213-954-0514  
**Basic Rate:** \$20/hour  
**House Calls:** Yes  
**Clients:** All levels  
**Styles/Specialties:** Alternative, rock, acoustic

**J ARIK MARSHALL**

Los Angeles, CA  
213-656-8782  
**Basic Rate:** Call for info.  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles, especially rock, funk, alternative  
**Notes:** Former guitarist for the Red Hot Chili Peppers.

**J PAUL MAYER**

11734 Tennessee St.  
Los Angeles, CA  
310-231-1952  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J McCABE'S GUITAR SHOP**

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Santa Monica, CA 90404  
310-82-4497  
**Web Site:** <http://www.mccabesguitar.com>  
**Basic Rate:** \$20/half-hour  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J MISSION MUSIC**

27620 Marguerite Pkwy.  
Mission Viejo, CA 92692  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles

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818-783-1405 or 818-788-7510  
**Basic Rate:** \$36/hour  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** Blues, R&B, rock and jazz  
**Notes:** Bachelor's degree, Berklee School of Music. References available.

**J PAUL MURPHY**

Santa Monica, CA  
310-396-2123  
**Basic Rate:** Call for info.  
**House Calls:** Yes  
**Clients:** All levels  
**Styles/Specialties:** All styles  
**Notes:** Training in theory and ear-training.

**J THE MUSIC HOUSE**

23811-A El Toro Rd.  
Lake Forest, CA 92630  
714-581-1960  
**Basic Rate:** Call for info.  
**House Calls:** No  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J MUSICIANS INSTITUTE (G.I.T)**

1655 McCadden Pl.  
Hollywood, CA 90028  
213-462-1384  
**Web Site:** <http://www.mi.edu.com>  
**E-mail:** [musicinst@earthlink.net](mailto:musicinst@earthlink.net)  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J HAL OPPENHEIM**

Sherman Oaks, CA  
818-784-2307  
**Basic Rate:** \$20/hour and up  
**House Calls:** Yes, for an extra fee  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J ROD POOLE**

Los Angeles, CA  
213-463-0839  
**Basic Rate:** Call for info.  
**House Calls:** Yes  
**Clients:** All levels  
**Styles/Specialties:** All styles

**J WILL RAY**

Burbank, CA  
818-759-5066  
**Basic Rate:** \$100 per hour and a half  
**House Calls:** Yes  
**Clients:** Intermediate to professional  
**Styles/Specialties:** Country, blues  
**Notes:** Currently plays with the Hellecasters and has had monthly columns in *Guitar Player* magazine.

**J BRIAN ROBBINS**

Los Angeles, CA

213-248-3873  
**E-mail:** jesterswine@earthlink.net  
**Basic Rate:** Call for info.  
**House Calls:** Call for info.  
**Clients:** All levels  
**Styles/Specialties:** All styles  
**Notes:** Great with kids; extensive recording and songwriting credits.

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**J JOHN SELLARS**  
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**J JOHN TAPELLA**  
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**Clients:** All levels  
**Styles/Specialties:** All styles  
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# Jeffrey Pollack

POLLACK MEDIA GROUP

By Bernard Baur

One of the largest annual gatherings of top music industry professionals, including artists, managers, programmers, directors and record company executives, recently met at the Beverly Hilton Hotel in Beverly Hills for the New Media & Music Conference; and, more specifically, to hear one man speak.

That one man is Jeffrey Pollack, an industry consultant who was voted "Rock Consultant Of The Year" by *Billboard* magazine in 1995, and who remains a top prognosticator of musical trends. On this particular day, he was ready to reveal his insights regarding the global music scene for 1998. In all, more than 30 countries were represented, and every kind of medium that utilizes music in any way was there.

MC caught up with Pollack, who some have called the "Music Industry's Guru," to see what he had to say about the state of music today and, more importantly, what we can expect in the future.

"Music today is disposable and forgettable," Pollack says, without reservation. "We're into daily fads. There's just not a lot of great music out right now. It's a particularly non-creative period.

"It's been in a very bad place the last couple of years," he continues. "There's not a wealth of emerging rock bands like there were in the early Nineties, and, before that, the late Sixties. The public is in a 'feel good' mode, very single-by-single oriented. To be successful today, you have to have a pop hit single."

It wasn't always like that, of course, and certainly not when Pollack began his career as a radio programming consultant. "I was a program director at a station in Philadelphia, WMMR, about 20 years ago, when I revamped the format to boost ratings. It was such a success that it launched my national profile. People from other stations started calling me, wanting me to do the same thing for them."

Shortly thereafter, Pollack formed the Pollack Media Group, the largest music advisory firm of its kind in the world. "We

**This outspoken music consulting veteran pulls no punches as he discusses the industry's past and recent failings, his high hopes for the future, and, of course, what he thinks will be the "next big thing."**



cover everything related to music," the industry veteran says, "and try to tap into the average person's wants and needs, musically. I use research and statistics, but the core of my analysis is purely instinctual."

And he further claims that it's this "instinct" that puts his finger on the pulse of the global music scene, enabling him to determine trends which not only impact the music industry but also affect pop culture worldwide.

To his credit, he was among the first to predict the failure of the mid-Nineties British Invasion, the powerful impact of alternative music, and the success of more than a few artists who have gone on to platinum stardom, including Jewel, Bush, and Hootie & The Blowfish.

Pollack explains that his approach to predictions and trends is based on a personal standard, which, in simplified language, states that "anything that reminds me of the late Sixties and early Seventies, will probably be big. That's a standard that I measure everything by."

The reason for his adherence to the past is that Pollack believes that "the musicianship was so authentic back then, it had depth. Not until the early Nineties did we enter a period of good music again. In fact, nothing as groundbreaking has even come close to those two decades. Those were the last important musical trends. Now, we're in a period with no trend."

Due to the change in the musical climate since the Sixties and the Seventies, Pollack points out that radio has had to change, and

not necessarily for the betterment of the recording industry. "The best radio format cannot exist on music alone anymore. It did in the late Sixties and early Seventies, but that's just not possible today. It was unique then, but it's not now.

"You need a morning show, you need promotions, you need contests, and you have to put sizzle in the air," he continues. "You need to be multi-dimensional, or someone else will come in and take your audience away. And a big reason is that the music today simply won't hold the audience by itself."

And when it comes to discussions about musical trends, the outspoken industry consultant is not shy about sharing his opinions. One huge miscalculation by the industry, according to Pollack, is the current wave (and hype) of electronica and techno music. "Basically, the industry decided we needed something new, so they tried to force-feed the public a genre they created."

Pollack describes it as a fabricated and forced trend, not unlike disco in the late Seventies, saying, "It has about as much chance of success as me winning the javelin toss in the Olympics. It's fringe music, pure and simple—always was and always will be."

That's probably news to such leaders in the genre as the Chemical Brothers and Prodigy, but Pollack elaborates on his reasoning, noting, "It's not about the songs. It doesn't make me think or sing-along. It's 'vibey' music for the clubs, not something that people can really relate to, or real recording artists are into."

Another related area that is primed for disaster, as Pollack sees it, is any form of music that not only utilizes "sampling," but relies on it. He maintains that, "although some forms, like hip-hop and rap, are healthy marketwise at the moment, the over-use of sampling is going to be their eventual downfall.

"What it does is build an instant familiarity, but it's going to get tired very quickly," he elaborates. "The time is coming when we're all just going to get sick of it, because it doesn't work. There's no artistic ability, no

fresh ideas, and the whole thing will eventually get stale and die."

So, with all these negative predictions, what does Pollack see happening to save popular music on the radio? "Classic rock stations are very strong. Those bands have a persona and individual franchises on their sound. The big difference, of course, is that in those days, when bands were coming up they weren't overexposed like artists are now. Today, people hear you everywhere and the cycle for success is very fast."

And the reason for such a change, according to Pollack, has less to do with the music as it does with sociological reasons. He believes that the better off a society is, the worse off its collective art. "It seems to me that the best music does not come out of a country when things are particularly good. That first burst of greatness from '67 to '71 was an awful time for this country. But you can't survive on that kind of intensity for long, so, musically, we go into the doldrums for a while. That's usually followed by the clone period, when the industry signs a bunch of bands that sound exactly like the great groups that came before them, which eventually kills the genre completely."

"Nowadays, the economy is good," states Pollack, "and people are feeling good about it. They don't want to think so hard and get all complicated and introspective. So, they like their music simple and poppy to reflect their attitude."

But for those who disagree with Pollack's

views, you will be glad to know that he has been wrong before, as when he predicted the imminent demise of the Top 40 format. Instead, it surged and is stronger than ever, today. As Pollack explains it, though, "I think it's just an aberration that won't last long. These things always go in cycles."

He also points to new avenues in which artists can reach the public, stating: "There are opportunities out there, even with closed formats and tight playlists. There's college radio and public access, and other alternative outlets that new artists and entrepreneurs can use. Programmers are funny creatures—they get tight for a while and then they loosen up. You just have to hang in there and stick with it."

However, new artists may have to be very patient, because, as Pollack describes the current state of affairs, it doesn't look too promising. "These are the dark days for the industry. Shipping and sales numbers are down, because there's nothing exciting out there, and programmers have turned to fast food bubblegum acts, because they lack any sustainable musical trend. It's so bad that radio stations are considering selling time for infomercials."

So what is Pollack's vision of the future for music lovers and consumers? "First of all," he says, "the current pop artists won't last, and no one will be in line to hear their songs 25 years from now, like they are for the Stones, Fleetwood Mac and the Eagles. In fact, most of them will be lucky if they have anything on the charts next month."

Pollack believes that the only thing that will save the recording industry is new artists with substance, and looking into his crystal ball, he's willing to name a few. "There are a few artists that I believe will attain the level of success necessary to create a trend. I think Alana Davis is going to be very big. Creed, Din Pedals, Matthew Ryan and Something Iris will be up and coming. Acts that are connected to the past in one way or another, like Chris Stills or Van Halen, will step up and lead the way."

And Pollack says that when a substantial musical trend finally kicks in, it will be huge. "The United States is more musically homogenized than it ever was. There are very few regional differences anymore. There's a much greater difference between the United States and Europe. In Europe, it's a lot about attitude, especially in Britain, and that doesn't play well here. What will work in the States are artists that will start to make you think again, because what they say is important. And I think those artists that I mentioned have that ability."

As for the current state of music, Pollack says, "Ska's played out, pop will pass, and most of the bands with a hit right now are marginal at best. These fad periods usually have a short life—around three to five years—then they move on to the next thing. Right now, we're just about in the middle of it; there should only be a couple more years left. Then, thank God, it'll be over."

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World Radio History

### ◀ 31 James Iha

comes up with their own parts and intuitively there's a hand sound to it.

"On my record, I wrote most of the songs on the acoustic guitar and had a pretty good idea of what sounded good," he continues. "I knew immediately when something didn't sound right, as far as drums, bass, strings and arrangement. Everything kind of came from me. My producer was the only other objective voice."

For the album, Iha assembled a band that included former Pumpkins touring drummer Matt Walker, and his brother, Solomon Snyder, on bass, yet he knew exactly what he wanted, or, as he puts it, what he didn't want.

