

8TH ANNUAL GUIDE TO MUSIC EDUCATORS

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FEATURES



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Hollywood Records has finally scored their first bona fide rock hit with Fastball, a Texan trio whose blockbuster hit single "The Way" recently topped *Billboard's* Modern Rock Chart for seven consecutive weeks, while bringing golden success to the group's sophomore effort, *All The Pain Money Can Buy*.

By Pat Lewis



40

Music Educators Focus Group

MC takes an insightful look at the current state of music education through the eyes of Musicians Institute, UCLA Extension, the Los Angeles Music Academy and the L.A. Recording Workshop, as well as by conducting a survey of the education business in general.

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FEEDBACK

A&R Gripe

Dear MC:

I've been receiving *Music Connection* for about three years and have found it an invaluable source for news about the latest goings-on in the music industry. I am a singer-songwriter, and my wife and I have a working duo called JJ Slim & Company, gigging on weekends in and around Orange County.

We're good, we're talented, and the people like us. They show their appreciation by staying and listening to our sets, filling the tip jar and thanking us afterwards for our music. We get respect from the people who pay us—mainly coffeehouses and Borders Bookstores.

For the past 20 years or more, I have been sending out my songs hoping for the big deal. I still send them out, but now with a certain knowledge of their appeal. Your recent article, "How Far Would You Go To Get Signed?" (Vol. XXII, Issue #13), shows the absolute lack of respect that the A&R people have for the music and the musicians who are soliciting their attention. They make fun of our sincere and, yes, sometimes desperate efforts to succeed.

How many of these A&R people have written songs and poured their heart and soul into anything. They come off as soulless beings, puffed up with their own self-importance. Your article has provided me with a valuable service. I will definitely not waste my time with these people, who, for the most part, don't deserve anyone's attention.

To be fair, Mike Glitter of Roadrunner Records showed that he has what it takes to be a person, and to listen. Perhaps I will contact him. The others I would advise all aspiring artists not to waste their time with.

JJ Slim & Company will get signed by a person, not a mindless caricature of ego-driven frenzy. I truly thank you for your exposé. It may not have been intended as such, but, as a musician, that is what I heard. The best of luck to you.

Mark Siet

Review Rewards

Dear MC:

I am the band representative for Nero Zero, and on behalf of myself, and the members of Nero Zero, I would simply like to say thank you. The high score awarded to our demo (Demo Critique, Vol. XXII, Issue #13), along with the positive things that were written about our songs and potential are more than we could have hoped to receive on our first recording effort as a band.

Already the response has been overwhelming. A review this good in a publication as well-respected and widely distributed as yours has opened many doors for us.

The five songs recorded on the demo are the first songs we ever completed, and since then the writing has continued to grow and improve. We hope to do a second recording later this year. To date, we have done two shows in the L.A. area—the most recent being Saturday, June 20, at the Martini Lounge in Hollywood.

Already we have attracted some label interest, and even had representatives from CAA at our last performance. Combined with the positive words from your review, we are very optimistic about the potential possibilities the future holds for us. Again, thank you.

Michael R. Adams
213-688-6195

More Thanks

Dear MC:

I wanted to say thank you very, very much to Bernard Baur and *Music Connection* for the excellent review of my band (Club Review, Vol. XXII, Issue #13). I have gotten a lot of calls from various industry types since it came out. More importantly however, I have been trying to use the review to impress chicks. I'll keep you posted on the progress. Thanks again!

Danny Blitz
And The Jet Age Hoods

CORRECTION

In the Club Review of Jonas Blue in Vol. XXII, Issue #12, the name of the guitar player was incorrect. Walter Garces was the guitarist. Also, the photo accompanying the review was taken by Ellen Friday.

• BREAKING NEWS • SUBMIT FREE CLASSIFIEDS • BACK ISSUES • CURRENT ISSUE CONTENTS •

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Current

Don't miss the next session of "Deconstruction Of The Music Industry Barricades" on Sunday, July 12, at 7:00 p.m., at the Troubadour in West Hollywood. This is your chance to learn everything you need to know to better your odds of getting your music heard by those in the industry. A panel of industry professionals will assemble at the Troubadour to answer all of those burning questions you've ever had about the music industry. Panelists include managers and booking agents, as well as publishing and label A&R executives. The best part is that it's all free. For more information or questions regarding this event, contact Steve Tate at 310-176-1158.

On October 23 and 24, Memphis, Tennessee will be the scene for "Bluestock '98," the national blues convention and festival. Inspired by the Palace Theater of the Fifties, this convention offers artists the opportunity to perform and possibly catch the ear of the agents, managers and label executives who can make it happen. The multi-stage showcase platform will present the best new blues artists from around the world, with nationally known headliners, in nearly all the clubs in and around the historic Beale Street district. Last year's inaugural event featured talents such as Kenny Wayne Shepherd, Otis Clay, Little Johnny Taylor and Smokin' Joe Kuback. In addition, the 15th Annual International Blues Talent Competition, sponsored by the Blues Foundation, will be held as a featured showcase of the event.

Bands or artists who wish to participate can submit showcase applications from now until August 31st. All interested parties should send a bio, a two-song demo of original music, a photo, contact information and a \$10 processing fee to: Bluestock '98, Dept. E-1, P.O. Box 41858, Memphis, TN 38174. For further information, you can call 901-526-4280, or send a FAX to 901-527-8326. You can also send e-mail to: bluestock@memphismojo.com

Summer is upon us and the Santa Monica Pier once again presents the ever popular "Santa Monica Pier Twilight Dance" series. Concerts will be held for ten consecutive Thursdays, beginning on July 2 and running through September 3rd. Maynard Ferguson's Big Bop Nouveau Band kicked things off on July 2nd. On July 9, you can hear the legendary Bo Diddley; country music legend Buck Owens hits the stage on July 16; and, on July 30, another stellar show will feature blues queen Koko Taylor & Her Blues Machine. All concerts are free, and take place from 7:30 to 9:30 p.m. For more information, call 310-458-8900.

Re-Caps

Mike Campbell, veteran voice instructor, performer, recording artist and Vocal Program Director at Musicians Institute, will be offering a summer workshop. The class will meet every Monday night for eight weeks, beginning July 6, at Debbie Reynolds Studios, 6514 Lankershim Blvd., in North Hollywood. For info, call 818-509-1029, or e-mail mcampbell4@aol.com. **MC**

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ALAN L. MAYOR

The Songwriters Guild of America, in conjunction with the Sylvan Park Neighborhood Association, recently hosted a concert to raise money for the neighborhood's tornado cleanup efforts at Nashville's 3rd and Lindesley Bar & Grill. Among the performers were Highway 101, Dave Pomeroy & The Enjoyers, the Firebyrds (featuring Jock Bartley of Firefall) and members of the Byrds Celebration. Pictured (L-R) are: Nick Bailey, President, SPNA; Jock Bartley; Cactus Moser, Highway 101; Rundi Ream, Regional Director, SGA; and Curtis Stone, Highway 101.

Idyllwild Jubilee

The second annual Idyllwild Native American Cowboy Jubilee returns to the mountain resort village of Idyllwild, California on Friday, July 17, through Sunday, July 19th. The Jubilee is a Guided Hands event, with all proceeds benefiting the California School For The Deaf and the Riverside Idyllwild Youth Recreation Program.

Last year's one-day event was such a huge success, completely selling out, that this year it has been extended to a three-day event, with even more performance stages. The Jubilee celebrates the rich Native American and cowboy cultures of America through the presentations of various tradi-

tional music acts and ceremonies, poetry, storytelling and dance, as well as fine arts and crafts.

Friday night kicks off with a barn dance and western jamboree show, and among the featured artists slated to perform are veteran singer Rita Coolidge and her Cherokee group, Walela, and the Sons Of The San Joaquin.

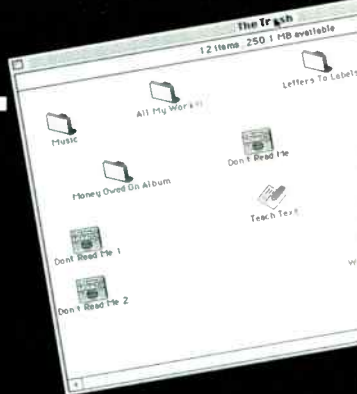
Event times are as follows: Friday night, 6:00-9:00 p.m.; Saturday 10:00 a.m.-11:00 p.m.; and Sunday 10:00 a.m.-6:00 p.m. Ticket prices range from \$8 (for evenings only) to \$45 (for all events). Children under 12 are free. For further information on directions, ticket prices or to purchase tickets, you can call 800-695-2777, or visit the Internet, at <http://www.pe.net/~guided/jubilee/>. **MC**



Barry Weiss, the President of Jive Records, recently presented the Children's Health Fund with a check for \$200,000 from funds generated in part by sales of *Jive's Unreleased Masters For The Children's Health (Vol. 1)*, a limited edition CD featuring tracks from Jive's top artists. Founded in 1987, by legendary singer-songwriter Paul Simon and pediatrician Dr. Irwin Redlener, the Children's Health Fund provides comprehensive primary health care to homeless and indigent children in eleven cities across the U.S. Pictured (L-R) are: Jive President Barry Weiss, President and co-founder of the Children's Health Fund Dr. Irwin Redlener and Jive's Vice President of Black Music Marketing, Jazy Jordan.

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CLOSE-UP

Studio Dee

By Jonathan Widran

Many musicians like to joke that they began their careers singing or playing air guitar in the shower, but Huey Dee, owner of the Los Feliz-based Studio Dee, proves that that particular domain can also mark the humble beginnings of a recording studio, as well. A guitarist who learned about engineering by hanging around the mechanical side of the glass in between recordings, Dee came to L.A. from the Bay Area ten years ago, with his musical dreams in tow.

"All I had then was a four-track porta-studio in my studio apartment," he recalls, "and I began to record not only the bands I was in and my own songs, but other folks I would meet, as well. When they liked what they heard on the demos I made, and they realized how cheaply I could do it, they spread the word. I saw a great extra source of income, and it just kept growing."

One of the first studios in L.A. to use ADAT technology when it became available eight years ago, Studio Dee currently offers 48, 32, 24, 16 and 8-track recordings, two-inch digital recording, ADAT as well as the D88 Tascam digital formats, and a 64-channel soundboard. Still very popular these days with musicians trying to capture a warmer sensation is the analog format, and Dee provides vintage equipment in that area.

Dee's arsenal includes such outboard gear as a Summit tube mic, Pre Neumann tube mic and an Eventide tube compressor, as well as reverbs and delays. "That old equipment can give you a unique sound," he says. "While the digital experience offers a clearer, sanitized flavor, sometimes that's not what an artist needs. Vocalists, in particular, are partial to using vintage mics to capture a classic kind of sound. You have to hear the difference before you decide what works best."



Huey Dee

While Dee has most certainly come a long way from the "toilet-top set up" (as he likes to describe it), the core of his business approach has not changed; namely, he offers a terrific sound for one-third of the price of some of the huge facilities in town (from \$30-40 an hour). And while couches have replaced porcelain, a musician's comfort is still of utmost importance to Dee.

"The other engineers and I are all musicians, ourselves," he explains, "not just techies, so we are aware of what musicians need and what they are thinking. We want players to come in here and make themselves at home and just leave the technical stuff to us."

"You don't get a big studio feel here, and most people like that. We're like 500-square feet as opposed to those huge facilities, but in the end, great sound is the bottom line."

Dee, who has recorded everything from up-and-coming bands to voiceovers, has a clientele mixed with beginners and veterans, with some recent growth in the area of Hispanic music. "I get a lot of repeat business, and the rewarding thing is watching the musicians grow. I know of many studio owners who don't get personally involved with their clients, but I'm hands-on with everyone and open to anything."

Contact 213-662-9595.



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Tony Ferguson
Executive A&R, Interscope Records
(Rev. Horton Heat, Huffamoose, No Doubt)

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Ginger Greager

Universal Records has appointed **Ginger Greager** to the post of Vice President of Media Relations. She was previously Senior Director of Media & Artist Relations at Mercury Records. Contact Universal's New York City headquarters at 212-373-0600.

MTV recently announced three new executive appointments: **Lois Clark Curren** has joined the network as Senior Vice President, Music Development; **John Miller** has been promoted to Senior Vice President, Original Series; and **Paul DeBenedettis** has been upped to Vice President, Scheduling. In related news, MTV's sister network, **VH1**, has also announced three promotions: **Mimi James** is now Vice President, Talent and Creative Development, from Director, Talent and Creative Development; **Robert Katz** has advanced to Vice President, East Coast Production from Director, Programming and Production; and **George Moll** is Vice President, West Coast Production, up from Director, West Coast Production. For more on all of these MTV and VH1 appointments, contact MTV Networks at 310-752-8000



Wendy Goldstein

Wendy Goldstein has been named Senior Vice President, A&R for **MCA Records**. Based out of MCA's New York offices, she will work primarily with the label's urban and hip-hop roster, as well as scout new talent. Also at MCA, **Jeff Davis** has been promoted to the post of National Director, East Coast Promotion, based in Atlanta, Georgia. For more information, contact MCA at 818-777-4000.