"Most of the people that played on the record had a pretty good feel for the songs. I definitely directed what was being played, and more importantly, what not to play. Generally, less was more on my record."

Knowing that the vocals were going to be paramount, the singer is asked which tends to come easier for him, the lyrics or the melodies? "The lyrics and the melodies come at the same time that I figure out chord progressions. Not all the lyrics—just the general feel or tone of the song. Generally, I'll keep a line or a word, or some sort of theme from what I originally started writing and build it up after that."

As for the title of the album, Iha merely says, "The name of the record is supposed to mean two things—the sound and the songs coming down to more simple singer-

songwriter form, and less of a take on the world vibe. It's more personal. I was trying to make some analogy to coming down to a more simpler form. I also read that when it snows or rains, it's a great release outside. I was trying to make an analogy to me having a great release of songs."

Now that the record is complete, comparisons to the Smashing Pumpkins are inevitable. "I'm not going to make them," Iha jokes. "I had a fairly good idea of how the record was going to be. I had seventeen songs or so, and I wasn't really sure whether it was going to be more acoustic or more electric."

"I think where it landed is somewhere in the middle. I think it's a really good first record. I think the singing is pretty together, and it shows the songs as what they are. I always wish I had written more songs, but when it's all said and done, I'm pretty happy with it," he muses.

Iha can't say when his next solo album will ever see the light of day now that the machine known as Smashing Pumpkins is starting to rumble, with a slated summer release of *Adore* and tour to follow. As for his final thoughts on the album, Iha says, "People see me more in a glummy light. I wanted the album to be simple. I just wanted it natural, kind of the way I am, off the big arena rock stage."



"Generally, when I play with the band, Billy [Corgan] writes most of the songs and he is sort of the

main arranger...On my record, I wrote most of the songs on the acoustic guitar and had a pretty good idea of what sounded good. I knew immediately when something didn't sound right, as far as drums, bass, strings and arrangement."

—James Iha

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and it takes twice as long, but you learn from your mistakes either way.

"As an artist, doing it myself took me through my life, and it's still exciting, because I wake up every day and want to learn something new. When you want to teach yourself something different, you have to come from a place where you're not leaning on what you can't do. You don't want to get caught up in your own talents. You have to look at yourself honestly and know what you can do.

"In some respects, formal lessons may limit you a little bit. It depends on the individual. If you're taking lessons you have to brace yourself every day, because your ego isn't being stroked."

### PRACTICE

"I don't really practice, I just like to play. Once I learned how to connect the scales it became easy for me. It's a freedom thing. Now I just try to do things I didn't do before—like throwing the pick away and playing with my fingers. I try to lose the crutches, so to speak, and use different methods, effects and guitars. For me, the learning never stops."

### FAVORITE GUITARS

"I can't call myself a collector, but I buy guitars to use. I've got about 40 vintage instruments and then I've got about 40 more that I've used throughout my life. It's hard to choose a favorite, because from one day to the next it's a different story.

"I've got old Strats that I love, I've got a '59 Broadcaster, a '59 Les Paul, a '59 Dot Neck 335, a couple of really old Martins from the Thirties, and a couple of dobros that are my faves, just because they're old and funky.

"I don't have to have a pristine guitar. I like the ones that can be beat up and stay in tune. I want to be able to take it out on the road and put it in a studio situation without wasting time worrying about it being in tune and sounding great sonically."

### ADVICE

"Well, the advice I would give is that

once you get your basics down, put a show to it, man. Let your soul come through your fingers. Play from an emotional standpoint because then it's undeniable.

"You could arguably play as many scales as you want, and learn as much as you can about theoretical points of view, but if you stand there and play a couple notes with all the feeling in your heart, it's gonna make a more memorable impact on anyone listening to it—and a more memorable impact on you."

### FUTURE OF GUITAR

"I think the guitar is a mainstay. It's definitely the mainstay of rock & roll, the blues, country and bluegrass. I don't think it's going anyplace. The guitar has been here forever, and it's been a big part of everyone's evolution. The guitar has been responsible for a lot of people's happiness through music, whether you're a musician or not.

"Now people are going back to the old stuff—to a more 'roots style' of playing. Then, of course, you've got guys that are more galactic, like Steve Vai and Joe Satriani, who take it to a whole other place. But a lot of people are going back to playing like the guys in the late Sixties and Seventies. It's all coming from that emotional place where they just turn up the fuckin' amps and go for it. And, you know, that makes me very happy, because that's where I come from."

### CHRIS WHITLEY

Contact: Nasty Little Man  
212-343-2314

Chris Whitley is a critically-acclaimed artist who, with three albums on Sony, brought his dark folk approach to both the blues and grunge-styled rock. His latest CD, *Dirt Floor*, on Messenger Records, spotlights not only his singing and songwriting, but also his majestic fretwork.



### INFLUENCES

"My influences range from Muddy Waters to Jimmy Page, Jimi Hendrix and Eric Clapton. But, over time, my influences got less and less and weren't as important anymore. A lot of what I developed was my own expression of trying to explore something on the guitar while I'm writing a song."

"What impresses me most about any guitarist is if I feel something from their music. I have to feel it. What I really like is sort of a semi-weird blues that I can get into and play."

### LESSONS VS. SELF-TAUGHT

"I'm totally self-taught, I never took a lesson in my life. I just started playing around with the guitar and writing some songs. I'm sure it really depends on the person. For some people it can be stifling to be too literate. But it's pretty subjective and probably depends on a person's characteristics."

### PRACTICE

"I don't practice in the real sense at all. My writing is my practice. I can spend hours looking for something. But I never run scales or chords, I just write songs."

### FAVORITE GUITARS

"I have a collection of about 30 guitars or so. I have a lot of favorites. I use all of them, so I couldn't choose just one or two."

### ADVICE

"The only advice I have for other guitarists is to be as original as possible, and make it fulfilling."

### FUTURE OF GUITAR

"It's not quite the dominant rock tool that it was. I think it will definitely change, though, because of people's aesthetics and all the different cultural influences bringing different elements to music now. But the guitar is very functional and pragmatic. There's just something very pure about playing the guitar that makes people very soulful, and that will always be there." 

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**Wirewood**

Contact: David Mimoun  
310-399-4505  
Seeking: Label/Dist. Deal  
Style: Alt. Rock

Wirewood is a five-piece band that exudes a strong artistic focus and a confidence in who they are. This CD is chockful of hooky riffs and interesting lyrics which help push these guys ahead of the pack. The material is strong, especially the radio-ready "DreamHouse" and the R.E.M.-ish "Only In America." There is little question as to whether Wirewood deserves a deal; this fine recording more than addresses that issue, but prospective labels will be glad to know that this album is ready as is.

Production.....	8	
Lyrics.....	8	
Music.....	8	
Vocals.....	8	
Musicianship.....	8	



**Greg Nicholson**

Contact: U4EA Entertainment  
310-712-1902  
Seeking: Label Deal  
Style: Triple A

Here's an industry veteran who quietly keeps putting together a formidable catalog of Triple A-based material. Nicholson deserves more recognition than he's thus far gotten from the A&R community, especially after listening to his latest collection of tunes on this three-song demo tape. This is top-notch stuff, and left us wanting to hear more, and we're quite sure that A&R reps looking for a strong singer-songwriter in the Triple A radio arena will be equally struck by this artist and what he has to offer.

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



**Chris Walsh**

Contact: Artist Hot Line  
909-466-9779  
Seeking: Publishing Deal  
Style: Pop

Walsh and his various co-writers demonstrate a very strong melodic sense in their writing, and the songs were recorded very professionally—utilizing three different performers, who effectively showed off the stylistic diversity of the writing. In fact, this material is more than ready to secure a publishing deal. There was no information on exactly what Walsh and his co-writers contributed to the songs, but based on what we've heard, Walsh definitely deserves attention from publishers. Very well done.

Production.....	7	
Lyrics.....	7	
Music.....	7	
Vocals.....	N/A	
Musicianship.....	N/A	



**Crude Buddha Room**

Contact: L-Squared Enter.  
310-587-2100  
Seeking: Label/Dist. Deal  
Style: Avant-Garde

Led by noted film director Brett Leonard (*The Lawnmower Man* and *Virtuosity*) and boyhood friend Tom Toth, this is a very interesting project which is more experimental than mere new age music. The result is a subtle and often seductive blend of melodic and percussive musical stylings, hypnotic chants, a few lyrics and vocals, and compelling production ideas. Labels or distribution companies looking for something a bit left-of-center, yet imaginative, may want to check in to the Crude Buddha Room.

Production.....	8	
Lyrics.....	5	
Music.....	7	
Vocals.....	6	
Musicianship.....	7	



**Lyndsey Lloyd**

Contact: Encouraging Music  
714-459-0959  
Seeking: Label Deal  
Style: Christian Pop

Lloyd is a Christian artist who has recorded the songs of others, but she gives them a strong voice. These are solid pop textures wrapped around the message of the Lord, and they could find a home in the contemporary Christian market. There's nothing very adventurous here, but within the framework of this genre, that's clearly not the point. The most notable problem here is that the musicianship is more stiff than fluid, and fails to match the vocal ability that Lloyd presents here.

Production.....	6	
Lyrics.....	N/A	
Music.....	N/A	
Vocals.....	6	
Musicianship.....	5	



**Douglas Wood**

Contact: William Blackwell. Esq.  
310-286-1790  
Seeking: Label/Publishing  
Style: Pop-Dance

This engaging dance-pop artist has put together an enjoyable demo which could very well garner some positive response from the industry's powers-that-be. His vocals are effective, if not entirely original, but where Wood shines most is in the arena of lyricism, where his cleverness and sense of humor are a cut above what one might normally associate with this often staid musical genre. With a much stronger production, Wood would appear to be more than capable of breaking through.

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



**Delphine**

Contact: American Made Enter.  
213-465-8755  
Seeking: Label Deal  
Style: A/C- Pop

Delphine has quite a history as an accomplished backing vocalist (Selena, Alana Myles) and session singer (including recording for hit songwriter Diane Warren), but she is now attempting to exit the shadows for the spotlight, as a singer, songwriter and programmer. While there's something unique and captivating about her vocal style and phrasing, and she clearly demonstrates some nice production instincts, the material here is a bit too average. Overall, however, there is potential for future A&R attention.

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

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

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



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



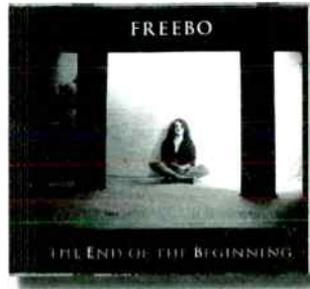
Various

Blues Brothers 2000 Soundtrack  
Universal

1 2 3 4 5 6 7 8 9 10

**Producer:** Paul Shaffer  
**Top Cuts:** "John The Revelator," "Maybe I'm Wrong," "New Orleans."  
**Summary:** While the flick did a fast fade in theaters, this kick-ass collection of gospel, delta blues, blues-rock and classic rhythm & blues sounds rides high on the blues charts with good reason. It's almost like the "reunion" was just an excuse to crash some cars and have a wild blues party. Anyone who loves legends (Aretha Franklin, Eric Clapton, B.B. King) alongside great new blues voices (Blues Traveler, Erykah Badu) will find cause to celebrate.