Velvet Records has announced two new appointments related to international aspects of the company: **Steve Propas** has been named Vice President of International for the label, and **Derrick Ross** has been appointed General Manager of Velvet Canada. Propas was previously principal of Propas Management Corporation, an artist management and label consultation company, while Ross had served as President of promotion and marketing company DMD Entertainment. Contact Velvet's New York headquarters at 212-353-8800.



Paul Jacobs

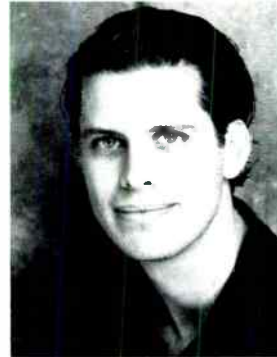
Pro audio manufacturer **Klipsch Professional** has recently restructured its organization and moved its management to the Klipsch LLC headquarters in Indianapolis, Indiana. The restructuring has resulted in several new appointments: **Paul Jacobs** has been named Executive Vice President of the company; **Chuck Mulhearn** has been appointed Product and Sales Manager; **Ted Henricks** becomes Director of Marketing; and **Christine Haley** is Director of Advertising. For more information, contact **Jesse Walsh** at 616-695-5948.

EMI Music Distribution (EMD) has made several recent appointments: **Jerry Brackenridge** has been upped to Vice President, Field Sales & Marketing; **Bruce Gearhart** has been promoted to Vice President, Major Accounts; and **Ron Werre** has joined the company as Vice President, Major Accounts. Contact EMD at 818-587-4000.

Sheila Richman has been named Senior Director, Media & Artist Relations at **Mercury Records**. She was previously a publicist at independent public relations firm Nasty Little Man, where she oversaw such accounts as the Foo Fighters, the Mighty Mighty Boss-tones, Luscious Jackson, Widespread Panic and the Vans Warped Tour. Contact Mercury's New York offices at 212-333-8000.

Mark Pinkus has been promoted to Vice President/General Manager of Special Markets for **Rhino Records**, where he will oversee Rhino budget releases, premiums and special products. He was pre-

viously General Manager of Special Markets. Also at Rhino, **David Gorman** has been promoted to Director of Creative Marketing, where he will continue to push Rhino's advertising, sales, web site, package enhancement and marketing in more creative directions. He was the company's Creative Czar of Marketing. Contact Rhino at 310-474-4778.



Evan Prager

Evan Prager has been promoted to Director, Video Promotion at **Epic Records**. A five-year Epic veteran, he was most recently Manager, Video Promotion. In his new post, Prager will work to promote Epic artists at national video outlets like MTV, VH1 and The Box, as well as at local video programs. Contact Epic's corporate communications department at 212-833-5047.



Alex Welti

Mixing console manufacturer **Soundcraft** has named **Alex Welti** National Service Manager for Soundcraft and AMEK USA. He will direct and supervise Harman Pro North America's technical service department with regards to Soundcraft and AMEK products. He was previously a Product Manager for Soundcraft USA. Contact Soundcraft USA at 615-360-0471.

Warner Brothers Records has made two new Promotions in the company's Jazz division: **Deborah Lewow** has been named Senior Director of NAC Promotion, and **Erna Byrd** has been upped to National Director of Jazz Publicity. They were National Promotion Director and Manager of Jazz Publicity, respectively. For more on these promotions, contact Warner

Brothers Records corporate communications at 818-953-3223.

Giulio Proietto has been named Vice President of Business Affairs for the **Windham Hill Group**, where he will negotiate all contracts pertaining to the Group and its associated labels, as well as oversee the company's Copyright Department and A&R Administration. He had previously headed up the finance and business affairs departments at Private Music. Contact the Windham Hill Group at 310-358-4850.



Monica Mylod

Former Sub Pop Records head of radio and video promotion **Monica Mylod** has now joined the staff at **DreamWorks Records** as Marketing Manager. Contact the label's Los Angeles offices at 310-234-7700.

K-Tel International (USA), the music subsidiary of the L.A.-based K-Tel International, Inc., has appointed **David Sinykin** to the post of Director of Marketing, where he will oversee marketing operations out of the music division's Minneapolis-based offices. He can be reached at 612-559-6800.



James K. McGuinness

James K. McGuinness has been appointed Field Engineer and Broadcast Products Specialist for pro audio and broadcast gear manufacturer **Denon Electronics**. In related news, Denon has also promoted **Silvio Zeppieri** to Technical Support Specialist for its Professional Products Division. Contact Denon's New Jersey-based headquarters at 973-575-7810.



Dennis Lambert
President
Babylon Records

Duties: Full Service
Years With Company: 2
Mailing Address: 244 W. 54th St., #501, New York, NY 10019
Phone: 212-258-2182
FAX: 212-307-7201
E-Mail: info@babylonrecords.com

Background: Babylon Records President Dennis Lambert is not your average label executive, seeing as he has had Number One records on every chart, as either a songwriter or producer, or both. He also has ten Grammy nominations and his work has sold in excess of 100 million units worldwide.

In the past, Lambert performed A&R and executive duties for several labels, including ABC/Dunhill, Capitol, Columbia and RCA, and his past hits include "Ain't No Woman (Like The One I've Got)" for the Four Tops, "Pink Cadillac" for Natalie Cole, and "Do The Freddie" by Freddie & The Dreamers.

Now, with his own New York-based label, Lambert finds himself taking even more control of his career behind the scenes. Babylon started on the first day of 1997, and the company's first release appeared in May of that year. The current roster includes R&B and urban-flavored acts, though Lambert insists that Babylon is open to any form of music.

Label Genesis: "I have been a producer, a songwriter and a music executive/publisher for years—mainly making records for the major labels. I had a label at one point back in the late Seventies and early Eighties as a major label imprint, so I never was in a position of being in control of the records from every point of view. I felt that a year-and-a-half ago, when the idea for Babylon came about, that it would be an interesting time to start a label and be in control. Of course, it required finding a way to be funded properly, which we did. But the genesis was really wanting to sign acts and wanting to develop them, and to have the control over what happens in every phase of their particular development."

Personal Fulfillment: "I felt that

as much as I love creating music and being a hands-on guy in the studio with artists, I would maybe be best served if I spread my own talents and abilities around a little bit, to supervise more things than I could ever do alone if I were producing a record hands-on.

"I could develop an act and have more irons in the fire and oversee more artists than I could produce. That was my thinking. Here and there, I get my hands dirty [producing] just to keep my hands in it, because I do love it, but running a company, even a small one, worldwide, making all the decisions we have to make and overseeing the signing and then ultimately making the records and all the business that goes with that is a lot of work. It keeps me very busy, and, in different sorts of ways, very fulfilled."

Rob Bboldt: "We have four artists signed. We have a singer-songwriter from Los Angeles who's been making his record for the last eight or nine months. It's almost finished. His name is Rob Bboldt. He's a very interesting writer and artist who's sort of part of this neo-soul movement that's emerging from artists who are maybe black, but maybe not part of the urban audience, in the sense that Seal is someone who goes beyond a certain genre. The same is true of Tracy Chapman and others who are beginning to emerge.

"Rob was actually born in New York and moved to Chicago when he was young, and then ultimately ended up in Los Angeles as a teenager. He'd been a songwriter and producer until he signed this deal with us as an artist. He's had a bit of success with projects he's worked on. He wrote and produced a portion of Paula Abdul's last album. So he has a bit of background.

"Rob's certainly a soul-based artist, but the songs are very interesting, very heady, and, musically, very bold. It's probably going to come out at the end of August."

DJ Spankx: "We have an artist called DJ Spankx. He's a bass music artist from Florida. We had a single and an album out, which was the first thing we released. We had a modest little hit with his first single, that was on the rap charts at *Billboard*. It's basically dance-driven bass music. We have one of his tracks in a soundtrack album called *Black Spring Break*. We plan to release another single in the very near future."

Other Artists: "We have a rapper by the name of Hit Hard. We had one single out recently that has done really well getting airplay. We're kind of building a street buzz for him through a grass roots promotion and marketing approach to build his credibility as an artist and a rapper.

"The fourth artist we signed is

Dennis Edwards. He's the legendary former lead singer of the Temptations who made a solo record back in the late Eighties that was very successful, and produced a song called 'Don't Look Any Further' that was a big hit for him back then. We have a single and an album in process. His single is coming out worldwide. We've licensed it to companies all over the world."

Distribution: "In Europe, distribution is handled through the labels we've made our deals with. Some of them are independent labels in the various countries and some are major labels. Here in the U.S., we're distributed by MS independent distribution out of Chicago, with regional offices around the country."

Getting Signed: "Artists come to us through various means. Sometimes it's an attorney. Rob Bboldt came to me through a direct introduction from Barry Mann and Cynthia Weil who have been mentoring him since they met him years ago. They thought he was an artist of great potential and they've been trying to get him to focus on doing that and getting into a course of developing songs for himself. They are his acting managers."

Unsolicited Material: "We listen to stuff that gets sent in all the time. It comes to us often from people that in some way qualify it as opposed to it being completely unsolicited. The bottom line is the majority of things sent in just don't do it for you. But we're open to listening to things no matter how they get to us."

Label Direction: "We didn't know when we started the label what we'd find that would excite us. There was clearly a leaning towards R&B because I'd made so many R&B records, and I have a certain affinity for it and a reputation in that genre. But I don't think it makes too much difference what I did in the past. We're a label and we're looking at talent of any kind.

"The fact is in the first year I haven't heard a rock band that I really loved. I came close to signing a band that signed to another label, and there was this alternative-type female singer that I tried to get that didn't come to pass. With those exceptions, a lot of the alternative-based rock acts that have been submitted to us we haven't felt strong enough about. When we did find things we liked, they happened to be urban."

Urban Vs. Pop: "R&B, soul—whatever name we ever gave it—has always been an incredible influence on music. You can go back to Elvis and say he was so influenced by the blues-based black singers and the gospel singers from the South. The Beatles were influenced by a form of urban music: Chuck Berry and Little Richard. Then in the era of Stax and Motown, the black records were certainly mainstream. So I never had a problem, as a person who wrote and produced records, making the connection between music of every genre and finding the common denominator, which is always a really great song presented in the right context. The underpinnings may be different, as far as style of playing and production, but a hit's a hit."

—Interview By
MC Staff Writer Tom Kidd

THEY'RE BAD!



Members of Atlantic Records recording group Bad Religion are shown at the label's New York headquarters celebrating their first gold record, which was presented to them for sales of 500,000 copies of their 1994 album *Stranger Than Fiction*, which was the last recording featuring band co-founder Brett Gurewitz. The group's current album for Atlantic is entitled *No Substance*. Pictured (L-R) are: Greg Hetson, Bad Religion; Brian Baker, Bad Religion; Greg Graffin, Bad Religion; Val Azzoli, Atlantic Group Co-Chairman/Co-CEO; Bobby Schayer, Bad Religion; and Jay Bentley, Bad Religion.

WINDING UP ANOTHER SIGNING



Wind-Up Entertainment has inked a deal with U.K. act Stretch Princess, whose self-titled debut is due out on August 25th. Pictured (L-R) are: Diana Meltzer, Executive VP, Wind-Up Entertainment; Alan Meltzer, Chairman, Wind-Up Entertainment; band members James Wright, Jo Lloyd and Dave Magee; Steve Lerner, President, Wind-Up Entertainment; and Richard Cotton, Interzone Management.

L.A. Gets Grammys

For the first time since 1996, the Grammy Awards are returning to Los Angeles. The 41st Annual Grammy Awards will be held at the Shrine Auditorium on Wednesday, February 24, 1999. The Los Angeles Economic Development Corporation's study estimates that next year's Grammy Awards will generate more than \$26 million in direct and indirect spending in the City Of Angels. In addition, the National Academy of Recording Arts & Sciences presented a \$2 million check—from the proceeds of the 1997 Grammy Nominee CD, an annual project which contains each year's nominated recordings from a variety of musical genres—to the NARAS Foundation. For more information, contact Rogers & Cowan at 310-201-8800.

The Fifth Beatle

Brian Epstein, the late manager of the Beatles, is the subject of a massive campaign to get him inducted into the non-performers' section of the Rock & Roll Hall Of Fame. The campaign seeks support from members of the public, via a petition, which will be available for signatures online at the Brian Epstein web site (<http://www.martinlewis.com/mbe>). You can also send your support by mail to: MBEI, P.O. Box 461378, Los Angeles, CA 90046.

In related news, the award-winning BBC arts program *Arena* is currently completing a major two-hour documentary on Epstein, which is currently planned for an American premiere on the Arts & Entertainment network later this year. Also, a new edition of Epstein's 1964 autobiography, *A Certain Kind of Noise*, has been re-published by Byron Preiss Multi-

media Books in its Rhino Retrospective series. The book, which hit stores on June 25, is distributed by Pocket Books, and features a new foreword by Beatles producer Sir George Martin. For further information on any of these Epstein-related items, contact Martin Lewis at 213-654-7755.