—Jonathan Widran



Freebo

The End Of The Beginning  
Bassline Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Freebo & Michael Jochum  
**Top Cuts:** "How Do I Say Goodbye?," "You're Gonna Miss Me," "Looking Glass."  
**Summary:** The veteran bassist steps centerstage as vocalist and songwriter, and while he may not be spectacular in either role, he does know how to groove, and he has plenty of friends along for the ride, including Bonnie Raitt, Albert Lee and Walter Trout. This is a pleasant record with a potential single—"How Do I Say Goodbye?"—featuring Raitt's vocal assistance. Check Freebo's web site at <http://www.freebo.com> for more information.

—Paul Stevens



Jessie Mae Hemphill  
She-Wolf  
High Water

1 2 3 4 5 6 7 8 9 10

**Producer:** Dr. David Evans  
**Top Cuts:** "Take Me Home With You, Baby," "Jessie's Boogie."  
**Summary:** For blues fanatics, this album is literally filled with the real stuff. This is blues being ripped straight off the Mississippi Delta and sent to your home. Originally released in 1980, this Hemphill album comes from the area where the blues were born, and she plays a mean version of roots blues. She can play guitar and sing, but she also shows off her skill on the one-string diddley bow on "Take Me Home With You, Baby." This may not be technically perfect music, but it has guts, tension and emotion to spare.

—Jon Pepper



Big Tent Revival  
amplifier  
Forefront Records

1 2 3 4 5 6 7 8 9 10

**Producer:** John Hampton  
**Top Cuts:** "God Made Heaven," "What Would Jesus Do?," "Somebody."  
**Summary:** This album delivers the kind of music that fans have come to associate with this hard-driving contemporary Christian group. Their Grammy-nominated rock gospel style takes shape on this CD, which also delivers ornate arrangements, extended jams and bonus tracks. The band's sound is accented by producer John Hampton, and this combination delivers an intoxicating blend of solid vocals, rhythmic music and meaningful lyrics, so turn it up loud and take a listen.

—Richard W. McDill

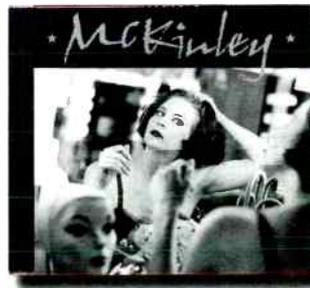


UFO  
Walk On Water  
CMC Records Int'l

1 2 3 4 5 6 7 8 9 10

**Producer:** Ron Nevison  
**Top Cuts:** "Pushed To The Limit," "Dreaming Of Summer," "Running On Empty," "Venus."  
**Summary:** The majestic lineup—Michael Schenker, Phil Mogg, Pete Way, Andy Parker and Paul Raymond—that made UFO one of the best melodic hard rock bands of the Seventies has reunited. But this isn't no laurel-resting reunion, as the new material is as sharp and effective as Schenker's illustrious fretwork and Mogg's classic vocals. This is a welcome return from a band that never really fully developed after Schenker quit in 1978. These guys are still too hot to handle.

—Steven P. Wheeler



McKinley  
Big Top Shop Talk  
Gold Circle Entertainment

1 2 3 4 5 6 7 8 9 10

**Producer:** David Torn  
**Top Cuts:** "Stone," "Pillowcase Sail," "When Doves Cry," "Icarus Over Kansas."  
**Summary:** While this singer-songwriter from Portland, Oregon may get lost in the flooded river of female artists currently drenching the pop charts, there's something intriguing about what she's offering up. While the subtle production is empowered by the diverse textures that often fit the moody essence of the material, there is a lack of a commercial radio-ready hit to bring her to the attention of a bigger potential audience. But, overall, the concept that McKinley employs does work.

—Charlie Ray



ELI  
Things I Prayed For  
Forefront Records

1 2 3 4 5 6 7 8 9 10

**Producer:** David Zaffiro  
**Top Cuts:** "Things I Prayed For," "Righteous Beggars," "Sparrow."  
**Summary:** This L.A. native has put together an impressive sound with his new album. With a voice that is reminiscent of both James Taylor and Cat Stevens, ELI delivers his lyrics and music with an inspirational feeling. His life experiences come alive in his music and the strong lessons he has learned are reflected in the sounds which resonate the "Word" throughout the material. This contemporary Christian artist has "shared sometimes painful life experiences in a desire to present hope through the tears."

—Richard W. McDill



Our Lady Peace  
Clumsy  
Columbia Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Arnold Lanni  
**Top Cuts:** "Superman's Dead," "Clumsy," "Let You Down."  
**Summary:** The Canadian band's sophomore effort is their first for Columbia, and it looks like the label has a legitimate hit on their hands with the title track. But don't go thinking these guys are one-hit wonders. "Superman's Dead" is an alternative raver and the rest of the material gives every indication that lead singer Raine Maida and company could very well find the same kind of success that groups like Matchbox 20 have discovered in the past year. You could call these guys an alternative to alternative mainstream rockers.

—Ernie Dean

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**CLUB REVIEWS**



**Emmett North, Jr. & The Groove: Jazz-blues fusion with a highbrow attitude.**

**Emmett North, Jr. & The Groove**  
*Lunaria*  
 West Los Angeles

**Contact:** Doug Deutsch: 213-463-1091

**The Players:** Emmet North Jr., guitar, vocals; Vince LaBauve, guitar; David Sanford, drums; Vince Jefferson, bass.

**Material:** A mostly instrumental set which incorporated North's love of jazz, blues and R&B was played for an upscale crowd at this exclusive supper club. The music was in a very adult-oriented fusion format which was as contemporary as it was fashionable. This music is smooth, sleek and sweet, including jazz selections from the likes of Hugh Masakela and George Benson, and blues that had the singular feel of artists like John Mayall. North also played a few of his own songs, and they were just as good as the covers, seamlessly fitting into his set. For the most part, though, this is jazz club material; an interesting blend of heady but cool music.

**Musicianship:** After touring with and backing Barry White on five of the singer's albums, North has a good pop sensibility which he infuses into his playing. However, most of it is grounded in a light jazz style, much like Django Rheinhardt. As an expatriate who found his success overseas, North still has a good grasp of the American ear, and he plays with a confidence that only comes with years of experience. He often traded leads with LaBauve, who has a much more defined blues sound that is just as smooth. The rhythm section of Jefferson and Sanford was understated but effective, especially

in the small setting. Overall, the revolving leads and fancy fretwork of both North and LaBauve created a vibrant and complex tapestry, which, at times, was breathtaking in its execution.

**Performance:** There was not much room for movement among the players, but North made good use of the spotlight. He stepped up, raised his guitar to his shoulder and played the sweetest notes you'd ever want to hear. And for a group that just recently came together, there was very good interaction between them. In fact, North and LaBauve made quite a team, exchanging leads and playing off of each other's solos. And North ended the set by raising his guitar and playing it with his teeth, Hendrix style, which both shocked and de-

lighted the crowd.  
**Summary:** North & The Groove play a style of jazz-blues fusion which has a highbrow attitude and a street sense. It's a nice change of pace if you need to relax and hear a bit of caviar music. And for a band that was probably meant to provide background for well-heeled diners, they took it a step further by engaging the patrons in an unassuming but masterful manner which resulted in a very enjoyable evening.  
 —Bernard Baur

**Stickball**  
*The Opium Den*  
 Hollywood

**Contact:** Artist Hot Line: 213-931-6699

**The Players:** Gary Wolf, guitar, vocals; Bret Hambrick, bass; Abby Ball, drums.

**Material:** This trio plays material which is distinctly along the lines of Green Day and Goo Goo Dolls-styled power pop, with an added punk fringe. Their set was full of head-bopping crunching grooves with a satisfying variety of melody and rhythm from song to song. The attitude of the material contained the requisite rebelliousness ("If I killed the President/Would that get your attention?") interlaced with some clever lyrics about heart-break and other angst-related issues.

**Musicianship:** This is a tight trio with a full sound, and they appeared to have a solid grasp on what they were doing. The guitar sound was thick, the bass was booming, and the drums were constantly slamming. Wolf lends that handy young-punk-on-the-street vibe to his vocals, which complete the authenticity of this band's sound. These guys come off as well-developed musicians who've put in their time jamming as a band.

**Performance:** Stickball's performance sealed the deal. With scuffed Doc Martins, a buzz cut and a guitar slung over his shoulder, Wolf is a poster boy for this type of music. And the straightforward, honest delivery of Stickball's music was welcomed by the audience. Bassist Hambrick made faces at the crowd, and the song segues were tight and kept the set rolling. The band rarely addressed the audience, but when the grooves hit the crowd, I observed feet moving in time and arms swaying with the rhythm.

**Summary:** Stickball sounds great, is fun to watch, and performs with refreshing authenticity. What more can be said for an up-and-coming band?  
 —Andi Patterson



**Stickball: Along the lines of power pop, with an added punk fringe.**



Brent Locke: A powerful personality with some compelling vocals.

**Brent Locke**

*Opium Den*  
Hollywood

Contact: Unity Tree Productions: 310-298-6637

**The Players:** Brent Locke, lead vocals; Bill Esparza, saxophone; John Papenbrook, trumpet; Danny Robinson, guitar; Andre Tarczy, bass; Jose "Hota" Morelli, drums; Che Che Alara, keyboards, vocals, guitar, bass, drums.

**Material:** Brent Locke's sound is a funky, soul-laced blend which borrows from the social-consciousness of Seal, the vocal emoting of Stevie Wonder and the horns of Earth, Wind & Fire. After he crowded his full band onto the stage, this funky white boy had an instant command of the room. He dug right in with the opener, "Queen Of Everything," and his vocals were wailing and effortless at the same time. What a voice! By the second number, he had broken a sweat, and it's not surprising, because he had a lot of ground to cover. His lyrical topics ranged from partying all weekend to fears about what kind of world we're leaving behind for our children. He also paid musical homage to reggae, soul, funk and jazz in a set which was only seven songs long.

**Musicianship:** The band functions as a colorful backdrop for Locke's soulful, skilled, multi-octave-spanning voice. Although they all had solid chops, the individuals in this band melded into one animal. It was guitarist Danny Robinson's maiden gig with the band, but he didn't play like a virgin, establishing himself early in the set with an excellent solo. Andre Tarczy was in the groove, and kept the bass line fat and funky, while the horn section of Bill Esparza on saxophone, and John Papenbrook on trumpet, gave the set an upbeat, jazzy feel.

**Performance:** Locke has a charming and relaxed manner onstage. I almost expected him to start asking people in the audience where they were from. He really established a connection with the crowd right away, and his approach was casual and conversational as he introduced his songs. His behavior during songs was anything but casual, however. He has a lot of energy and great control of his voice. In other words, he's got the funk, he's got the soul, and he's not afraid to use them.