On The Road

Smokin' Grooves 1998, featuring such top hip-hop artists as Public Enemy, Cypress Hill, Busta Rhymes, Gang Starr and Wyclef Jean And The Refugee All-Stars, kicks off its tour in Buffalo, New York on July 22nd. The tour hits the Southland on August 13 and 14, with a two-night stand at the Universal Amphitheatre. For up-to-the-minute updates, you can check the 'Net at <http://www.smokinggrooves.com>.

The B.B. King Blues Festival Presented By Southern Comfort, featuring King, Dr. John, the Neville Brothers, Storyville, Jonny Lang, Susan Tedeschi, Jimmie Vaughan, Koko Taylor, the Bobby Blues Band and Colin James (not all acts are scheduled for every date), launches August 7 in Vancouver. King and company play the Universal Amphitheatre on August 16th. For more info, you can visit the official tour web site, at <http://www.hobtours.com>.

Ann Wilson of Heart fame is on the concert trail with longtime associates from both Heart and Wilson's side-project, the Lovemongers. Joining the powerhouse vocalist are guitarist Howard Leese, a Heart member for 22 years; guitarist/vocalist Frank Cox and drummer Ben Smith from the Lovemongers; Seattle bassist Jon Bayless; and rhythm guitarist Scott Olson, who is formerly the guitar tech for Heart guitarist Nancy Wilson. Speaking of the blonde

Wilson sister, Nancy is not taking part in the tour. The shows consist of Heart classics, Led Zeppelin covers (which is how Heart first built its reputation on the Pacific Northwest club circuit) and new material. Heart Featuring Ann Wilson reaches the House Of Blues in L.A. for two nights, August 3 and 4, as well as the Ventura Theatre on August 6, and the Galaxy Theatre on August 8th. For more details, check the Wilsons' web site, at <http://www.annandnancy.com>.

New Signings

Elvis Presley's daughter—and the former Mrs. Michael Jackson—Lisa Marie Presley has inked an exclusive label deal with Java Records, the joint venture between Capitol Records and multiple Grammy-winning producer Glen Ballard. There is no word on a release date or studio activity. Contact Capitol at 213-871-5375.

RCA Victor has announced a worldwide record deal with the Austin-based swing group 8 1/2 Souvenirs, whose debut album, *Happy Feet*, was originally released independently on Continental Records. For their RCA Victor release, the album has been remixed, remastered and updated with the inclusion of new lead singer Chrysta Bell. *Happy Feet* was released worldwide on June 30, and under the terms of the new deal, a new album will be released next spring. Contact Rogers & Cowan at 212-545-5829.

Tennessee-based Pioneer Music Group has signed Tiny Town, a band which features two former members of the subdudes, in addition to solo artist and songwriter Pat McLaughlin and Kenneth Blevins, who has worked with the likes of John Hiatt and Shawn

Colvin. The band was signed by former Eagles guitarist and songwriter Bernie Leadon, who serves as Vice President of A&R at Pioneer. The group's debut is due out August 18th. Contact grassroots media at 615-340-9596.

The Los Angeles Guitar Quartet (LAGQ), an innovative American ensemble of virtuoso guitarists—John Dearman, William Kanengiser, Scott Tennant and Andrew York—has signed a deal with Sony Classical. The group's debut is slated for international release later this summer. Contact 212-833-4763.

Gee Street Records has signed reggae artist Ky-mani, who also happens to be the son of legendary reggae icon Bob Marley. The Miami-based artist is currently recording his debut, which is due out later this year. Contact Gee Street at 212-320-8690.

This & That

Hootie & The Blowfish are putting the finishing touches on their third Atlantic album, which is again being produced by Don Gehman. Due out in September, the new album follows their previous chart-topping efforts, 1994's *Cracked Rear View* and 1996's *Fairweather Johnson*.

The Nashville-based Whistler's Music, Inc. has launched a new label, i.v. Records, and reached an agreement with Warner Bros. Records to promote and distribute the first album, and future projects, by the label's first signing, Wes Cunningham, whose CD, *Twelve Ways To Win People Over To Your Way Of Thinking*, is scheduled for release in September. Contact Whistler's Music at 615-320-1444.

—Compiled By MC Senior Editor Steven P. Wheeler

AN EXPLODING ARTIST?



Red Ant Entertainment recording artist B.C., the former lead singer for the R&B group IV Example, has completed work on his solo debut, fittingly entitled *Solo*, which hits the streets in August. Pictured (L-R) behind the grenade-toting B.C. are: Dick Scott, artist manager; Mark Walker, Senior VP, Business Affairs, Red Ant; James Elliot, Senior VP, A&R, Red Ant; Ruben Rodriguez, Executive VP, Urban, Red Ant; and Randy Phillips, President/CEO, Red Ant.



BMI HONORS POP SONGWRITERS AND PUBLISHERS



BMI named four chart-topping writers as Songwriters Of The Year at its 46th Annual Pop Awards held at the Beverly Wilshire Hotel in Los Angeles. EMI Music Publishing was named Publisher Of The Year, and EMI Chairman and CEO Martin Bandier was on hand to be congratulated by BMI President and CEO Frances Preston. Pictured at the ceremony are (L-R): Rick Riccobono, Vice President, Writer/Publisher Relations, BMI Los Angeles; Barbara Cane, Assistant Vice President, Writer/Publisher Relations, BMI Los Angeles; and Songwriters Of The Year Jeffrey Trott and writing partner Sheryl Crow, R. Kelly and Babyface.

ASCAP Honors Chaka

Legendary pop/R&B diva Chaka Khan received the first ASCAP Rhythm & Soul Heritage Award at the 11th Annual ASCAP Rhythm & Soul Celebration, on June 16, in New York City. The celebrity-studded gala also honored songwriters and publishers of high-charting rap, dance, R&B and reggae music in 1997. Honorees and attendees included Mary J. Blige, Sean "Puffy" Combs, Missy Elliott, Ashford & Simpson, Diane Warren, Roberta Flack, Rita Marley and Jimmy Jam & Terry Lewis. The evening was emceed by Lisa "Left Eye" Lopes of TLC.

In addition to the various award presentations the evening featured several live musical performances by the likes of Andrea Martin, Ultra Nate, Ivan Matias and the

W.I.F.C. Gospel Choir. ASCAP President & Chairman Marilyn Bergman presented Khan's award to the artist, who was saluted in song and words by Phoebe Snow, Sandra St. Victor, Arif Mardin, Nick Ashford & Valerie Simpson and the Family Stand.

Khan's newest album, *Come 2 My House*, is soon to be released on her own Earth Song Entertainment label. The album's producer, The Artist, will also distribute the album through his New Power Generation Records.

In other ASCAP news, bowling centers across the U.S. are signing on to bring their customers a variety of music at significantly reduced rates, thanks to a licensing agreement between ASCAP and Bowling Proprietors Association of American (BPAA). Under the agreement, BPAA members

MCA INKS PEREZ



MCA Music Publishing's Latin Department has signed hit songwriter Rudy Perez to an exclusive worldwide publishing agreement. MCA will represent Rudy's extensive catalog as well as future output. Perez is a writer/producer whose writing credits include hits for Julio Iglesias, Jose Feliciano, Luis Miguel and Vicki Carr. He has had over 350 songs recorded and released, resulting in 26 gold albums, 50 platinum albums, four Grammys and over 70 Top Ten hits. Pictured with Perez (right) is Ivan Alvarez, VP, Latin Music, MCA Music Publishing.

receive more than a 50 percent discount on licensing fees and consolidation of payments, which are based on a per-lane basis.

peermusic Expansion

peermusic has established an office in Bogota, Colombia, making this the 27th country in which the music publisher has set up shop. "The opening of our new office in Bogota is a further manifestation of our commitment to Latin Music," says CEO Ralph Peer, II. "Colombia is a vibrant music market with much creative talent, and we are pleased to be a part of it." The manager of the Colombia office is Jorge Barriga (based in peermusic's New York office), along with Rosa Gaviria, manager of royalties and copyrights.

In related news, Elias V. De Andrade has joined peermusic as Director of Latin Administration. Based in the international music publishing company's New York office, De Andrade will report directly to Chief Operating Officer and Senior VP Kathy Spanberger. peermusic's Latin catalog is well-respected throughout the industry, and, in fact, the company has been named BMI's Latin Music Publisher Of The Year for four consecutive years.

BMG Nabs Ivors

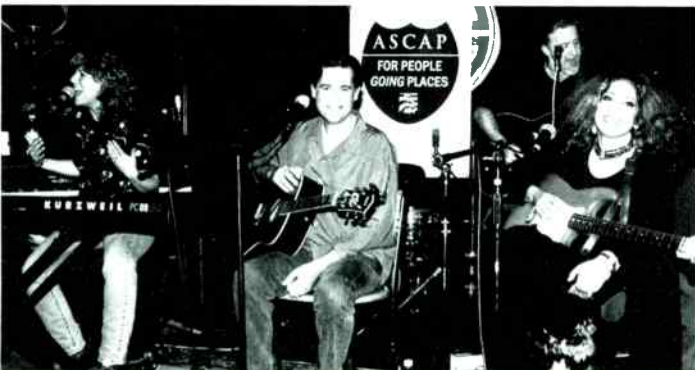
BMG Music Publishing U.K. was the winner of two Ivor Novello Awards, the most prestigious publishing honor in the U.K. The awards were handed out last month at a ceremony in London. BMG picked up "Best Dance Song" for "You're Not Alone," a Number One hit written by Tim Kellest and Robin Taylor-Firth (BMG Music

Publishing/Chrysalis Music Publishing), and recorded by Olive; and "Picture Of You" by Paul Wilson, Andy Watkins, Ronan Keating and Elliot Kennedy (19 Music/BMG Music Publishing/Sony Music Publishing/Island Music Publishing), the Number One single recorded by Boyzone, was named "Best Song In A Film."

Publishing Promotions

Barbara Slane has been named Manger of Creative/East Coast for EMI Music Publishing. She was previously Sr. Coordinator, Creative, with EMI. In her new role, Slane will continue to be responsible for administrative functions, all publicity, seeking out new talent, working in the Christian/gospel marketplace and continuing her work on various creative projects. Contact her at 212-492-1967.

ASCAP QUIET ON THE SET



Victoria Shaw and Jim Photoglo from Nashville and L.A.'s Wendy Waldman (pictured from left to right) joined the lineup for another edition of ASCAP's popular and enduring showcase, Quiet On The Set, at a recent Largo show in West Hollywood. The three hit songwriters appeared on-stage together in an in-the-round setting to a packed house. Also featured were L.A.'s Lucie Gamelon and San Diego's Gregory Page.

BMG PROMOTION




Barbara Slane, Manager of Creative/East Coast, EMI Music Publishing.

SESAC INTERNATIONAL GOES DOWN UNDER



SESAC International has signed a new reciprocal agreement with the Australasian Performing Rights Association to represent licensing of its members' U.S. works. Dr. Wayne Bickerton, Chairman of SESAC International signed the agreement during his recent trip to Australia. Pictured (L-R) are: Brett Cottle, Chief Executive of the Australasian Performing Rights Association; Scott Morris, Director of Int'l Affairs at APRA; and Dr. Wayne Bickerton, Chairman of SESAC International.

Denise Maurin has been appointed Director, Copyright Administration for the Famous Music Publishing Companies. Based in L.A., Maurin will oversee the copyright division and mechanical licensing for Famous. Previously, Maurin worked at Jobete Music, and she also worked at ASCAP in various capacities in both Los Angeles and New York. She can now be reached at 310-441-1300.

Paul Connolly has been promoted to the position of Executive Vice President, Europe for MCA Music Publishing Worldwide. Connolly will oversee MCA Music's European offices which include the United Kingdom, Holland, Sweden, France, Italy, Germany and Spain. He will also continue as Managing Director, MCA Music U.K. Contact MCA Music Publishing at 310-235-4700. 

MCA'S CONNOLLY



Paul Connolly, Executive Vice President, Europe, MCA Music Publishing Worldwide.

BEE GEES ARE STAYIN' ALIVE WITH BMG



The Bee Gees have re-signed a worldwide publishing deal with BMG Music Publishing. Shown in Miami (L-R) are: Dick Ashby, Bee Gees' manager; Robin Gibb; Danny Strick, President, BMG Songs; Brian Lambert, Director of Film and TV Music, BMG Songs; Nicholas Firth, President, BMG Music Publishing Worldwide; Maurice Gibb; Andrew Jenkins, Vice President, BMG Music Publishing International; Barry Gibb; and Michael Eaton, the Bee Gees' lawyer.

Nick Lowe

This British rock icon continues to follow his own artistic path, and returns with his latest album, *Dig My Mood*

By Dan Kimpel



PHOTO: BRUNO

Nick Lowe's durable career is a notable example of rock & roll longevity. Almost three long decades have passed since Lowe first surfaced, playing bass with pub heroes Brinsley Schwartz and producing *Howling Wind*, the acclaimed debut from Graham Parker & The Rumor.