**Summary:** Brent Locke is good at what he does. His material doesn't contain anything startlingly original; just well-done nods to his many influences. He's taken the best of Seventies funk and R&B performers like Earth, Wind & Fire and Stevie Wonder, and given them his own spin, with his powerful personality and some very compelling vocals. —Amy DeZellar

**Larry "Fuzzy" Knight & The Blowin' Smoke Revue, Featuring "The Fabulous Smokettes"**

*B.B. King's*  
Universal City Walk

Contact: Artist Hot Line: 818-881-9888

**The Players:** Larry "Fuzzy" Knight, bass, vocals; "The Count" Yates, tenor sax, vocals; Tom Morgan Jr., tenor sax; Johnny "V", trumpet; Brian Williams, baritone sax; Jimmy Delgado, guitar; Dave Kelly, keyboards; Lee Campbell, drums; Bobby Joe Holman, harp; Addie BoBo, vocals. The "Smokettes": Christina Vierra, vocals; Terri Bringer, vocals; Carolyn Basley, vocals.

**Material:** With one of the longest group monikers in history, Knight and company play high voltage R&B music so hot that if you got too close you'd get scorched. Mix-

ing covers and originals, equally. Knight's material was almost all high-energy, with a few ballads thrown in to change the pace and allow audience members to catch a breath or two. This group put its characteristic mark on every song they did. By combining their talents, Knight and company turned each song into a showcase, building and building until they seemed impossibly big. Knight has mastered the unique ability to take a great song and make it even better, with layered structures and big band arrangements which pushed each player's talent to the limit.

**Musicianship:** With eleven core musicians and guest artists appearing onstage, it's not possible to adequately attend to each of them. There were a few standouts however, including Knight himself, who is a blues bassist extraordinaire, playing melody, counterpoint and harmony lines, and making the bass line a strong solid voice in the symphony. Guitarist Delgado also had a phenomenal feel for the music, delaying his leads slightly behind the vocals, then bringing them hard over the top. Saxman Yates could not only scat with his sax, but also puts it down to add his own vocals, becoming a whirling dervish of multiple talents. And last, but certainly not least, are the "Fabulous Smokettes," a trio of young ladies who effectively traded off leads and harmonies. The remaining musicians were all high-caliber.

**Performance:** Knight's ability to run this spectacle, in itself, illustrates his sharp vision and brilliant conception of a classic R&B revue. This group is ready for big venues, big stages and the big time. Knight has put together an event that rivals the largest shows in Vegas, with talented performers, beautiful women and an emotional dynamic which is seldom seen.

**Summary:** There was so much happening during Knight's set that that something was bound to move each member of the audience. But before you go to see this group for yourself, you'd best get yourself an oxygen tank, because this band will literally take your breath away. —Bernard Baur



Larry "Fuzzy" Knight & The Blowin' Smoke Revue, Featuring "The Fabulous Smokettes": High voltage R&B music so hot you'll be scorched.

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### VH1 Update!



**Lucia - License to Shoot**  
Local music photographer LUCIA will be making an appearance on VH1's new rock 'n roll trivia show "My Generation" on Monday, April 13 at 8pm.



**Dizzy Lilacs: Garage-variety grunge with a metal edge.**

### Dizzy Lilacs

*The Riverbottom*  
Burbank

**Contact:** Artist Hot Line: 805-527-4590

**The Players:** Mark Van Fleet, bass, vocals; Mike Homer, guitar, backing vocals; Paul Hoagland, drums.

**Material:** This young trio plays garage-variety grunge rock with a metal edge. Unfortunately, their material never seemed to take off and break from the mold of early Nineties-styled grunge-meets-Metallica, and the end results were creatively wanting. Most of the songs were droning strains that were either brooding, raging or both, and it was difficult to make out individual lyrics or discern the subject matter of the songs.

**Musicianship:** Dizzy Lilacs' playing had all of the accoutrements of grunge, and some derivations of metal, including drummer Hoagland's use of the Metallica-issue sixteenth-note triplet double kick-drum. The sound was often swathed in fuzzy feedback, and the progressions were pedestrian. Van Fleet's voice was a low-register rumble, and he sang with a solemn rebelliousness that fit the overall temperature of the music. In general, the playing, like the material, held few surprises.

**Performance:** Most of the band sported the requisite uniform of t-shirts, jeans and long hair, and delivered their set with little movement or flash. Granted, their performance slot was early, and the almost-vacant club was dimly lit, but the performance had the uncanny feel of a basement rehearsal, with a better sound system.

**Summary:** This is a young band, and if they aspire to break out of "garage band" status, they will need a substantial amount of polishing, both as individual players and as a group. If they really love

this style of music, they should continue to play it, concentrating on evolving their sound and advancing stylistically.

—Andi Patterson

### Five Degrees Of Soul

*Opium Den*  
Hollywood

**Contact:** Artist Hot Line: 310-391-0779.

**The Players:** Alex Tanasi, guitar, vocals; Louie Obando, bass, vocals; Caesar Ventura, drums, percussion; Billy Rojas, percussion, vocals; Mark Cervantes, percussion, drums; Tommy Ouweleen, saxophone, vocals; Larry Solak, trumpet, vocals.

**Material:** It took these seven nattily dressed gents a while to crowd their instruments, and themselves, onto the cramped Opium Den stage, and it's no wonder. They have horns aplenty and more percussion than you can shake a maraca at. Five Degrees Of Soul's method of meltdown is a clattering calypso Latin-jazz funk thing with a

Sixties feel. Their music and snazzy attire conjured up thoughts of Ricky Ricardo's band on *I Love Lucy*. Their first song, "Rhythm Of Our Own," had dancers out on the floor immediately, and neither the band nor the dancers let up for the entire set, which mainly consisted of original pieces, as well as a few well-chosen covers.

**Musicianship:** Mark Cervantes, Billy Rojas and Caesar Ventura manned the regular drum kit and were the main men on percussion, aided by almost everyone else in the band playing hand-held instruments—from fish to cowbells—at one point or another. All of the musicians in 5DS were excellent and versatile. Even the horn players had rhythm, and who could ask for anything more. At one point, during the song 'Morena, there was a break during which *everyone* in the group was playing some sort of percussion—hand-held shakers, cowbells and congas—with guitarist Alex Tanasi soloing over the repetition. 5DS leans toward the instrumental side, but there was a smattering of vocals, mostly of the mariachi band ilk.

**Performance:** Panama hats and suits abounded on stage, while women doing exaggerated flamenco-based moves were out on the club's floor. The tight, noisy cluster of musicians was feeding off the energy of the dancers who were crowded in front of them, and vice versa. The whole club had become one big dance floor, even in the back, near the bar. The room was a hot, sweaty, noisy party, and it seemed like the dancers and the band could have gone all night.

**Summary:** Five Degrees Of Soul is first and foremost a dance band. They are loud and brassy, and so is their following. Their unwavering upbeat pace is either a wonderful necessity or too much racket, depending on what you're looking for in your musical diet. If you are into Latin rhythms and flamenco-styled dancing, then you probably already know about this band. And they don't show any signs of stopping to catch their breath. —Amy DeZellar



**Five Degrees Of Soul: A calypso Latin-jazz funk thing with a Sixties feel.**



**Nickelbag: A unique blend of funk, rock, punk, rap and just about everything else under the sun.**

### Nickelbag

*The Whisky*  
West Hollywood

**Contact:** Connie Fillis: 212-226-0300

**The Players:** Bernard Fowler, vocals, harmonica; Stevie Salas, guitar; Carmine Rojas, bass; Roger Stein, keyboards; Brian Tichy, drums.

**Material:** Nickelbag plays a unique blend of funk, rock, punk, rap and just about everything else under the sun. Along with original tunes, written by core members Bernard Fowler and Stevie Salas, the band plays covers of some interesting artists, including Funkadelic and David Bowie. This material suits the group to a tee: very good music, written by people who know what they are doing. The songs are poignant and touching, and the lyrics often include political messages, but without being too pretentious or preachy. In fact, the lyrics can be very subtle, but there are occasions when Fowler does choose to use the "club over the head" method, and even this fits the band's style very well.

**Musicianship:** Fowler is a great vocalist, having spent much of the past few years on the road as a backing vocalist for the Rolling Stones, and he is also an excellent frontman. He displays all kinds of emotions, with both his voice and his body language, and his expressions convey worlds of information about the song he is singing. Stevie Salas is a top-notch guitar player who has graced all kinds of sessions over the years. Between Fowler's fiery vocals and Salas' stinging guitar solos, this band has more than enough drive to create great music. Add to this an excellent rhythm section of seasoned pro-

fessionals, and you have the makings of a great band.

**Performance:** Nickelbag came alive onstage, because of Bernard Fowler. He was filled with energy and wit, and his verve transferred to the audience and had the entire crowd moving. This was in stark contrast with the rest of the band, who were somewhat withdrawn and inert. This conflict of styles might affect most bands negatively, but not this one. Stevie Salas stalked the stage, only stepping into the spotlight to deliver high voltage solos. And even with this difference of styles, the band performed seamlessly as a unit. The chemistry between this group of musicians was excellent, with the rhythm section maintaining the base, while Fowler and Salas followed their flights of fancy.

**Summary:** Nickelbag is a very strong band, with a tightness that is only maintained by working together and knowing the music. The group has already recorded a couple of discs, and they will likely be the last that you hear from this talented band. —Jon Pepper

### Anesthetics

*The Whisky*  
West Hollywood

**Contact:** Pink Room Records: 213-850-1609

**The Players:** Andrea Adams, vo-

cal, harmonica; Paul Ventura, guitar; Rochelle Coatney, drums; Ed Santiago, bass; Gabe Cantu, guitar.

**Material:** The Anesthetics play a brand of rock & roll with anger and volume. The songs crash over you like waves in a rip tide. The lyrics are not all angry, but there is an element of that energy in most of the verses. One song in particular, "America," stood out as a very irreverent, but poignant, look at the country we live in. This band has definitely defined their own sound and identity within their music.

**Musicianship:** Andrea Adams is a good, but not great, vocalist. At times, her emotions overwhelmed the song she was singing, and it became difficult to understand what she was saying. Adams plays harmonica in the way that many rock & roll people play it, in sort of a sloppy fashion, but in this context the atmospheric sound was more than enough. Both Paul Ventura and Gabe Cantu are above average guitar players; they may not have a lot of flash, but they play everything in a way which sounds right. And drummer Rochelle Coatney was trying for the "drummer doing the most business award," and she is definitely in the running. She kicked the set into high gear and never let her foot off the pedal.

**Performance:** Adams used her anger and emotion to good effect on the stage. This energy was nicely complemented by Coatney's beats, which seemed to be right in step with Adams. The band has a very good stage presence all around; one which doesn't overshadow Adams at any time, but is not swallowed up by her performance.

**Summary:** This is a good up-and-coming band. They have some rough spots, but those will fill out with time. They have good material to work with and can build to a brighter future. —Jon Pepper



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Each Pro Player ad is only \$30 per issue. White on Black ads are \$35 per issue.

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### ODDS & ENDS

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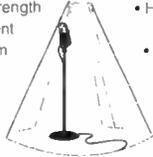
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A1 pwrfl smolnt male for melodic diverse blues/sate 60s Eng nrl rd rock band Hvy to accous Gd w melody & range Infi Zep Floyd 310-453-8628
Accepting auditts for lead sngvr Must have pwr range, charisma Infi Ozzy, Scorpions Halen Lv msy 909-399-3874
Accous guit lng for fem voc to sing J Taylor & cnyr ballads for Happy Hour gigs John 818-508-5580
Aggressv band lng for pwrfl versatl emgr Chris 805-200-9114, Marshall/Keith 805-264-2309
Aggressv, intense voc, Korn Detonates, Tool wntd by H&I band Srs & open mindd only No age limit We have own retrsr spc 213-225-5560 cistewart@earthlink.net
Are you ready to move fast? Exp band sks voc lyricst for orig proj Soul Cough meets Letters/Cleo Brian 213-464-5010
Aitracv lead fem voc nrl for orig wntd Recrdng & live gigs Gd wharmonys + Fleetwtd meets N Young Tim 714-645-5408
Backgrnd exp only Lv msy 213-751-2948
Band lng for voc to form improv jam band Must be bluesy sngfl creatv Mark 213-719-3623
Bass sxs voc to form band only 70s classic rock cownr sde proj Tape nnd Decent pay fun gigs No schmucks 213-526-2979
Bckup voc wntd, Femimale for sxcv band R&B pop band Xint exrs, tight harmny ex-R&B/line w/altcve, Kuff 13-717-3251
Bckup voc 30+ fem only for all ong pop band Very favorit Must have unique voc abil, control of pitch & know harmny Keith 818-344-8863
Bi-lingl rock band lng for voc, bass & lead guit, 21-30 Must be dedicatd, open mindd Aggressv plyrs w/equip & transpo Inland Empire troa 009-459-7215
Blk fem sngwrtr/mndt wntd immed for orig fem grg Must be 17-22 yrs 1 nave maj recrd deal, George 213-288-8946
Bluesy modern rock band sxs orig male lead sngvr/lyricst No beginners ready to compose icrd perfml 818-506-4457
Brit singr/sngwrtr w/cool vbe & att sxs org or retrd band, Ages 20-30 Have demo rommtd Nick 010 557-0704
Charismatic singr willing to sing my songs for live shows & recrdng Infi Everything/Girl, Pretenders Garbage Stephen 213-953-4853
Cntry male voc sngwrtr wntd by sngwrtr/guit/kybordst for wntng & demo & poss band John 818-557-0722
DJohanson, S Tyler wntd Hnd hrs financng, lckout in Heseida 626-856-1506
Dedicatd voc willing to rip things apart & put them back together again w/emotl versatlty No opera, drug dnals & coffee 213-587-0769

MUSICIANS WANTED

E/Vedder vocs wntd to complt P Jam Luvr band No drugs, no att 818-506-1470
Eng type band, Pref Eng singr if possbl 310-394-3700
Estab pop pro band sxs singr/lyricst Infi J Faulker Spacehog Radiohd Toad Pat 818-781-2344 Jeff 213 605-1635
EVE'S APPLE sxs voc Have lckout in NoHo Infi Cult Danzig 818-764-6958
Fem bckup voc nrl for orig catub, all pop band Have mgmt sponsor label offers 714-236-0260
Fem sngvr wntd Bckgrnd vocs for orig pop proj in Van Nuys Srs only John 818-989-4921
Fem voc grp, artist I have connex, can help get you signd R&B hipop music Have pix demo bio Van 562-428-0774
Fem voc ndd to join pop grg CD & deal pending Must have strong bluesy vnx Infi Joplin, Elthridge Osborne Northridge area Joe 818-727-1964
Fem voc ndd Lead bckup for 50s/60s band Named band Must know this matrl love to perform it Wally 213-257-0549
Fem voc wntd to join orig HR/alt band We have recrdng ready for vocs Perfmgng & recrdng ex: prof. Srs unty Vince 213-254-1092
Fem voc wntd 20-25, to start band Main Infi Cranbrys Pts be dedicatd & srs about music Jimmy 213-707-9096
Fem voc wntd Unique team plyr to top pwrfl bckup harmny, Grg ready, all orig Ala Living Colour Pretenders Zep Open mindd Chris 818-360-6158
Fem voc blk, or 1/2 blk lng hair, vny attractv, super-star image Under 26, who loves early Prince Parlmt Funk Wntd for srs proj 818-754-4302
Fem voc lyricst w maj connex wntd by sngwrtr/kybordst Must have deal in works 818-342-3100
Fem yng pop rock singr wntd Have music mgr pendng maj recrd deal Britt 310-378-4417
HM band sxs voc Chuck Billy meets Bruce Dickinson John 818-701-5033
Lead guit, 22-24(10) vdrn # concerta, # studio ptybl, lckout Infi Exp wntd 213-871-1006
Lkng for Lana Beeson, who sang for band called TWIST Steve 310-659-9644
Lkng for sngvr/wntd to collab Majstrm rock w jrtz & lckout Infi Exp wntd 213-871-1006
Lkng for Lana Beeson, who sang for band called TWIST Steve 310-659-9644
Lkng for sngvr/wntd to collab Majstrm rock w jrtz & lckout Infi Exp wntd 213-871-1006
Male sngvr wntd for working dedc band Must have wide voc range & must be wild on stage 818-891-1356
Male voc wntd for new world beat music proj Reggae & Inn Studio & live work 310-559-5052
Male voc, 1st tenor hi falsetto soprano range Natural vok ok if poss, Gd ear defermntn to make it C.Wyatte Mariah Bailev 213-200-9630

MUSICIANS WANTED

Marriott, Tyler, Robinson nnd Signd band Hlywd retrsr Send pkgs to Mary Swanson POBox 2453, Seal Beach CA 90740-1453
Metal god singr/lyricst wntd Do you have what it takes? 818-344-2264
Partridge Family trib sxs D/Cassidy lks/nd alikes Sub status in begnng Great oppor w fun show 818-752-8658
Pro male vnc wntd immed for wily progressv rock band Must have gd technq & range Have retrsr spc ready to play gigs D Theatre, Rush 818-248-3008
Pro wntng team sxs strong & dependbl voc for progressv R&B dance eic collab proj Cameron 310-937-4160 cameronl@earthlink.net
R&B hipop sngwrtr sxs muscily articulate fem voc to compilt demo proj Artists ndng demos ok Craig 213-427-0619
R&B pop band sxs versatl lead voc Must have xint stage presnc & studio exp Ythful appearnc a+ Mark 310-978-1531
R&R band sxs energetic froiman Charisma & vbe a must Infi Animals MC5, Stonegs Hypnotics 213-782-9099
Sngvr/guit/sngwrtr wntd by estab mid 20s LngBch band Infi STP Nirvana REM Must be confident & reliable No 213 818 Pgr 562-980-9055
Sngvr/sngwrtr wntd by guit to write & form band Blues rock Infi Dedicatd & Srs muscians only 626-577-5931
Sngvr/sngwrtr guit sxs same for performcs in LA area Infi Fleetwtd CCrows, S/Colvin 818-377-9914
Sngwrtr sxs male voc for recrdng proj Styles Bowie & Beatles to Cnct Blonde 818-883-3621
Soufl hipop R&B sngvr wntd 18-25 310 660-5005
Stones type band nds sngvr Have maj deal in Euro top US mgmt 213-468-2431
Talentd guit & bass plyr sk exp vnc to form latin rock proj Santana Infi Joe 213-969-8672
U2 cover band lng for Bono sndalike Must know old/new stuff Rob 213 436-0504
Voc wntng ahl & exp wntd to complt all orig lvy rockn

MUSICIANS WANTED

Hilywd band Only mean SOB's nd apply No trmtd wimps 213-461-3023
Voc wntd for HR band Infi Rush, Halen, Styx, Xtreme, Santana Studio work pending Robert 213-340-2245
Voc wntd for progressv state art spd metal band Palmdale: Lancaster area Srs only Bob 805-222-6135
Voc wntd to play covers/orgns Infi Halen, Nugent Scorpions Zep, Dokken, Sabbath & more. Anthony 818-349-6736 pgr 213-390-3705
WIND OF CHANGE sngk male voc/sngwrtr Open mindd versatl, pwrfl Infi Tate Halford Mercury Perry 818-767-6227

22. GUITARISTS WANTED

A2 hvy guit wntd must be able to intertwine Band has deal Rusty 818-888-4983
A1 guit sngvr ndd for hvy punk-pop band w mgmt & new CD 818-601-1148
AAA/modern rock male solo artist sxs pro plyrs asap for maj label showscs touring & future recrdngs More info 213-651-6395
BZoom, K/Richards wntd Band has financng lckout in Heseida 626-856-1506
Band formng Pumpkins new Motley NIN You nd gear brain image Elvis was cool his fans were geeks If you have a clue call 213-883-9578
Band lng for nose snd guit for hipop band Must be dynamic dedicatd Gabriel 310-842-6280
Band wlabel wtl sxs guit producer srs inq only Infi Bowie Radiohd Garbage Send pkgs to 19360 Rinaldi St #310, Portier Ranch CA 91326

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MUSICIANS WANTED

Bass, guit, keybrds, horns & percuss for show Mus must play African, reggae, R&B, gospel & funk. Gigs pending Steven 213-661-9223

MUSICIANS WANTED

Fem singr w/orig matr, soft dramtic style ala K/Bush, Bjork, sks guit, 23-30, no time wasters Desi 213-467-2392

MUSICIANS WANTED

writr/plyr who's dedicatd, creatv, responsbl & srs. Have recording studio & promoter. Write/recrd, then live. 310-888-5150

MUSICIANS WANTED

AA/modern rock male solo artist sks pro plyrs asap, for maj label showcass, touring & future recrdngs. More info, 213-651-6395