In 1976, manager Jake Riviera and Dave Robinson formed Stiff Records with Lowe as not only a partner, but also the label's debut artist. *My Aim Is True*, produced by Lowe for Stiff signee Elvis Costello, cemented a relationship which lasted for Elvis' first five records, and has continued throughout the years. Lowe even penned the hit "What's So Funny 'Bout Peace, Love And Understanding?" for Costello, while producing the Damned and his soon-to-be partner in Rockpile, Dave Edmunds.

Since his own 1978 solo debut, *Pure Pop For Now People*, Lowe's career as a performer has neatly paralleled his success as a producer. He may have been behind the board for the Pretenders' blockbuster single "Stop Your Sobbing," but he also recorded his own hit, "Cruel To Be Kind" at the same time. In 1979, he joined one of America's premier musical families by marrying Carlene Carter, step-daughter of Johnny and daughter of June Carter Cash. And in the Eighties, his production roster included Carter, the Fabulous Thunderbirds and Paul Carrack, and he released six of his own albums. In 1987, Lowe joined Ry Cooder and Jim Keltner on *Bring The Family*, John Hiatt's recording masterpiece, and, in 1992, the foursome reconvened as Little Village, releasing one album, touring, and dissolving into the annals of rock & roll semi-super-group history.

Over the past decade, Lowe's songwriting artistry has continued to find new audiences. "What's So Funny 'Bout Peace Love And Understanding?" was covered by Curtis Stigers for *The Bodyguard* soundtrack, and Lowe tunes were also cut by the likes of Diana Ross and Johnny Cash.

Lowe signed with Upstart Records in 1994 and released the raucous *The Impossible Bird*, which brings us up to his latest solo album, *Dig My Mood*. As the interview began, Lowe mentioned that he had just flown in from performing in a Tex-Mex Bar at Paris Disneyland. "We performed for small children with their fingers in their ears and disgruntled lovers moving away from the speakers," chortles Lowe. "Ry Cooder has been asked many times to compose music for Disney, and his response is 'I don't twang for the Mouse.' So when this offer came along, I too thought, 'I don't twang for the Mouse,' but they paid me so much money, my greedy head came off my shoulders. They paid for my hotel and the gig and two days of completely horrified audiences. Quite perversely, we had fun!"

Fun and humor are actually two things which come to mind when one thinks of Nick Lowe, so, is *Dig My Mood*, with a deeper tone, a departure for the artist? He replies, "I hope it's not gloomy pop music. It has got to have humor or some humanity in it. Someone just whining away and reciting their diary is kind of dull. I think this record is more grown-up. I'm almost 50, in a biz where youth is valued at least as much as talent. It's hard to sustain a career in the pop business if you're not a real face, like Elton, Cher or Rod. For someone like me, who runs away from publicity and being visible, I've tried to figure out a way to bring my thing on."

As for his status as an artist, songwriter and producer, Lowe answers, "I'm appreciated by other people in the music biz and other artists who hear my songs. I earn my living not through record sales, but through people cutting my tunes. I'm shy and reclusive and not interested in going to swanky 'dos. A career that doesn't require my presence is a great idea."

Lowe concludes, "If you're a professional pop songwriter, an old-fashioned one like me—verse/chorus/verse/chorus/middle-eight and out—you're really pleased if *anyone* cuts your song. If they do it with soul, passion and flair, it's gravy, and cheers you right up. Sometimes people imitate my records, but don't cut my songs, and that makes me uncomfortable. If you write songs for people and you send them an insulting pastiche of their style, it's so appalling. The really good artist will be able to hear your song and put their own thing into it. Then it's nice and sweet."

Contact Lisa Shively at The Press Network (615-322-5445).





OH SO SUBLIME: On May 26, Skunk Records released *Sublime: Stories, Tales, Lies & Exaggerations*, a documentary-style long-form video chronicling the Long Beach, California act's rise, from their early indie days to the untimely death of singer Bradley Nowell. The video features a collection of tour footage, as well as candid studio shots, interviews with a number of the artists who played with Sublime, reflections from producers Paul Leary and David Kahne, and more. The new video is available through most music and video retailers. For more information, contact Skunk Records at 714-375-1066, or visit the label's web site at <http://www.skunk.com>.

STARR POWER: The British Invasion continues with MPI Home Video's July 28 release of *Ringo Starr And His Fourth All-Starr Band*, a full-length video capturing performances from Starr's 1997 tour with guitarist Peter Frampton, keyboardist Gary Brooker (of Procol Harum fame), Cream bassist Jack Bruce, Bad Company/Free drummer Simon Kirke, and Mark

Rivera on horns. The video includes the group performing Starr solo pieces and Beatles classics, as well as hits from each of the individual players and their past affiliations. The video carries a suggested retail price of \$19.98 and will be available nationwide. Contact MPI by calling 708-460-0555 or visit the company's web site at <http://www.mpimedia.com>.

RAVE & DODGER: Musical instrument design veterans Dave Smith and Roger Linn have announced the formation of a new company, Rave & Dodger, dedicated to creating new audio and musical software products for the PC. To find out more about the company, visit the Rave & Dodger web site at <http://www.raveanddodger.com>, or contact Joe Goodman at Goodman & Associates PR (818-980-7871).

SOUND ARENA: Sound Arena Studios recently held the grand opening of their fourth "fully-equipped" rehearsal facility in North Hollywood. To fully experience the North Hollywood Sound Arena, call 818-982-3336. **MC**

RETURN OF THE RAVENS



VICICOTT/REXUSPHR

American Recordings act the Black Crowes are back in the studio at work on their next release, *By Your Side*, which will be their first under American's new distribution deal with Columbia Records. Pictured above, at an undisclosed New York City recording facility, is Crowes singer Chris Robinson, who recently said of the new record: "The last [album] was about dealing with your hangover. The new one is about the night before the hangover." *By Your Side* is due out in September.

SOPHIE'S TIMBRE



LESTER COBBINS

Best known for her 1992 hit "Damn, I Wish I Was Your Lover," songstress Sophie B. Hawkins is working on her third Columbia album, *Timbre*, which is slated to hit stores later this year. Pictured during a break from recording, at L.A.'s Ocean Way Studios, are (L-R): engineer Kevin Killen, Hawkins, Columbia Records Group Senior VP Tim Devine, and executive producer/Senior VP of Sony Music Entertainment Peter Asher.

BRIAN'S BUDDIES



Former Stray Cat frontman and noted solo artist Brian Setzer has been in at the Village Recorders in West Los Angeles, working on his upcoming solo release for Interscope Records, along with a few friends. Label-mate and No Doubt vocalist Gwen Stefani recently dropped by the studio to contribute her vocal talents to one of Setzer's new cuts, and she brought Bush main man Gavin Rossdale along to join in the fun. Pictured (L-R) at the Village are Setzer, Stefani and Rossdale.

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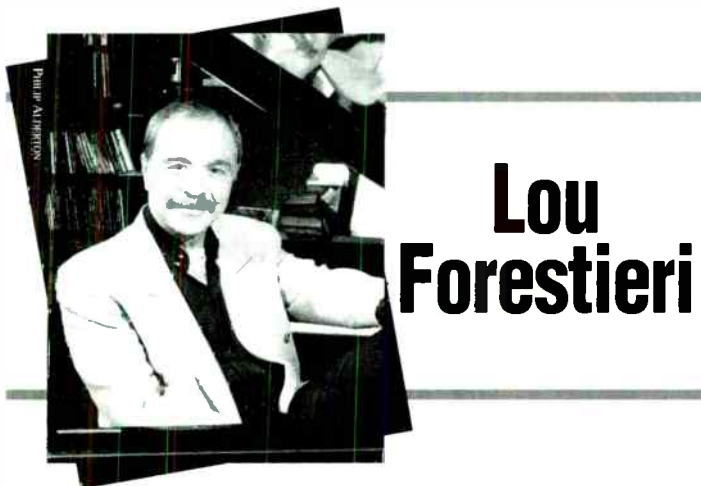


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Lou Forestieri

This veteran composer has made a name for himself by working on such television hits as *Beverly Hills 90210*, *Melrose Place* and *Diagnosis: Murder*.

By Jonathan Widran

Composing for both feature films and weekly TV series since the mid-Eighties, Lou Forestieri is well-versed in the similarities and differences between working in the two mediums. A classically trained, Berklee-educated pianist who has conducted, arranged and played with such classic performers as Peggy Lee, Lena Horne and Toots Thielemans, Forestieri knows that, whatever the nature of his assignment, music plays one substantial role: creating emotion.

"A composer must portray what is on the screen, leading the viewer in the depth of emotion. It's as simple as that," says Forestieri, whose TV resumé boasts underscoring for *Beverly Hills 90210*, *Melrose Place*, *Savannah*, *Lois And Clark* and, most recently, more than a dozen episodes of *Diagnosis: Murder*. "It's my job in some ways to convey how tragic or funny or dramatic the scene is. The goal is always to be creative within the confines of the show or film you are working on."

While Forestieri—who also has extensive experience as a jingle writer—has not yet made the A-list ranks of film composers (his scored titles include *Crazy Moon*, *Something About Love*, *My Desire* and *Hot Moves*), he's worked long enough in that arena to know that larger budgets and looser schedules allow for more freedom on big screen projects.

"Everything is larger in a movie, because the story develops over twice as much time," he says. "A six-minute scene in a movie is no big deal, but for a TV show, that's a lifetime. Because of that, developing the music for a film takes more overall thought, and you draw upon different musical/architectural skills. TV gives you less time, so often your task is more difficult. But it's just background usually, non-obtrusive, kind of like I am whispering in your ear and you are taking subtle suggestions. With a movie the main theme is an integral part of the whole experience, a character unto itself."

While the experience of composing for movies often varies, Forestieri explains that there is a certain ritual consistency that one grows accustomed to with television assignments. After the producers have compiled their dailies and have an edited version of the show, he meets with several of the folks in charge—including the music editor and film editor, as well as the person who does sound looping—and goes over every detail of every scene, discussing what would work where.

By the time these meetings are completed, he is so aware of every nuance of every scene that he can go home and compose almost from memory; often however, he uses computers and MIDI (he usually composes on piano) to match his music to the scenes.

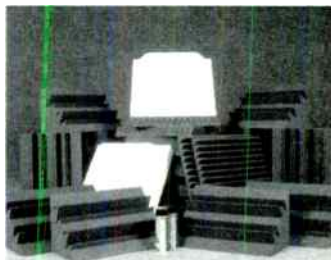
Forestieri's career has also taken on some unique anecdotal facets. He was Jeff Bridges' piano coach for *The Fabulous Baker Boys*, served as assistant music supervisor for Clint Eastwood's jazz film *Bird*, and performed with Bette Midler in *For The Boys*. The key to succeeding in the musical end of Hollywood, from his point of view, is just realizing that all you can do is your best and that there are many factors outside of your control which you can't take personally.

"I did a pilot for that Dabney Coleman show *Madman Of The People*, a really good jazz score which was fresh and totally what the original producers of the show had in mind. Then the show hit some turmoil and the producers changed, and guess whose score got thrown out and had to be rewritten? Survival is all about just going with the flow. You can't let the business control your life. My interest is in being the best writer and musician I can be, and learning from every experience and person I meet along the way."

Contact Marty Morgan at 818-997-6612.



Roominators from Auralex



One way that acoustic problems in studios or listening spaces are dealt with is to use near-field monitors and "divorce" much of the room's influence on the sound with various acoustical treatments. Roominators are complete acoustic control kits designed to tackle any room's acoustical problems. Roominators are for use in project studios, listening rooms, home theaters, practice rooms or any-

place where accurate sound is important. Beginning at just \$399, the three Roominator kits (Kit-1 Standard, Kit-2 Deluxe & Kit-3 Pro) come equipped with the acoustic control products you need to eliminate flutter and slapback echoes, tame nasty room nodes and control reflected sound waves.

Your desired level of sound control will determine which kit is right for your needs. Each comes with two-inch foam panels and LENRD (Low End Node Reduction Device) Bass Traps, which when used together, can manage the propagation of full frequency bandwidth sound in virtually any size room. Kits 2 & 3 (Deluxe and Pro) also come with T'Fusor, a diffuser that is said to allow you a wider "sweet spot" listening position.

For more info, contact Auralex Acoustics at 800-959-3343.

Schecter's Avenger

The Avenger's "sci-fi" look is hand-contoured from solid mahogany. There is an all-maple neck with a 25-1/2 inch scale, with rosewood fingerboard and a tune-o-matic bridge. You get a Seymour Duncan hi-output bridge pickup along with a '59 neck pickup, and both pickups are split on the push-pull master tone control. Other special features include Sperzel locking tuners, a gnarly over-sized headstock, block inlays, stop tailpiece, and custom sparkle and flake colors.

The Avenger is available in various colors—gloss black, candy red, transparent cherry and antique natural—and sells for \$1,996 retail. If you'd like to get further details and information about it, you can call Schecter Guitar Research at 213-469-8900, or FAX them at 213-469-8901. They are located in the heart of Hollywood, and you can write them at 1538 North Highland Ave., L.A., CA 90028 for further details.



Studer V-Eight



The Studer V-Eight is an eight-channel, 20-bit digital recorder that uses the ADAT Type II format and S-VHS cassettes. Studer uses a rigid, die-cast chassis for its professional S-VHS deck—a design feature used by many professional video recorders. Several units will synchronize together for sample-accurate, many-track recording sessions. The V-Eight includes integrated timecode capability with "chase lock," jog/shuttle knob with the ability to monitor audio from a pre-recorded analog aux track while spooling, and a built-in front

panel monitor mixer. Other nice features include illuminated keys and easy-to-read vacuum displays, selectable dither for 16-bit resolution, built-in auto-locator, track delay, track copy, digital routing,

SMPTE/EBU reader and synchronizer, MIDI synching and parallel Studer interface connections. Synchronization methods include video (PAL or NTSC), ADAT optical, ADAT Synch In, AES/EBU or SMPTE/EBU TC.

Audio input is by way of eight balanced transformer analog inputs or digitally by way of ADAT optical or optional AES/EBU-3 interface. Analog outputs come from either eight electronically balanced spigots or digitally, as above.

You can call Studer Professional Audio USA at 615-399-2199.



Siouxsie Sioux and her husband/drummer Budgie perform as the Creatures, at the Palace on July 14 and 15th.

CREATURES INVADE THE PALACE

Siouxsie Sioux and her husband/drummer Budgie will be appearing in concert on July 14 and 15 at the Palace as their sidebar duo, the **Creatures**. This is part of a co-headlining tour with former Velvet Underground co-founder John Cale, who will appear in what the Creatures publicist Nita Scott calls a "seamless" performance, in which the Creatures do a song, then Cale does a song, then Cale joins Siouxsie in a number, etc. Should be interesting.

This might also be your final chance to see Siouxsie in concert, since the Banshees broke up last year after a 20-year career that goes back to England's punk heyday. Did you know that a pre-Sex Pistols Sid Vicious was actually Siouxsie's first drummer? Yep, alongside future Adam & The Ants guitarist Marco Pirroni. Trivia aside, the contact for this event is Nita Scott at P.O.W., who can be reached at 310-205-0366.

MONEY FOR TALENT

Next time you overhear an artist or band complain about not getting paid for their talent, tell 'em to quit whining and head down to the **Cowboy Palace Saloon** for the club's popular Wednesday night talent contest. First prize each week is \$100, and the best of the best over a three-month period are rounded up to compete in the **Talent Winners Challenge** for a \$500 grand prize. But you need to arrive at the venue fairly early, by 8:30 or so, because the place is usually packed. If you want to check it out, the Cowboy Palace is located at 21633 Devonshire St., in Chatsworth. For further information, you can give them a call at 818-341-0166.



Cowboy Palace owner Bob Rustigian is giving away money every week at the club's Wednesday night talent contests.

KISS-ING DODGER BLUE

We hear that **Kiss** is planning a special Halloween show at **Dodger Stadium**, assuming that the

boys in blue don't make the playoffs or World Series (make your own jokes for that one, folks). The Dodger Stadium show (which is still tentative) would be the largest L.A. show ever played by the band (I know, **Alive!** was recorded at **Anaheim Stadium**, but that's in Orange County) and will kick-off their second reunion tour with their original lineup (complete with make-up). I probably don't have to remind you that their 1997 reunion tour was one of, if not the year's most successful tour.

This time out, **Kiss** will be touring in support of **Psycho Circus**, the first album in eighteen years from **Gene Simmons**, **Peter Criss**, **Paul Stanley** and **Ace Frehley**. **Psycho Circus** is scheduled for a mid-September release on the Mercury label.

SONGWRITER CIRCLE

Kiki Whitman and **WOW Entertainment** will be hosting a songwriters circle on Thursday, July 30, from 8:30 p.m. til midnight, at the **Moondog Cafe**, located at 7160 Melrose Ave., one block west of La Brea. Slots are still available for the event, which will feature

about ten local songwriters and performers who will gather to play three or four of their tunes.

"It is our intent to attract music publishers

and labels who are interested in new material from ripe solo artists," explains Whitman, "as well as providing a network for established musicians to collaborate with other musicians to create new bands/projects. The difference between this scenario and open mic nights is that dedicated musicians don't have to sign up and wait all night long to play. They play their best songs in 10 minutes and that's it."

If you're interested in taking part or attending, call **WOW Entertainment** at 818-753-1113 for further details.

BAUHAUS PACK THE HOUSE

Speaking about reunions, goth godfathers **Bauhaus** sold out all three of their dates at the **Palladium** (July 10, 11 and 12) the day that tickets went on sale! **Goldenvoice** is requesting that fans "don't show up unless you have tickets." The shows, which are the first Bauhaus concerts in fifteen years, mark the kick-off of the band's world tour. While there has been talk of Bauhaus returning to L.A. for more dates, or possibly adding an extra show, so far nothing has transpired. That leaves quite a few pissed off goth fans. **MG**

SWEET ROXY BOOKER

Promoter **Greg Siegel**, who briefly took over the booking duties at the **Roxy** two months ago, has exited and landed a job at the prestigious **ICM** agency. Taking over for Siegel will be veteran club promoter **Nikki Sweet**, best known to local bands for her twelve years of work at the **Coach House** in San Juan Capistrano. Bands interested in playing the Roxy should mail their packages to her, c/o the Roxy, 9009 Sunset Blvd., West Hollywood, CA 90069.

The venue's new booker plans to bring in more national talent to the Roxy, but promises to have local outfits filling the support act slots. "What I'm trying to do is slowly and tastefully bring in some of the acts that started at the Roxy, as well as continuing to book as much local talent as we can," Sweet says. By the way, the Roxy's 20th Anniversary is right around the corner in September.

GNR TRIBUTE BAND

Local entrepreneur **Jaime Adler** is putting together a **Guns N' Roses** tribute band and is looking for a drummer (a la his brother, **Steven Adler**) as well as an **Axl Rose** clone to front the outfit. The as-yet-to-be-named group will play music and don a look from **Guns N' Roses Appetite For Destruction** heyday. Interested parties should send a tape and photo to Adler, at 11684 Ventura Blvd., Suite 157, Studio City, CA 91604.

SUBS AT THE JOINT

Former Elektra A&R rep **Lara Hill** has moved her **Subterranean**

Selections shows to the newly opened **Joint**, at the former location of **Club Sirius** (8771 W. Pico Blvd., near Robertson). According to Hill, it's a "live showcase for unknown underground bands" with each gig hosting nine bands from all across North America.

Hill's first showcase, held last month, drew a capacity crowd and featured four local bands. "I feature a wide variety of music, everything from singer-songwriters to rock & roll, as long as it's good songwriting quality. That's what really matters," says Hill. "This is a specialty show, and I'm making each show an event. It's very industry-oriented, but I want fans to come, as well, since it's all about supporting the music."

Hill is in the process of putting together her next show, which is slated to take place at the end of July, and she is hoping to have future Sub gigs take place on a monthly basis. For further information, call the **Joint** at 310-275-2619. Interested bands should mail packages (CD or cassette, bio, photo and any press clips) to Hill, at P.O. Box 692007, Los Angeles, CA 90069.

SPECIAL REPORT

One of the best things about the Los Angeles club scene is that if you don't like it, there's another thriving club scene just 45 minutes away. Don't listen to the people who scoff about nightlife behind the Orange Curtain, because Orange County has had a thriving scene on and off since hardcore aggressively reared it's skinned head in the late Seventies.

Bands like the **Adolescents**, **Agent Orange** and **TSOL** became staples of the homegrown punk days that centered mainly around Huntington Beach. While the OC scene of the mid-to-late Eighties seemed to mire down in L.A.'s heavy metal cast-offs, it was the 714 area code that struck gold in the post-grunge punk resurgence with bands like the **Offspring**. Anaheim-based **No Doubt** is probably Southern California's best-selling musical export today. Even one of rap's biggest sellers—**Snoop Doggy Dogg**—is from Long Beach, which, while technically part of Los Angeles, seems to have been adopted by Orange County in terms of a music scene.

We spoke with a few Orange County bands and even more club promoters and bookers to compile this list and information about where to get gigs in OC, and who to talk to regarding bookings. Unfortunately, we were only able to incorporate rock venues into this list due to its size, but another compilation featuring country, jazz, blues and urban music will be featured in the future. Also, due to space considerations, we could not cover every club in the greater Orange County area. Any club owners who feel they may have been unfairly omitted are more than welcome to send information to my attention at *Music Connection*, but please keep in mind that I have tried to include most of the venues that book original rock music at least four nights a week.

Rod, lead singer of Buena Park-based metal outfit **Rotten Rod And The Warheads**, says, "There are a ton of neighborhood watering holes and tiny clubs that we occasionally play. You just have to look for them and see what they're about. Their owners are generally receptive."

Former **Shattered Faith/MIA** guitarist **Denny McGahey**, who now plays for OC band **El Centro** on the local **Finger** label (which was started by former KROQ DJ **Sam Freese** and OC musician **Mel Schantz**), likes to refer to the diversity of bands and clubs in the area. "For me, the coolest thing about the scene is that it's really active, and there are all types of bands doing all types of music. It's not jaded, and everyone is like the hometown hero. You really cherish the clubs, especially since the cops are continuously screwing with them, so the clubgoers and the bands that play them adamantly



ORANGE COUNTY CLUB SCENE

protect and support the venues."

McGahey, whose brother books at **Club Mesa**, adds, "There are clubs that still have the balls to book whatever they want—like **Linda's Doll Hut** and the **Tiki Bar**, for example."

Police involvement, especially at punk and/or all-ages venues, seems to be a throwback to the late Seventies punk heyday when the Huntington Beach area was overwhelmed by violence at hardcore punk concerts, and the area's residents and police force have never forgotten it. As a result, many all-ages clubs and/or venues that book punk in the OC area are under constant police scrutiny. **Chad Larson**, bass player for **Time Bomb/GoldenVoice** recording act the **Aquabats**, echoes this sentiment, saying, "All of the venues that we used to play in OC—like **Viva Las Vegas** in Anaheim—are gone, shut down by the cops. [The police] don't want clubs in OC."

Despite such beliefs, there are still as many venues thriving in the Orange County and Long Beach area as there are in Los Angeles. The following listing should provide bands with more than enough information to find some gigs in the Orange County area.

The **Blue Cafe** (562-983-7111, located at 210 The Promenade, Long Beach, CA 90802) deals primarily in blues, swing & rockabilly. **Vince Jordan** handles the booking Tuesday thru Sunday, so mail packages to his attention at the Blue Cafe. On Mondays, **Steve Zepeda** books alternative rock, and you can mail him packages at: 996 Redondo Ave., #325, Long Beach, CA 90804. Zepeda's 24-hour service number is 562-984-8349.

The previously mentioned **Rod**, of **Rotten Rod And The Warheads**, lists **Club 369** (714-572-1816, located at 1641 N. Placentia Ave., Fullerton, CA 92836) as one of his personal favorites. "They have one of the best sound systems and a really nice stage, as well." **Club 369** books all forms of rock—hard, punk, alternative and modern.

Send your packages to Club 369, c/o **Randy Cash**.

Club Mesa (714-642-8448, located at 843 W. 19th St., Costa Mesa, CA 92627) books a wide range of music, including, but not limited to, alternative, modern rock, blues/swing/rockabilly, punk, techno and dance. Bands interested in playing Club Mesa should send a CD/cassette, bio, photo and press clips to veteran OC promoter **Craig McGahey** at: P.O. Box 5344, Huntington Beach, CA 92615-5344.

Considered by many to be the Roxy of the Orange County area, the **Coach House** (949-496-8927, located at 33157 Camino Capistrano, San Juan Capistrano, CA 92675) is the OC stopover for loads of up-and-coming touring bands, but they book tons of local acts, as well. Send your submissions to the Coach House, c/o their in-house local promoter, **Lisa Sexton**.

The **Foothill** (562-984-8349, located at 1922 Cherry Ave., Signal Hill, CA 90806) books primarily underground rock, garage rock and rockabilly. **Steve Zepeda** is the main promoter there, and you can see the previously mentioned mailing information for Zepeda under the **Blue Cafe**.

Hogue Barmichaels in Newport Beach (949-261-6270, located at 3950 Campus Dr., Newport Beach, CA 92660) books all kinds of rock, except punk and heavy metal, according to owner and in-house promoter **William Lee**.

The **Juke Joint** (562-597-0014, located at 3325 Anaheim St., Long Beach, CA 90804) books blues, rockabilly and swing, as well as the occasional alternative night. Bands interested in playing there should send CDs or tapes to the **Juke Joint**, c/o their in-house promoter, **Dennis**.