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have equip & transpo Working on CD. Pros only Darrin 818 996 0514
•Bass wntd for song orientd pop band w/orig snd/musc by 2 brothr guit team Beatles, Bowie, Police Phil Tom 310-398-4198
•Bass wntd for ultimate cool new band w/grat swngtrng into Radiohd, Suprgrass, Stone Roses, Beatles, Bowie, Duran David 213-933-7926
•Bass wntd to complt P/Jam cover band No drugs, no att 818-506-1470
•Bass wntd. Rand hae CD, gigs-LA, 36 AZ, website, tour van AZ May 8-12 Act now! 310-289-5714
•Bass, guit, keybrds, horns & percuss for show You must play African reggae R&B, gospel & funk Gigs pending. Steven 213-661-9223
•Brlngl rock band lking for voc, bass & lead guit, 21-30 Must be dedicated, open mindd Aggressy plrs w/equip & transpo Indiat Empire area 909-459-7215
•Christn rock band nds bass plyr to recrd & gig OC area Mike 714-637-4243, shredding@hotmail.com
•Coll bass nadd for hip, sexy torch singr 310-288-1135
•Cool bass plyr into Enuff/Enuff, B/Adams wntd by singr/sngwrtr 213-467-2392
•Creatv bass plyr wntd for rock, blues, jam band. Infi Deard, Beatles Mthrhprc Yng, Widaspnd, Dylain Covers, oprns, Miguel 310-587-3133, mdcossie@sprynet.com
•Do yourself a favor SR5 grp w/recrd lking for srs bass plyr Infi Bunnymen to Zep 626-798-9695
•Drk hvy band sks pro bass to complt lineup Dynaric, meloúo ntrli Must be employd & reliable 714-956-3393, 213-644-1027
•Estab pop band negoging w/labels, many upcomng gigs, lking for committd band member w/kitn bass skills Singng abt a + 213-876-5005
•Ex-KROQ DJ sks pro bass for orig cartoon punk band No hobby bass plrs GreenDay, Nirvana inlf 818-801-0300
•Fem bass plyr wntd for nat'lnt'l all-fem HR band 18-35, backup vox a + Mark 213-654-5431
•Fem bass plyr wntd to complt orig co-ed R&R punk band No drugs Thousand Oaks Chns 805-532-9221
•Fem bass wntd for modern rock hand w/hwking Nd chps, ynyllthl image, pro gear inlf Doors, Fiona Garbage 213-934-6292
•Fem singr w/orig matrl, soft dramatic style ala K/Rish Jeff Dkx usss plyr, 23-30, no time waste 213-467-2392
•Fem singr/sngwrtr whot band sks awesome bass plyr Positiv R&R Maj recrd labels & mgmt inlf Doors, Live 310-281-7174
•Great rock bass wntd for all orig pop rock proj Wallfiers meets Dishwalla Gd sangs & great plrs involved, Nol pvng gig 818-342-9581
•Groovy & inportnt plyr for band w/luks energy, tuks mond rnyng soul, llawo wclablll CD tour van lots of Wst Coast gigs 213-661-2115
•Hbl bass ndd to join signd progressy pwr metal band Band ages 27-32. No studio muscns pls. 626-337-7331
•Hrl trkntr monet grztrn bass nadd for orig act Infi Sabbath, Dokken, Scorpions, Haeln 909-399-3874
•Indie label artist skng bass for home Must sing harmny Beach Boys meets Rapinas 310-210-8124
•Industrl, drk, gothic ethereal band M/Manson, NIN, Pumpkine lmpg, Ozzy, nadd w/ Gull, bass, electric drums & keybrdr ndd 845-0207
•Infi Masv Alluak, Jamruquaq, Portlshd, Trphop inlf d group complt mtrls, no att, Michael 213-782-0317
•J/Priest, Deo, Ozzy, Racer X Enough said 818-344-2264
•Lking for bass w/ep in funk, jazz, R&B, hiphop Bking/lead vocs Great image career mindd R&B hi energy dance band 310-072-4288
•MAJENTA JETS sks bass plyr into Beatles, Siouxsie, Radiohd CD in t'rewe, wntd 4 of huteat unsignd bands of 97 213-674-3868
•Male bass wntd Cool person, solid style, swngtrng abtl, diverse music, xprmtl, accessibl at times vory hvy as well as laid back & moody 213-360-6584
•Passionate & energetic bass plyr ndd to complt modern melodic hvy rock band for shows & recrdngs Indecisy souls pls don't call 213-461-0649
•Pick & slap abtl 90s lk hi energy stage presnc All pop punk band, PILLOHEAD nds pro bass plyr CD out in May Matl 818-986-8425
•Pro cover band w/orig matrl, all styles, backup vox a + John 626-307-1726, reddbone@earthlink.net
•ROCKSLIDE sks groove bass that can share lead vocs to complt proj w/label inlf JK 310-793-5846

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•Sick of the same tired snd? Guit, drmr formng jazz punk groove thng Mahavishnu meets Rage Jaco meets SiCoughing, Levin meets Flea Sam 626-796-1647
24. STRING PLAYERS WANTED
•Cellist wntd for pop rock fem duo/band 213-644-0866
•Violinist wntd by midi pianist for classcl new age, pop, org duo Mark 213-937-8911
•Violin/violinst wntd by RENFIELD, estab jazz/coo sextet Style uniquely drk/aggressy Your ideas count Buddha 818-757-1147, www.rentfield.com
25. KEYBOARDISTS WANTED
•Band lking for keybrdt to form improv jam band. Infi G/Deard, B/Hornsby, Phish Danny 213-655-3389
•Bass, guit, keybrds, horns & percuss for show You must play African reggae R&B gospel & funk Gigs pending Steven 213-661-9223
•Creatng surreal drk, ethereal, elec band Infi NIN, Manson, classcl, tribal, Ozzy, Pumpkins, Janes, new wave Drmr, keybrd, guit, bass nadd 213-845-0227
•Fem voc sks keybrdt into 40s jazr standarte for gigs & renists 213-469-5334
•Keybrd plyr wntd by band for upcomng shows Must have samplr & snds Paid sit for nte plyr Ben 310-209-3357
•Keybrd plyr wntd for Euro tour. Must be able to spk fluid French Nat 626-441-8441
•Keybrdt ndd for hip, sexy torch singr 310-266-1135
•Keybrdt ndd to join bluesy pop grp w/CD & deal peng Ethridge, Osborne style music B3 & piano snd pref. Northridge area Joe 818-727-1964
•Keybrdt wntd for honky tonk R&R band Recrdng now, plyng soon Rock, blues swamp, cntry Great vibe & connex 213-782-3905
•Keybrdt wntd for JARIYA, smooth R&B/pop band, R&B/jazz bckgrnds a + Equip nec Pro att. Ex-Berklee welcome Kan 213-707-3251
•Keybrdt wntd for lng term theatrcal pop, rock, folk funk proj. Abl to improv & arrange Brooke or Jason 818-990-6202, vm 818-873-6030
•Keybrdt wntd for hip/rap/nujazz, 94 7 The Wave style band For ggngg, recrdng Have studn Ron 818-980-1290
•Keybrdt wntd for working class rock cover band 70s & 80s matrl, Dbl on guit a+, natl rec. Lots of payng gigs Jeff 310-316-9564
•Keybrdt, mostly piano wntd for ggngg, recrdng, org, alt, lounge band Infi N/Cave, PJHarvey, Tindrist 818-994-9325
•Keybrdt, rhythm guit ndd for UFO Inbute band Exp pros only Gigs pending Ron 213-290-1574
•Knowledge of synth, horns, strings & vox fx Price negotiol Lv msg 213-751-2948
•Lking for keybrst w/ep in funk, jazz, R&D, hiphop Great image, career mindd R&B hi energy dance band 310-672-4288
•Lking for keybrst who can program to oolab 213-483-1517
•MAJENTA JETS sks keybrst into plz Garbage, Radiohd Vocs a + CD in stores, voted 1 of hottest unsignd bands of 97 818-505-1271
•Male solo artist w/studio sks keybrst w/orig gear Rock meets new age. Have mgmt & backing 213-651-6395,

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•Mellotron, Chamberln, B3 cat nadd for orig recrd proj w/industry contax Crows, Beatles DAmtrn, Zep Lking for Chrstns, nrd preachers 818-569-3374
•Organ plyr wntd for reggae, funk, ska, surf band betwn 16-25 Infi Steelpulse/Fhsbone Bad Brains Doors Erik 310-838-5566
•Pianist nadd by pro singr for live entertnmtt gigs Abl to play various styles & site read pref 818-761-4242
•Pianist wntd by singr Infi early Elton Bowie Wonder Hallway Grey 213-663-9033
•Pro keybrdt ndd for working blues & classic soul band Must be able to solo in blues style, also R&B & soul classcs Suzan 818-784-1643
•R&B keybrdt, all origs, 4 person voc grp Gigs @ Luna Pk, Whisky, more Be muscly literate know New Jack & other grooves Glen 818-843-3609
•SIXATENNINE nds funky keys Have LATimes review phat shows You have sick skiz, work ethic JB meets the Artist Marcello@centric.net
•Space rock inlf d guit & singr team lking for keybrd plyr to create hvy synth driven futuristc snd Doors, TangDream, G/Newman Ryan 213-845-0253
•Talentd guit & bass plyr sk keybrdt to form latin rock prj, Garcia/n Infi Joe 213-969-6672
•Traditnl to dimensl Keybrdt, 30+, ndd for all orig radio ready creatv pop band Vocs a + Here's the chance to use your gear Keith 818-344-8863
•WIND OF CHANGE skng keybrds/sngwrtr Open mindd versatl, creatv Infi Journey Floyd, Sty\* 818-767-6227
•Working classic rock & Journey tribute band sks keybrd plyr Backup voc & dbl on guit a + 714-444-0374
•Xpermtl keybrd plyr wntd for electrica meets grunge all band Open to all styles Infi Xpermtl, dedicatd Gabriel 310-842-6280,

26. DRUMMERS/PERCS. WANTED

•Sks dynamic HR band w/label inlf, upcomng showcxs. Sks soull, hrd hitng, n/pockt drmr ala Bonham Kenny 818-785-5095
•30 something commertl modrn rock band w/origat vocs, mltl songs, Van Nuys studio Sks drmr, nrd hired gun Commtl artist Greg 818-507-4470
•A #1 drmr ndd for mtelrandng hvy, groove rock band Mid 20s, killr chps, intensity, dynamics, pocket, feel & listning abil Only the best 818-982-7331
•A #1 drmr wntd for pop rock band w/ilm & TV swngtrng credits Ala CCrows, Petty Paul 310-656-1952
•A yng drmr ndd for lvs w/master plan Infi Suede, Tricky, Bowie, Siouxsie Lv msg 818-569-5540, xlmk@aol.com