Aquabat Chad Larson lists the volunteer-run, all-ages **Koo's Art Cafe** (714-649-0937, located at 1505 N. Main St., Santa Ana, CA 92701) as one of his faves. **Koo's** books "all kinds of music, everything from indie to punk to hip-hop to electronic to jazz—a wide spectrum," says manager **Seth Wilder**. Bands wishing to play in this eclectic environment should send a package to the club, c/o **Mark Casas**. You can also visit their web site at <http://www.koosafe.com> for more info.

Trish and **Don Heim** have been booking some great alternative and modern rock bands into the **La Vida Restaurant And Niteclub** (714-996-0720, located at 6105 Carbon Canyon Rd., Brea, CA 92621) and have even managed to book some all-ages shows into the normally 21-and-over eatery.

Arguably the hottest nightclub in Orange County, **Linda's Doll Hut** (714-533-1286, located at 107 S. Adams St., Anaheim, CA 92802) has been the happening

spot and fave hangout of Southland bands for the last few years, thanks mainly to the hard work and spirit of their booker and namesake, **Linda Jimison**, who transformed the tiny venue from an obscure bar into a great place to see some of the area's best rockabilly, swing, blues and modern/alternative rock outfits.

The **Public Storage Coffee Lounge** (714-635-6067, located at 1652 W. Lincoln Ave., Anaheim, CA 92801) bills itself as "Orange County's hottest all-ages nightclub," and boasts an elaborate PA and lighting system. The club books everything—indie, punk, ska, electronic, alternative and modern rock. On Tuesdays, **Public Storage** hosts **FUSE—Futuristic Underground Sound Explosion**. **Chad Larson** of the **Aquabats** cites **Public Storage** as another one of his favorite local venues, noting, "They're really helping to support the local music scene." Bands interested in playing **Public Storage** should send their packages to the address listed above, attn: **Aaron Christopher**. Also, you can visit **Public Storage's** web site at <http://www.allages.com>.

At **Que Sera** (562-599-6170, located at 1923 E. 7th St., Long Beach, CA 90813), **Elizabeth Diit** books all manner of rock on Saturdays, while **Ilse Benz** handles Fridays and Wednesdays. It's acoustic solo performers on hump day, and every first and third Friday of the month it's **Das Bunker**, featuring European techno-industrial. Bands wishing to play **Das Bunker** should send their packages to **Que Sera** attn: **Frank**. For more info on **Das Bunker**, you can visit their web site, at <http://www.dasbunker.com>. On the second and fourth Fridays, **Que Sera** is open to anything from dance to rock & roll.

The **Red Velvet Lounge** (714-502-TRIP, located at 904 W. Orangethorpe Ave., Fullerton, CA 92836) leans toward funk, disco and techno. Send your packages to the club, attn: **bookings**.

Lake Forest's Rockfield Tavern (949-768-1224, located at 23600 Rockfield Blvd., Lake Forest, CA 92630) books punk, hard rock, alternative, modern rock and jam sessions. Direct your packets to the club, c/o **Mike**.

Denny McGahey, from the previously mentioned band **El Centro**, speaks highly of the **Tiki Bar** (949-548-3533, located at 1700 Placentia, Costa Mesa, CA 92627), saying, "It's a lot of fun and has a really cool atmosphere there. No jaded types. The crowds really show their appreciation for the bands." To play the **Tiki Bar**, which books all manners of rock, you need to send a CD or tape, along with a bio, photo and any press clippings you may have, to the above address, c/o **Marsha** and **Tom**, who also request that you indicate which venues you've played before and what your fan draw is. MC



REALLY VIRTUAL GUITAR: Sure there are a slew of computer-based "virtual guitar" products, which will do everything from

ed sites used to play the virtual version of *Name That Tune*.

There are four sites in particular which offer ongoing, updated



teach you how to play the fretted instrument to allow you a direct MIDI guitar interface. But, in the tradition of good parody, one group has dedicated a site to *really* virtual guitar—air guitar, to be specific.

At <http://www.mirrorimage.com/air/> you can buy and play your very own Philson

Stratoblaster Air Guitar and become a bona fide air guitar hero. All that you need is available at the site, including the complete history of the Philson line (as noted by member of the founding family R. "Bud" Philson), step-by-step instructions on how to play your Stratoblaster, lists of celebrity Philson players, advanced air guitar techniques, and more. There's even sheet music for some of Philson's own musings.

The bottom line may be that someone had way too much time on their hands, but the detail and extent of this site takes it a step beyond simple conceptual parody. Musicians, music fans, and guitarists in particular, will get a good laugh, so take the time to pay the Philsons a visit.

NAME GAMES: The ease with which MIDI files can be uploaded and delivered online has led to a number of web and FTP-based MIDI archives, but a handful of cyber-dwellers have decided to use the technology for a little bit of fun, resulting in several MIDI-bas-



weekly *Name That Tune* style competitions, with top-scorers earning the distinction of having their names displayed and archived online, and one which even awards daily prizes.

What's That Tune (<http://www.dfxnet.com/people/johnnc/playtune.htm>), **Funtime's Name That Song** (<http://www.chawni.com/tune/>) and **Name That MIDI** (<http://members.aol.com/le67/pubpage12.html>) are all weekly games, which challenge you to accurately name five songs based on instrumental soundclips. The winners are based on who can correctly identify all five clips for a given week.

At **TuneMania!** (<http://www.worldvillage.com/wv/cafe/tune/tune.htm>) the challenge is daily, and both the song title and artist must be identified correctly based on a brief clip of a full original recording, including vocals. A random winner is drawn from each day's correct entries, and this site actually awards prizes to the winners, in the form of software pro-

vided by the site's sponsors.

All of these sites are quick to load and simple to use, and the music is provided in easily-downloadable universal formats which will play right in your browser, so they're really a breeze to use. Test your musical knowledge and name that tune.

HIT THE PAVEMENT: Look out Robin Leach—you may have some competition. Cable access personality **John Cunningham** is on his way up with his nationally-distributed public access program *Driveways Of The Rich & Famous*, and he's already on the Internet at <http://www.driveways.com>.

Cunningham takes a unique look at celebrity lifestyles, focusing not only on the icons' driveways and car ports, but also digging up the in-depth story with candid interviews with the celebrities' gardeners, mailmen, plumbers and whoever else he happens to encounter. And the bottom line is: it's funny and fun.

Among the music maestros whose pavement you can visit through the *Driveways* web site are such top players as **Madonna**, the **Artist** (or whatever **Prince** is calling himself this week), the late **Kurt Cobain**, **Peter Frampton**, **Tom Jones**, **Gloria Estefan**, **Garth Brooks** and many others.

As one quote, at-



tributed to the *Wall Street Journal*, puts it: "*Driveways Of The Rich & Famous* gleefully and literally takes the celebrity lifestyle genre down to the asphalt." The best thing about what Cunningham has to offer is that instead of having to drive around from city to city, all you have to do here is park your browser at the *Driveways* website and see it for yourself.

NEW NETWORK: Since the advent of streaming video and audio technology, "the convergence of television and the web" has



ENTERMEDIA NETWORK COMPANY

been a fancy catch phrase or buzz term for broadcasting television-style programming online. And while some entities have tried to bring the two worlds together, with online content supplementing television programming (i.e. *MTV Online*, *E! Online*, etc.), and others have created television-style web-based broadcasts, no one has really publicly explored the numerous possibilities of truly melding the two media forms together. Until now, that is.

On Wednesday, June 17, the **EnterMedia Network Company** (<http://www.emnetwork.com>) launched the inaugural season of their programming, designed for use online and through cable and satellite television outlets. **EMNetwork** kicked off with its debut channel known as "Soundz," which features a wide variety of weekly streaming audio and video music programs.

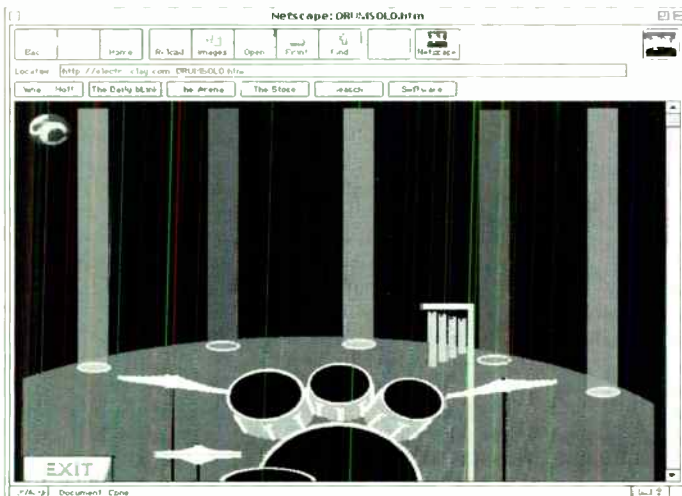
Among the first programs to grace the network are *House Of Blues Live!* (Tuesdays at 9:00 p.m. PST), which features past performances and interviews from HOB's venues worldwide; *Music Nexus* (Wednesdays at 8:00 p.m.), a new music and artist showcase hosted by music/technology pioneer **Todd Rundgren**; *Soundz Of...*, a concert series focusing on independent label artists which airs daily; and *SonicNet Music News Of The World*, an hourly music news update, which is "on the air" throughout the programming day. All of these "shows" can be viewed at the previously mentioned **EMNetwork** web site listed above.

The **EMNetwork** is continuing to expand its online music programming schedule and its pursuit of TV licensing deals, so more is on the way. In addition, **EM** is interested in

new show ideas and packages for music programming. Interested parties can contact **EM** through their website, or by calling

their Sunvale, California-based headquarters directly, at 408-733-6461.





CYBER SKINS: Not all music web sites have a particular purpose or particularly compelling content—some are just for fun. One such site is online design company **Electric Clay's** unique **Drum Solo Shockwave**-based virtual drum kit.

It's really as simple as that: Drum Solo gives you a stickman's eye view of the world, putting you behind an onstage trap, complete with stage lighting, and letting you play the skins to your heart's content. There's some cool animation and decent sound, and while you probably won't want to spend too much time there, it's a fun little online time-waster. The interesting challenge which it presents is that of having to play the drums one-handed, as you have only one mouse to use. Pound your heart out...and knock 'em dead.

LILITH BLEND: A cup of coffee and a good selection of music can provide a much-needed escape from the rigors of daily life, and with a store seemingly on every corner, Seattle-based **Starbucks** is as logical a place as any to grab a cup of joe and relax in the coffeehouse atmosphere. But the successful chain has also taken

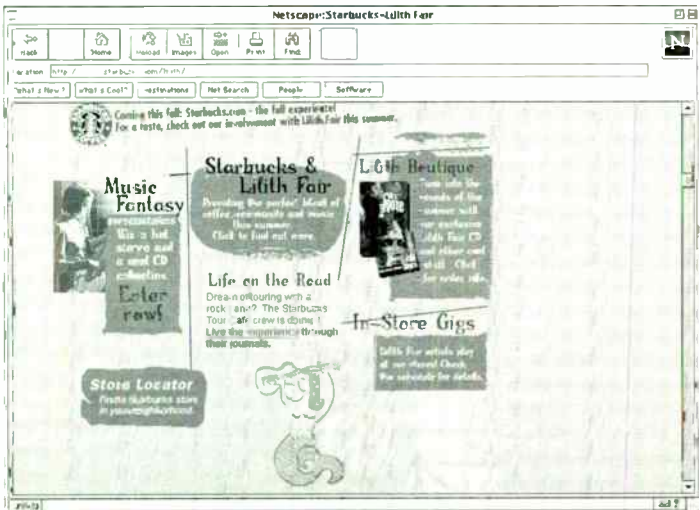
their inclusion of music in the coffee drinking experience a step further, with their sponsorship of this summer's **Lilith Fair**.

Starbucks is running a number of tour-tied promotions throughout the summer, including in-store performances, special merchandise and exclusive compilation albums featuring Lilith artists. And the only place to get the direct scoop on all of these happenings is at Starbucks' new web site, at <http://www.starbucks.com>.

In addition to offering a chance to purchase Starbucks/Lilith merchandise, the site also features the exclusive calendar of Lilith-related artist in-stores. Lilith-ites who have recently played at local Starbucks locations on the tour dates have included **Tara McLean** and **Auteur De Lucie**. So grab yourself a mug and log on. **MC**

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Joanne Paratore and Carol Tatum of Angels Of Venice flank Olivia Newton-John at the recent Children's Health Environmental Coalition's picnic.

It was a sunny afternoon as medieval/neo-classical group Angels Of Venice performed at the Children's Health Environmental Coalition's star-studded picnic, with founder and national spokesperson Olivia Newton-John in attendance. The non-profit CHEC is devoted to protecting children's rights to good health through a safe and clean environment. The numerous guests at the event included Linda Hamilton, Carl Reiner, Mackenzie Phillips, Pat O'Brien, Ed Begley, Jr. and Kelly Preston. Look for Angels Of Venice on Windham Hill's compilation CDs *The Renaissance Album* (in stores now) and *Summer Solstice II* (due out later this summer), with the An-

gels' debut CD on the label slated to hit the streets later this year. For more info, you can contact the Angels at 818-548-2422.

In the mid-Eighties, Kerry Moy packed up his guitar and abandoned his dream of a musical career to pursue success in the financial industry. However, in recent years, Moy has found his creative second wind. While maintaining a demanding daytime schedule as a vice president for the investment brokerage firm of Merrill Lynch in Beverly Hills, he spends much of whatever leisure time that leaves him composing and recording in his home studio. His new CD, *East West*, effortlessly melds Eastern and Western musical influences in the manner of Enigma before him. It's an ethereal piece, yet still moving enough to make one crave a dance mix. It's surprising that such a busy man has the time to create something this beautiful. You can contact Debra Harner at 818-716-8479 to get a copy for yourself.

Hard rocker-turned-radio-talk-show host Ted Nugent has hooked up with Double-D Meat Co.—a family-owned business that has been making beef jerky for more than 25 years—to produce and distribute Ted Nugent Gonzo Meat

Biltong, a naturally dried and preserved meat product. Nugent is featured on the front of the packaging astride a one-ton American buffalo bull, exclaiming "I testdrive all meat!" Available in three flavors—Original Beef, Barbecue Beef and The Flamethrower—the biltong is available by phone at 888-5 B I L - TONG.

Well, the ratings are in, and, believe it or not, VH1's recent *Behind The Music* special on former teen idol David Cassidy, which was first broadcast on June 7, was reportedly the highest rated episode of the acclaimed documentary series. It seems that there's interest after all in the former Keith Partridge, who has just released his first album in seven years, *Old Trick New Dog*, on Slamajama Records. In case you haven't heard, the album includes three songs from the Partridge Family songbook, including a soulful version of "I Think I Love You" that has already turned up in *Scream 2* and a Levi's commercial. Other Partridge remakes are "I Can Feel Your Heartbeat" and "I Woke Up In Love This Morning."

Los Angeles' own outrageous personality Sheena Metal has been named to co-host the Nastyman show on KLSX (97.1-FM), from 1-3 each weekday morning. The heavy metal hostess made two guest appearances on the show in the past month, each of which generated some of the most positive outpourings of listener response in the history of the program. The Nastyman show features in-studio guests, live band performances, and listener call-ins in a comedic look at today's social and musical scene. Sheena promotes and hosts rock shows at many local nightclubs, writes for a variety of local magazines and is the host of the cable TV show *Sheena Metal's Rock 'N' Roll Sideshow*.

Are you ready for this? *Dead Man Walking*, the book and film dealing with the relationship between convicted murderer Patrick Sonnier and Sister Helen Prejean, will next become an opera. San Francisco Opera general director Lotfi Mansouri has an-

nounced the project will have its debut as part of the 2000-2001 season. Composer Jake Heggie and playwright Terrence McNally will helm the project.

From TVT Records and CBS Television comes *CBS: The First 50 Years*, a 50-song salute to honor the network's efforts over the years. The compilation takes

an in-depth, historical look at CBS theme music. Included here are themes from such hit series as *I Love Lucy*, *Peanuts*, *Hawaii Five-O* and *Mission: Impossible*. Aside from these cool themes—way fun for *Name That Tune* games at parties—the discs also include news snippets that define early news coverage. Some of what you can hear is Dan Rather reporting from Vietnam, the landing of Apollo 11, the first broadcast of *60 Minutes*, and snippets from Walter Cronkite. Available wherever you buy great compilations.

Rick James took some time off from filming his big screen debut, *Life*, with Eddie Murphy, to talk with RuPaul on VH1's *The RuPaul*

CBS: THE FIRST 50 YEARS



RuPaul parties with guest Rick James on VH1's *The RuPaul Show*.

Show. Promoting his eclectic new album, *Urban Rhapsody*, the King of Freak got sentimental with the Diva of Drag.

Reviving her film career, *Blondie's* Deborah Harry has landed a supporting role in Adam Bernstein's latest film, *Six Ways To Sunday*. The film is loosely based on the 1962 book *Portrait Of A Young Man Drowning*, the story of a young man who goes from flipping burgers to splitting heads for the mob. Harry plays his mother, a woman who lovingly bathes her



Kerry Moy



Pamela Whitman's World Color

grown son and delights in interfering with his love life. Musician-turned-actor Isaac Hayes (*South Park*) is in the cast, as well.

We have the lineup for the 1998 **Ben & Jerry's Folk Festival-Newport**, scheduled for August 7-9, in Rhode Island. Artists confirmed for this 40th Anniversary celebration include Indigo Girls, Janis Ian, Lyle Lovett, Nancy Griffith, Tom Rush and Ani DiFranco. Festival organizers hope to continue the tradition of honoring the past while celebrating the future by bringing together an eclectic mix of American artists. This is the eleventh year Ben & Jerry's Homemade superpremium ice cream will sponsor the festival. Call 401-847-3700 for tickets, or visit them on the Net at <http://www.newportfolk.com> for further details.

And since we are already on the subject of ice cream, it seems that the **Godzilla** marketing machine is showing no signs of slowing down, because coming to a grocery freezer near you is **Dreyer's Godzilla Vanilla Ice Cream**, which features chocolate-molded Godzilla replicas in vanilla ice cream with swirls of fudge. Dreyer's estimates that 70 chocolate Godzilla pieces are mixed into each half-gallon carton. This limited edition flavor is only available through August, which, come to think of it, approximates the life span of the *Godzilla* film, itself.

VH1 has announced their current development slate for the network's ongoing commitment to producing music-based long-form programming. A few shows in development include *The Johnny Rotten Show*, which features the former Sex Pistol focal point in a weekly, half-hour magazine pro-

gram that mixes "music, comedy, commentary and anarchy"; *Viva Le Rock* features investigative journalists exploring the absurdities of the music world on a weekly basis; *VH1's Rock & Roll Confidential* is a half-hour, weekly show that takes a look at rock's historic myths, mysteries and tall tales, including whether or not **John Lennon's murder was a political assassination**; *The Agent* is a weekly, half-hour animated show following the life and times of a music agent and his clientele; *Animal Tracks* is another animated show featuring animals as record label execs; *Six Degrees...* is a 30-minute video clip show, full of

various entertainment facts; *Couch Potato Video* is part sitcom and part music video commentary. *Random Play* is a new music comedy show that takes a few pokes at the music industry through sketches and short films; and *I Want To Be A Rock Star* is an "irreverent, but very real star search," with each show fea-

aturing a nationwide talent search for a particular genre of music. The final show will be a competition between all the winners, with the Grand Prize winner getting a video produced and aired on VH1.

Flautist **Pamela Whitman** is a descendant of literary giant **Walt Whitman**. More importantly, she is also artistic director of **World Color**, an ensemble which strives to help heal the wounds of prejudice between peoples. It was as Principal Flautist of the **South Dakota Symphony** that she first learned of Native American prophecies asserting that world peace depends upon the unifying of the four human races. These prophecies provide the foundation for *Music*

And Art For World Peace, the debut by her multi-racial troupe of performers. The disc proves as musically diverse as it is thematically single-minded, neither of which is entirely a bad thing in the new age genre. Whitman's unique collection of dozens of flutes from around the globe is perhaps better highlighted, however, on her debut solo CD, *Solo Flight*, released on **Grateful Heart Records**. Contact Whitman at 800-937-1900.

House Jacks, a lively and uplifting vocal band from San Francisco, are going to be showcasing at **LunaPark** on Saturday, September 12, at 7 p.m. The band has a striking stage presentation, so news producers should take note. Contact Ken@PrinceSF.com.

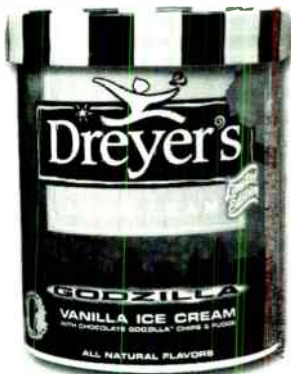
MTV recently featured **Green Day** in its *Live From The 10 Spot* performance series from San Francisco's **Bottom Of The Hill**. The audience, made up of 200 radio contest winners and fan club members, was treated to an extra 90 minutes of music after the cameras stopped rolling. Even MTV's VP of Music, **Lewis Largent**, got into the act, joining the band for a cover of the **Who's** "My Generation." Check your guide for when *Live From The 10 Spot* airs in your area.

Kathleen Wilhoite has appeared regularly on *ER* and *Mad About You* and in such feature films as *Angel Heart*, so you know she's doing pretty well as an ac-



Kathleen Wilhoite

triss. She's doing so well, in fact, that she was able to finance her own record, *Pitch Like A Girl*, recently picked up by V2. So which job does she like best? "Acting compared to the music industry is relatively merciful," she says. "In music, if they don't like you, that means they don't like your songs, and that's brutal." Wilhoite's debut is nice, though certainly derivative. Contact V2 Records at 212-320-8500. **MC**



Ice cream for those with a monstrous appetite



Green Day parties with MTV execs after their appearance on *Live From The 10 Spot*. Pictured (L-R) are: bassist Mike Dirnt, vocalist Billie Joe Armstrong, MTV's VP of Music Lewis Largent, Records' VP of Video Promotion Wendy Griffiths, and drummer Tre Cool.



SUCKING IN THE SEVENTIES:

With one of the most ambitious projects that Rhino Records has ever undertaken, the leading industry reissuer has put together *Have A Nice Decade: The '70s Pop Culture Box*, an excellent seven-disc set, with 161 tracks, arranged chronologically, made up of an appealing mix of bona fide rock classics and guilty pop pleasures which you may not want to play too loud. As always, the entire package receives the royal treatment from the art masters of Rhino, including a fun timeline filled with people, places and events that made the Seventies what they were. It's yours for the bargain price of \$99.98. Call Rhino Direct at 800-432-0020 for a copy.

THE KINKS RETURN:

Velvet Records/Konk is restoring a crucial chunk of the Kinks' immortal rock legacy, with upgraded reissues of albums originally released between 1971 and 1986. The first four reissues—1971's *Muswell Hillbillies* (including "20th Century Man"), 1972's *Everybody's In Showbiz* (containing "Celluloid Heroes"), 1973's *Preservation Act 1* and 1974's *Preservation Act 2*—hit stores on July 14th. The newly remastered CDs also include previously unreleased bonus tracks. A few of the upcoming titles include *Celluloid Heroes: The Kinks' Greatest Hits*, *Sleepwalker*, *Misfits*, *Low Budget*, *One For The Road* and *Give The People What They Want*.



GOLDEN PRESENTATION: Quantegy Professional Media recently honored jazz great Larry Carlton and his wife, vocalist Michelle Pillar Carlton, during a Golden Reel Award presentation at the Loews Vanderbilt Plaza in Nashville. Quantegy presented the awards in appreciation of the Carltons' contribution to the company's success, as well as for their performance during the Quantegy listening event held earlier this year at Ocean Way Nashville. Pictured (L-R) are: Tom Clark, Quantegy's Nashville Sales Rep; Mr. and Mrs. Carlton; and Jill Lego, Quantegy's Director of Marketing and Communications.



BE AWARE OF THE TRAIN: Aware/Columbia recording act Train recently appeared at the House Of Blues in Los Angeles, where they proceeded to party with label execs. Pictured (L-R) are: (top row) Gregg Latterman, President, Aware Records; Pat Monahan and Scott Underwood of Train; (front row) Tim Devine, Sr. VP, A&R, Columbia Records Group; Jimmy Stafford, Rob Hotchkiss and Charlie Colin of Train; and Peter Fletcher, VP, Marketing, Columbia.

F L A M I N G

PATTY: Singer-songwriter Patty Griffin is pictured at the Troubadour where she and A&M executives celebrated the release of her second album, *Flaming Red*. Posing for the camera are (L-R): Jim Phelan, VP, A&R, A&M; Richie Gallo, Sr. VP, Sales, A&M; Patty Griffin; David Anderle, Sr. VP, A&R, A&M; Al Cafaro, Chairman/CEO, A&M; and Michael Baker, Detour Management.



DOING THE WANGO

TANGO: L.A.'s Top 40 radio outlet KIIS-FM (102.7) recently held their annual summer festival concert, under the moniker of Wango Tango '98, at Edison Field in Anaheim, California. All fourteen of the artists on the bill donated their time for the event, including (clockwise from top left) Meredith Brooks, Hootie & The Blowfish, Gloria Estefan and Will Smith (who was a crowd pleaser although he failed to sing), along with Paula Cole, Vonda Shepherd, Tom Jones, Wyclef Jean, teeny boppers 'N Sync and All Saints, and Olivia Newton-John and Mariah Carey, both of whom turned in disappointingly short sets, performing just one and two songs, respectively. Aside from providing what was surely one of the most diverse bills of the summer for the estimated 40,000 fans in attendance, KIIS-FM donated proceeds from the concert to the Los Angeles Breast Cancer Alliance, an organization dedicated to fighting breast cancer through education and community involvement. —Jeremy M. Helfgot





LIVE IN L.A.: Southern California played host to a few rock icons recently when Rod Stewart, Eric Clapton and the Moody Blues played in various venues around town. Stewart, of course, kicked off a major promotional effort by playing sets at the Tower Records on Sunset—where he also autographed copies of his latest album *When We Were The New Boys* (pictured left and top center)—the Whisky and the Roxy, all in one afternoon. Clapton performed sterling sets at the Great Western Forum and the Anaheim Pond (pictured right), complete with an orchestra, as he ran through old chestnuts like “I Shot The Sheriff,” while spotlighting tunes from his current album, *Pilgrim*. And the Moody Blues (pictured bottom center) took over the Greek Theater with such standards as “Nights In White Satin” and “Tuesday Afternoon,” as well as introducing new material from their upcoming release.