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•A1 industrl hrd core tribal hiphop feel for new snd We have CD comng out, nrd mdrbr to help fnish proj & showcxs 213-663-4221
•Aggressy, progressy, shifty drmr wntd by aggressy, progressy, shifty band Soul metal energy, punk edge Reseda area Stan 818-343-8045
•All orig HR band sks pro open mdrmr Drmr We have pro gear, rehrls incl pro kit for auditts Infi Zep to Ozzy 213-644-9043
•Artist w/maj connex sks drmr to play soul, R&B, rock groove for performng recrdng 213-856-4326
•Band lking for drmr! All rock, acous rock, bluesy groove, meloúc snd Must be team plyr Marc 310-398-9263
•Band lking for triphop drmr for triphop band Must dynamic & dedicatd Gabriel 310-842-6280
•Band sks soul, R&B, hiphop drmr Must be very diverse Natltn 714-379-8589
•Can you play like D/Grohl or M/Cameron? If so pls call Carlos 818-892-8038
•Christn drmr wntd to complt fem frntd smolderng, brooding, alt rock/pop band Must be innovatv, pwrlf, passioat Gigs now Non ministry Pasadena area 213-957-7420
•Christn drmr wntd for hvy alt rock band Secular mkt Infi STP, Zep, U2 Brett 805-362-8104
•Christn drmr wntd for secular mkt Aggressy alt rock Infi STP, Zep Pro att & strong work ethic Ken 626-296-6527
•Christn faith, passioat, pwrlf, imaginry plyr for fem frntd brooding, pensive rock band Non ministry Pasadena area, 213-857-7420
•Cool drmr ndd for hip, sexy torch singr 310-288-1135
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•Drmr for all rock band. Male, under 35 only pls. Mgmt. connex. etc. Commit nec. Send tape to 2829 Ocean Pk Bl. #1, Santa Monica, CA 90405.
•Drmr nnd. 20-25. Solid, knowledgeable, gd music, no metal or glam, willing to devote time, music lover, not uptight, prompt, sense humor. Joey 800-618-0151.
•Drmr nnd for a/ractive band. Have vocs, bass & guit, nd solid drmr, willing to collab on orig proj. 310-301-7644.
•Drmr nnd for orig rock punk proj. Must be versatl & open mndd. Duke 626-961-2320, 626-949-7030
•Drmr nnd for pwrfl rock, soul musicians w/pro poss. Must be vdy diversel & hvy hitting. Bobby 818-349-1714.
•Drmr nnd immed! Stooges, Stones, X, Siray Cats, AC/DC, Thundrs, Gramps, etc. Orig, ready to go, just nd you. Bryan 213-469-7636
•Drmr w/vocs wntd to join psychedelic pwrpop trio w/huge harmny, enormous songs, big big plans. Kirk 310-204-5645
•Drmr wntd by alt/pop band of Christs. Lo key, responsbl & creatv pref. Gigs upcoming & recrdng. Chris 714-744-3275.
•Drmr wntd by guit, voc & bass for new proj. Must have ear for what's cool over what sells. Infl. S/Youth, H/Mancini, Doors. 818-202-0872.
•Drmr wntd for aggressv metal band. Infl. Fear Factory, Machinehd, Pantera, Sepultura. 818-503-0666.
•Drmr wntd for alt/jazz proj. Cool, drk & spacey. Must be at pro level w/out the typical pretense for \$\$ or label int. 818-781-3326.
•Drmr wntd for ambitous band w/great songs. Infl. Replace, Wilco, Beck, Beatles. 213-850-7017.
•Drmr wntd for crtry band w/git. Jeff 818-348-6671
•Drmr wntd for Euro tour. Must be able to spk fluid French. Nat 626-441-8441.
•Drmr wntd for funk & R&B proj. Must be hrd working, technclly snd, able to keep up. Robin 310-915-1095, 714-934-2785.
•Drmr wntd for gigging, recrdng, org, alt, lounge band. Infl. N/Cave, PJ/Harvey, Tindrstrx. 818-994-9325.

MUSICIANS WANTED

•Drmr wntd for hvy band. Infl. Kiss, Doors, G/Newman 310-360-9028
•Drmr wntd for song orientd pop band w/orig snd/music by 2 instr. Guit team. Beatles, Bowie, Philo, Tom 310-398-4198
•Drmr wntd for top 40 cover band. Modern rock, reggae, disco, Vocs a must. Req #1, must own a watch. Frank 310-970-0607.
•Drmr wntd for working classic rock cover band. 70s & 80s no 90s. 6-10 pyng gigs per mnth. Must be ready to work. Jeff 310-316-9584.
•Drmr wntd to plays covers/orgs. Infl. Halen, Nugent, Scorpions, Zep, Dokken, Sabbath & more. Anthony 818-349-6736, pgr 213-390-3705
•Drmr wntd wntd for orig. estab. alt pop band. Have mgmt, sponsor, label offers. 714-236-0260
•Drmr wntd. Band has CD. gys-LA, SB, AZ, website, tour van AZ May 8-12. Act now! C/Junkies. Big big Justice. 310-289-5714.
•Drmr wntd. Kenny Arnoft plyng pop rock stuff. Wallflws meets Dishwalla. All org. top notch musicians involved. Not pyng pgr 818-342-6581
•Drmr wntd. THE GRAVEYARD FARMERS. Blues based, horror, humor, rockily Simple, solid p/r w/gd timing. Have compit set. Infl Cramps, Paladins. Brandon 213-665-1316
•Drmr wntd. Yng team p/r. perm sit, hling addcn. perfect addcn to our comm. destinatin. Infl all bluesy, dirty, controvert, sexually explicit. 213-769-4335
•Drmr, 21-27, nnd to join hvy progress rock band. Focus, musicshp, directn. No drugs. srs only. 310-576-2053, 213-461-8485
•Drmr/percusnst wntd to compit ethereal R&B band. Dedicatn & dynamcs a must. Website. CD. Vicoastour 213-866-2115
•Drums & bass nnd by gyt/sng/r/wntd. Melancholy rock songs. Radiohd, J/Buckley. Only very dedicatd musicians nd call. 310-540-1804.
•EVE'S APPLE sks drmr. Have lckout in NoHo. Infl Cult. Dan 818-764-6958
•Fem drmr wntd for all gen band. Loud, fast & trashy. Hot tou, cuw punk, g/augé surf. Infl S/pr/Suckrs Nashville P. Zeke 213-662-2907
•Fem-frontd pop/rock band, MICHELENE IMPOSSIBLE, relocating from Seattle to San Fran sks drmr. Have CD. NYC mgmt. Be willing to work, reliable, great music. 206-667-8816, michelenemp@earthlink.net
•GRASSHOPPERS nds percusnt/dmr. Gigs bookd thru summer. Recrdng CD. Have ent atty Infl Live, Doors etc. 213-436-2737, 213-876-5319.
•Hobby band sks hobby drmr. Infl CCR, AC/DC, Steppenwolf. John 562-946-0677 x404.
•Hrd hitting dbl bass in/poockt drmr wntd for org band. Infl AIC, Foes, Ozzy, Halen 909-399-3874.
•Hvy groove moody stylsd drmr for rock trio. Great songs, lots of rehts, shows Love for art not status. 213-588-0700, 213-660-1282
•Indstri, drk, gothic, ethereal band. M/Manson, NIN, Pumpkins, Janes, Ozzy, new wave. Guit, bass, electrnc drums & keybrds nnd. 845-0227
•MADAREUS, LA's premier melodic metal act. sks dbl kick drmr 213-467-6876
•Male drmr, new proj, creatv, solid meter, great alt. No drugs. Styles C/Smith, C/Degrassy Music C/Crows, STP, Blossoms. Mike 310-441-6532

MUSICIANS WANTED

•Percusnst wntd for new world beat music proj. Reggae & latin. Studio & live work. 310-559-5052
•R&B drmr, all origs, 4 person voc grp. Gigs @ Luna Pk, Whisky, more. Be musclly literate, know New Jack & other grooves. Glen 818-843-3609
•R&B band l/kg for K/Moon, M/Mitchell drmr. Infl MC5, Stooges, Animals. 213-782-9099
•Sheer aggressv slammin beats, 80s lk, hi energy stage p/r886c. All [hvy] punk band. PULLOHEAD nds p/r bass plyr. CD out in May. Matt 818-986-8425
•Sking drmr who is dedicatd. 20 SECOND CYCLE l/kg for drmr w/low infl. Zep, Pumpkins, Cure. Tom 213-461-0160, Wade 213-467-2078.
•Sking latin-Amer percusnt for gig w/THE LATIN EXPLOSION. Contact asap for rehts. Carlos 310-839-1472, Ruben 562-693-6685
•Solid/funky drmr wntd for rock, blues, jam band. Infl Dead, Beatles, MotherHps. Yng. Widesprd, Dylan. Covers, orgs. Miguel 310-587-3133, mdescovent@sprynet.com
•Srs drmr, 20-29, wntd for 60s meets 90s rock band. Hvy connex, showcass asap. Sean 714-631-6646.
•Strong drmr w/cool personality & gd image wntd by sng/r/sngwrtr. Infl Enuff/Enuff, B/Adams, Babies, N/Glider. 213-467-2392
•Talentd guit & bass plyr sk percusnt to form latin rock proj. Santiana infl. Joe 213-969-8672.
•Strong drmr w/cool personality & gd image wntd by sng/r/sngwrtr. Infl Enuff/Enuff, B/Adams, Babies, N/Glider. 213-467-2392
•Talentd guit & bass plyr sk percusnt to form latin rock proj. Santiana infl. Joe 213-969-8672.
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•Working classic rock & Journey tribute band sks drmr for wkend gigs. BE dependtl, have solid transpo 714-444-0374, 714-444-0374
•Working rock band. We like everything from Bowie to Failure. About to start album. Must be quick study & ready to work/tour. Ray 213-969-8145

27. HORN/WIND PLAYERS WTD.

•Brass plyrs wntd. Sax, trumpet, trombone for reggae sks, funk, surf band between 16-25. Erik 310-838-5656.
•Fem sng/r/sngwrtr w/ht songs sks flutist. Play Egyptn, Arabic, Indian vbe w/R&R. Maj recrd labela/ingit. rt Infl Doors, Live 310-281-7174.
•For semi jazz computatn. Pros only. Lv msg 213-971-2147
•SIXATENINE nds funky horns. Have LA Times review, phat shows. You have skt, work ethic. JB meets the Artist. Marcelot@concentric.net
•Trumpet & tenor sax plyrs wntd for new spy. lounge, punk band w/estab plyrs. PJ 213-769-5082

28. SPECIALTIES WANTED

•AAA/modern rock male solo artist sks pro plyrs asap, for maj label showcass, touring & future recrdngs. More info 213-851-6395
•FRACTURE l/kg for pro mgmt &/or atty to rep pkg to maj & indie labels. Style CD Chambr, Sepultura. JD 213-876-4783
•L/kg for Mike Piner. It's about singng the blues. 818-905-4545
•Pyro-technlzn wntd to perfom contold explsn on stage for hi energy rock band. Srs only. 818-382-7931

29. SONGWRITING

•Active sngwrtr w/informal music training avail for your proj. Emotive lyrics & structrd arrangmnts. Doug 626-913-0761
•Award winning poetlyncst, featurd on many netwrk TV shows, avail for pro proj. Kevin 818-846-3519
•Cntry male voc/sngwrtr wntd by sngwrtr/guit/keybrdst for writing & demo & poss band. John 818-557-0722

PRODUCTION

•Eclectc Brazilian sngwrtr wid like to put lyrics in English into my songs. Wk 213-468-5708. Hm 213-666-6961
•Fem voc, blk, under 26, very attractv, into early Prince. Kravitz Wntd for alt funkncd proj. 818-754-4302
•Fem voc/lyncst sks guit or keybrdst. Must be strong arrang, ala D/Stewart, G/Ballard. Infl J/Osborne. Fleetw, D/Gimour vide. 818-754-2430
•Fem voc/sngwrtr in searsh of co-wrttr/muscn to collab, recrd, perfom. HAVO 80UJ & ITU MGMT. Tjthup, duco groove, aggressv dance. 213-650-1861
•LONNIE J. HAMILTON l/kg for pro sngrs who enjoy singng romantic love/wedding songs. Xint wntd 419-241-2047
•Lyricist sks collab with compos. Festus 973-414-9594
•Lyricist wntd by recrdng artist/keybrdst w/2 albums. Must have maj connex to get songs placd. 818-342-3100.
•New sngwrtr has sheet music for jazz, cntry, blues, classcl. Call me. I'll play it! Marty 248-547-0279, mshteyr@aol.com
•Sng/r/guit/sngwrtr wntd by estab mtd 20s LngBch band. Infl STP, Nirvana, REM. Must be confidnt & reliable. No 213/818. Pgr 562-980-9055
•Sng/r/guit/sngwrtr skng band. Have compit self-produced CD of orig. Mixd styles. Bowie, L Reed, Morrison, Suede, Stone Roses. Rox 213-931-4297
•Sng/r/sngwrtr/guit sks same for perfomcs in LA area. Infl Fleetw, C/Crows, S/Colvin. 818-377-9914.
•Sng/r/sngwrtr/guit w/1 CD sks smilly prepard artist/co-wrttr, male/fem, to form accus elec gnt duo. Don 805-497-4443
•Sngwrtr l/kg to start new CD. Sng partners, investrs, sponsors, attys, exec assis, secretaries. 818-786-1267.
•Sngwrtr w/strong matrl l/kg for artist & band w/budg. Rock, blues, rock, R&R. 818-905-4545.
•UCLA student l/kg for lyrcst to co-wrtle on proj. French & Eng. Greg 310-652-2118

31. PRODUCERS WANTED

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•If you are very skilled @ modern programng, arrangng, e.g. Madonna's new album. spiritingongs@hotmail.com
•Poetry band sks producer for epic poem & music art film 619-230-9347
•Pop music sng/r/sngwrtr doing debut album. Asking for producer w/music recrdng ind connex. 909-594-6528
•R/Carpenter, JP Jones, G/Martin. Where are you when we nd you most? Help us bring timeless music back to the public. Brent 805-522-0677.

32. ENGINEERS WANTED

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

•L/kg for Joe McGrath, who engnd for band called TWIST. Steve 310-659-9644

33. MISC. PRODUCTION

•Cinematogprh skng band to film music video. Richard 213-250-4713, lukus@cinestate.com
•L/kg for all kinds of bands, musicians to be on my cable access show, perform. Mike 818-761-8482

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BUSINESS/SERVICES/PEOPLE

34. AGENTS/MANAGERS WTD.

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-ADRIAN GALYSH, world class rock guit, sks mgmt to help find recrdng & touring gigs
-AGENT wntd for dmr skng ggs w/famous people Pay avail Lng to pay someone to do this Doug 310-556-6152 pgr
-Anyone out there? ZOES GARDEN sks pr mgmt co to help shop demo to recd labels. Very commtd & hrd workng muscns. Scott@zoegarden.com
-FRACTURE lkg for pro mgmt &/or atty to rep pckg to maj & indie labels Style Cold Chambr. Sepultura JD 213-876-4783
-GRAVITYPHARM sks recrdng contract & mgmt Demo CD avail Dave 519-451-0615, dave@gravity-pharm.com
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-XINT instrum acous trio, Guit, mandolin, guit Sks mgmt. Paul 310-391-3695 holclubwest@hotmail.com
-ZODIAC GROOVE, melodic mainstrm rock grp, sks pr mgmt. Band has maj label CD. Hit songs, ready to sign 6 digit deal. 213-467-1712

35. INVESTORS WANTED

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

- Everybody wnts \$\$ We simply want help in getting our product out to the world! The public deserves better, do you agree? Brent 805-522-0657
-For answrtr, musicn For DBKing, Bbibe Bland, Lucky Pearson, Big Guy, Ruchent & Candele, other do-wop Lv msg 213-971-2147
-Investr wntd for hot fem voc w/grate lk & snd Has own matrl wrtn for her by hit sngrtrs, just neds financl bkgng to put new CD togethr 818-754-4468
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-NoCal artist neds help now 707-528-7417
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36. DISTRIBUTORS WANTED

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

- NATION OF LIES CD, w/video avail for distrib not@audiophile.com, http://www.audiophile.com/nol

37. EMPLOYMENT

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-Interns for maj label recrd co. Possbl pay, CT 213-658-7600
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-Mgmt co sks interns for promos & publicity Exp optnl, intellignc a must Fax resume 310-395-4309
-Mgmt Co. sks intern to work in recrdng studio environmnl. Mac, PC, famlr w/internet, prev o/c &/or phone exp, but not req, will train Ernie 818-779-0229
-MIDman lkg for someone well versed w/Mac, IBM for midi & digitl audio & synchs for phone tech support. 626-445-2842
-Music educatnl publishing co lkg for educatrs/musicns to write instrctnl books Computr literate, pref w/college degree. Most styles/instrum ok. Mr. Gordon 310-379-1568
-New Renaissance Ent. sks interns to assist promo of R&M & alt recrdng artists. 818-755-0991.
-Paid Internship @ music publishing co Licensed music to film & TV prods Must have music bkgmdr Hvy phone/computr knowwng req. Transition Music 818-760-1001
-Recrdng studio lkg for interns & receiptnstr Must have car, gd att. Duties incl answering phones, running errands. 213-860-1570.
-Singre, Reggae & other, nrd for studio work. Must snd like artists curr on radio We pay \$\$\$ 310-457-8062.
-Sngwrtr/poet sks secretary San Diego area Typst, trng, drive 619-230-9347.
-Talent Mgmt wntdtr sks interns for phone work 818-905-8038

38. MUSIC PERSONALS

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40. WEB SITES

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

- BANDS
-1% Hangout http://www.tun-a.com/IUMA-20ltp/volume2/1%Percent\_Hangout
-16Volt http://www.16volt.com
-5150-The Ultimate Van Halen Tribute Band www.gravity-pharm.com/5150
-714 http://members.aol.com/cvcd714rock
-88 Crash http://www.publicrecords.com/88Crash.html
-Abusement Park http://webpst.com/abuse/ment/park
-Alchemist http://members.aol.com/alchemist4/alchemist.html
-Alexa's Wish http://www.4ans.com/flexit/alexa.htm
-Almost Ugly http://www.cazmedia.com/bands/AlmostUgly
-Alternate Faith http://members.aol.com/altfaith

WEB SITES

- Ambush http://www.ambushruxx.com
-Anomaly http://groucho.bsn.usf.edu/~studnick/anomaly.htm
-Arianna http://www.rhythmnet.com/bands/arianna
-Baron Automatic http://mediaraid.com/baronautomatic
-Barfbag http://www.val.net/BarfBag
-Bazooka http://www.tsware.com/Bazooka/
-Kay Bess http://www.lama.com/kaybess.htm
-Big Dumb Love http://www.bigdumblove.com
-Blue Reign http://members.aol.com/SunCave/BlueReign
-Brazentribe http://inetworld.net/bztrnbe
-The Congregation http://www.primenet.com/~biscuit
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-Mark Cote http://www.markcote.com
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-The Darlings http://www.bomp.com/bomp/Darlings.html
-Defrost http://www.flash.net/~tucker99/defrost.html
-Dissolve http://members.aol.com/dissolv
-Dogman www.surf.to/dogman
-Dogwood Moon http://lama.com/dogwood.html
-Gary A. Edwards, Songwriter http://members.aol.com/GF/wa27173/index.html
-Egodog http://www.leep.com/~egodog
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•It's Me, Margaret http://www.flowonline.com/bands/IMM
•Chris Jay http://www.wrone.net/internetcale.chrisjay.htm
•Jayd www.jayd.co.uk
•The Jesus Twins http://www.feelmyubiquity.com
•Juice www.aa.net/slaglip
•Junior's Garden http://members.aol.com/jsgarden
•Kyler Shogen & Blue Reign http://members.aol.com/suncave/blue reign/
•Legacy http://www.concentric.net/~smusic/legacy.htm
•Line of Fire -Journey tribute http://home.earthlink.net/~fretter
•Little Children http://members.aol.com/rollydv
•Majenta Jets http://www.angelfire.com/ca/majentajets
•Majority Dog http://www.majority-dog.com
•Marian'a Trench http://www.fishnet.mariana
•The May Kings http://www.stinkycheese.com/page6.htm
•The Mechanical Bride http://bomp.com/bomp/MechBride.html
•Michelle Penn Band http://www.michellepenn.com
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- Native Tongue http://www.cyber-rock.com/native tongue/
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•The Spill http://www1.lincoln.net/freshair/spill.html
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•Sound Magazine http://www.geocities.com/Hollywood/5255/plband.html
•Stained & Lit http://www.geocities.com/SunsetStrip/Palladium/4572/stained.html
•Strange in the Pocket http://www.bitemark.com
•The Tooners http://www.unsigned-records.com/tooners.html
•Twinstar http://www.geocities.com/sunsetstrip/palladium/4572/twinstar.html
•Two Guns http://www.uma.com/IUMA-2.0/tp/volume9/Two\_Guns/
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•Vertigo Children http://www.vertigochildren.com
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•Zoes Garden http://www.zoesgarden.com
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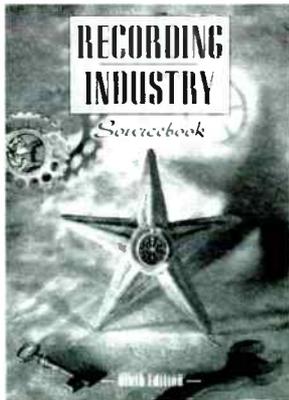
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•Awesome Audio http://www.awesomeaudio.com
•AWP Cyber Agency http://awpcyberagency.com
•Backstage Online http://www.backstageonline.com
•Boss Booking Agency www.eightsix.com/boss
•Classical Insites http://www.classicalinsites.com
•Concert Direct http://www.concertdirect.com
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•Emotif University http://www.emotif.com
•The Enterprise http://www.enterprisestudio.com
•Farren Music America http://www.cadsoftware.co.uk/FMA
•Faunt School of Creative Music http://www.pacifcnet.net/~faunt
•Freda Rente's Concrete Anthill http://www.concreteanthill.com
•Future Hits http://www.Futurehits.com
•Gemn/Global Electronic Music Marketplace http://gemm.com
•Gig Swap http://www.indieweb.net/gigswap
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•The Muse's Muse http://www.musesmuse.com
•Music Blvd http://www.musicblvd.com
•Music Collector Homepage http://ourworld.compuserve.com/homepages/collectorsoft
•Music Link Exchange http://members.aol.com/fans4Thunderlink
•Music Network U.S.A http://www.mnusa.com
•MusicLA http://www.musicla.com
•Music World Mall http://www.musicworld.com
•MusX.com http://www.musx.com
•Musician's Contact Service www.musicianscontact.com
•Musician's Hearing Institute http://home.earthlink.net/~aures.mhi.html
•The Nashville Number System http://pw2.netcom.com/~coolsong/nashnumber.html
•North American Band Name Registry http://www.bandname.com
•Pacific Asian Musician Alliance http://www.abclash.com/parta
•Pet Retrievers http://www.net-retrievers.com
•Photography By Lucia http://home.earthlink.net/~lucia
•Pocket Dynamo Productions http://member.aol.com/pdynamo
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