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MUSIC CONNECTION BETTER THAN EZRA
The Rise Of Triple A
Label Promo Chiefs
NEWS UPDATE

1995—Getting Better Than Ezra (Issue #13): *MC* spoke with Better Than Ezra drummer and founder Cary Bonnezca about the Louisiana rock act's early breakup and what brought them back together: “Kevin [Griffin, vocals/guitar] sent out demo tapes of half Better Than Ezra songs and half songs he'd been working on...and then, all of a sudden, he called me and said, 'You're not gonna believe this! *Music Connection* gave it an 8 out of 10!' He actually called me at work and he had never done that. He was frantic. He said that record labels were calling him—attorneys, managers. He said, 'Man, this may be what we were waiting for!' *Music Connection* was an incredibly huge factor in getting us back together again.”

DOUBLE GUIDE! **MUSIC CONNECTION** **RADIO ROUNDTABLE**
How Program Directors Decide What Songs You Hear On The Radio
DISHWALLA
THE INSIDE PROMO GAME

1996—Dishwalla's Dish (Issue #12): As their debut single, “Counting Blue Cars,” climbed the charts, *MC* spoke with Dishwalla frontman J.R. Richards about the group's rise: “It's scary. It's a lot of responsibility. I used to dream about being a [rock] star as a kid, and now I'm getting close enough to touch it. It's strange how you get held up and picked apart...There's a lot of cheese out there. It's weird to realize that.”



GUSTER AT THE TROUB: Sire/Hybrid recording act Guster recently performed a set at the Troubadour in West Hollywood, and then they took a moment to gather around photographers with members of their studio team. Pictured (L-R) are: Bennett Kaufman, Moir/Marie Entertainment; Adam Gardner, Guster; Steve Lindsey, producer; Ryan Miller, Guster; Dave Schiffman, engineer and mixer; and Brian Rosenworcel, Guster.

SKIPPING ALONG FOR 25 YEARS: Skip's Music, the Sacramento, California-based retailer, recently celebrated its 25 years in business with a weekend-long party that featured live music and the display of Skip's Wall Of Fame, which featured band photos, posters and various other memorabilia to effectively create a history of the Northern California music scene. Pictured performing are twelve-year-old Tommy Mills—a Stairway To Stardom graduate—and Frank Hannon of Tesla.



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Hollywood Records Hits A Homer With Fastball



By Pat Lewis

Whether you're at the gym working off last night's pizza and beer binge or at home watching MTV and becoming one with your couch, or if you're just about anywhere else for that matter, it's nearly impossible to escape hearing Fastball's hit single "The Way." With its unusual combination of bossa nova and Tex-Mex blues riffs, power pop undertones and eerie storyline, the song defies categorization and has consequently infiltrated numerous radio formats since its release back in March. It enjoyed seven consecutive weeks at Number One on Billboard's Modern Rock chart, and propelled the Austin trio's sophomore outing, *All The Pain Money Can Buy* (which was just certified gold), into the Top 30 on Billboard's Top 200 Album chart. And from a label standpoint, the band's success couldn't have come at a better time for Hollywood Records, which has waited a long time to earn some respect in the alternative rock field. Now they've just hit their first home run, and it's fitting that it came off...well, a Fastball.

Written by bassist Tony Scalzo, one of Fastball's two singer-songwriters, "The Way" was penned after Scalzo watched a local television newscast about an elderly Texas couple who'd headed out in an RV to a family reunion, but never made it and were found deceased several days later at the bottom of a gully.

Of course, Scalzo's version of the story paints a much rosier picture. His couple walk off on "a road paved in gold" to spend the rest of eternity "summer slacking," where they will "never grow old and gray, and never get hungry or cold."

"People seem fascinated by this story," admits the band's second singer-songwriter, guitarist Miles Zuniga. "but in reality, it's a very loose interpretation of what happened. We could be writing about anything, really."

Interestingly, Zuniga attributes some of the song's appeal to the public's morbid sense of curiosity. And he sees a direct correlation between his band's song and another song that may have peaked the public's interest for a reason other than just the song, itself. "Remember when everybody said that you could hear a girl being murdered

Fastball 36 ►



Tony Scalzo
Vocals/Bass

Joey Shuffield
Drums

Miles Zuniga
Vocals/Guitar

From those who are picking up an instrument for the first time to veteran players who are experienced pros, there is always room to learn more. *MC* is pleased to help musicians at every level open the doors of learning with our 8th Annual Guide To SoCal Music Educators, including major institutions and private instructors.

Compiled by Constance Dunn

ADAM'S MUSIC

10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575

Contact: Adam

Program: One-on-one instruction in all instruments and voice.

Degree: None

Duration: Will vary with student's progress.

Cost: Monthly rates: \$72/half-hour, \$108/forty-five minutes, \$144/hour.

Notes: Flexible scheduling; music programs available for children.

ADG PRODUCTIONS

15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568 or 800-748-5934

Web Site: <http://www.adgproductions.com>

Contact: Andrew Gordon

Program: Piano/keyboard instruction, and publisher of 25 book/cassette instructional packages in saxophone, guitar, drums and keyboard/piano.

Degree: None

Duration: Varies

Cost: Call for rates.

BOULEVARD MUSIC

4316 Sepulveda Blvd.
Culver City, CA
310-398-2583

Contact: Gary Mandell

Program: Varied one-on-one instrumental instruction.

Degree: None

Cost: Call for rates.

CALIFORNIA INSTITUTE OF CONCERT SOUND ENGINEERING

2201 E. Winston Rd., Ste. J
Anaheim, CA 92806
714-776-7414

Contact: Jim Paul, Director

Program: Concert sound engineering

Degree: Certificate

Duration: 9 or 15 months

Cost: Call for rates

Notes: Comprehensive education

in concert engineering, with emphasis on mixing skills, system setup and design, and monitor engineering.

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC

24700 McBean Pkwy.
Valencia, CA 91355
805-255-1050 FAX 805-254-8352

Contact: David Rosenbloom or Karen Beardsley

Program: Music composition (includes computer music and technology)

Degree: B.F.A., M.F.A.

Duration: 4 years for B.F.A., 2 years additional for graduate M.F.A. degree

Cost: Call for rates.

Notes: Fully accredited college curriculum

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

1000 Victoria Ave.
Carson, CA 90731
310-516-3543 FAX 310-516-3971

Contact: Dr. Rod Butler

Program: Audio Recording and Music Synthesis (ARMS)

Degree: B.A.

Duration: 4 years

Cost: Call for rates.

Notes: Accredited undergraduate college curriculum; extension courses available.

CALIFORNIA STATE UNIVERSITY, FULLERTON

P.O. Box 7850
Fullerton, CA 92834
714-278-3511

Contact: Gordon Paine

Program: A variety of undergraduate and graduate courses in music instruction, education and studies.

Degree: B.A., B.M., M.A., M.M.

Duration: 4 years for B.A./B.M., approx. 2 additional years for M.A./M.M.

Cost: Call for rates.

Notes: Call for current schedule;

many live student performance opportunities.

CALIFORNIA STATE UNIVERSITY, LONG BEACH

1250 Bellflower Blvd.
Long Beach, CA 90840
562-985-4781

Contact: Music Dept. Admissions

Program: Varied, with an emphasis on orchestral instruments and music studies such as history, education, new music and commercial music business.

Degree: B.A. in Performance or Education; M.A. music program

Duration: 4 years for B.A.; additional 2 years for M.A.

Cost: Call for tuition and fees.

Notes: Requires audition and music theory test to determine placement.

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION

6300 State University Dr., Ste. 104
Long Beach, CA 90840
562-985-4781

FAX: 562-985-8449

Program: Extension courses in music studies and instrument instruction.

Degree: None

Duration: Varies upon course

Cost: Varies

Notes: University enrollment not required; day and evening classes.

CALIFORNIA STATE UNIVERSITY, LOS ANGELES

15151 State University Dr.
Los Angeles, CA 90032
213-343-4060

Web Site: <http://www.calstatela.edu>

Contact: Dr. John Swain

Program: Varied undergraduate music studies/performance program.

Degree: B.A.

Duration: 4 years

Cost: Call for rates.

Notes: University enrollment required.

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

18111 Nordhoff St.
Northridge, CA 91330
818-885-3184 FAX 818-885-3181

Contact: Office of Admissions

Program: A diverse music program with liberal arts emphasis; majors include performance, jazz performance, music therapy and education.

Degree: B.A./B.M., M.A./M.M.

Duration: 4 years for B.A./B.M.; 2 additional years for M.A./M.M.

Cost: Call for tuition and fees.

Notes: University enrollment required; contact university for audition dates.

COAST MUSIC

1500 Adams Ave., Ste. 106
Costa Mesa, CA 92626

Program: One-on-one instrument instruction.

Degree: None

Duration: Varies

Cost: Call for rates.

Notes: Additional locations in Mission Viejo and San Clemente.

CORNERSTONE MUSIC CONSERVATORY

10483 Santa Monica Blvd.
Los Angeles, CA 90025
310-477-9544

Contact: Lisa Crawford or Ann Pittel

Program: A flexible music instruction program tailored to the student's needs.

Degree: Certificate

Duration: Varies with individual programs.

Cost: Call for rates.

Notes: Special "Musicamp" summer program; children's programs available.

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email: LogProd@aol.com

Program: One-on-one instruction in a variety of instruments.
Degree: None
Duration: Varies with individual's progress.
Cost: Call for rates.

▷ EUBANKS CONSERVATORY
4928 Crenshaw Blvd.
Los Angeles, CA 90043
213-291-7821

Program: A music degree program with a focus on performance.
Degree: Certificate
Duration: Varies upon individual programs.
Cost: Call for rates.

▷ EVERGREEN MUSIC CONSERVATORY
14401 Dickens St.
Sherman Oaks, CA
818-761-4970

Program: One-on-one and group instruction in guitar, cello, flute, piano, violin/viola and music composition.
Degree: Certificate
Duration: Varies upon individual program
Cost: Call for rates.
Notes: All university-trained faculty

▷ EVERYWOMAN'S VILLAGE
5650 Sepulveda Blvd.
Van Nuys, CA 91411
818-787-5100 FAX 213-873-4406
Contact: Laura Selwyn
Program: Class instruction in pi-

ano, guitar and voice.
Degree: None
Duration: 6-8 weeks
Cost: Approx. \$55-65 per class
Notes: Small classes (6-12 people); Everywoman's Village is a non-profit corporation dedicated to self-understanding and creative expression through the joy of learning.

▷ FAUNT SCHOOL OF CREATIVE MUSIC
12725 Ventura Blvd., Ste. G
Studio City, CA 91604
818-506-6873

Program: Flexible one-on-one instruction program for professional and aspiring musicians.
Degree: None
Duration: Varies upon individual program.
Cost: \$55-\$75 per class

▷ FITCHETT MUSIC SCHOOL
1710 S. Pacific Coast Hwy.
Redondo Beach, CA 90277
310-540-6767

Contact: Mark Fitchett
Program: Instruction in guitar, bass and keyboards.
Degree: None
Duration: Varies upon individual program
Cost: Call for rates.

▷ FIVE STAR SCHOOL OF MUSIC
112-116 W. California Ave.

Glendale, CA 91203
818-240-8403
Program: One-on-one and group musical instrument instruction.
Degree: None
Duration: Varies with individual programs
Cost: Call for info.
Notes: Classes taught in English, Spanish, Armenian and Tagalog (Philipino).

▷ GEISLER MUSIC
8410 W. Third St.
W. Hollywood, CA
213-651-2020

Contact: Paul Geisler
Program: Flexible instruction in guitar, bass and keyboards/piano; instruction in jazz improvisation available.
Degree: None
Duration: Varies upon student's needs.
Cost: Call for rates.

▷ GLENDALE COMMUNITY COLLEGE
1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000

Contact: Ted Stern or Glen DeLang
Program: Comprehensive music program focusing on preparing musicians for university admissions with a focus on instrumentation, performance and music studies.
Degree: Certificate, A.A., A.S.

Duration: 2 years for A.A./A.S.
Cost: \$13 per unit for CA residents, excluding materials and other fees.
Notes: Most classes do not require an audition, but may require a prerequisite.

▷ GOLDEN WEST COLLEGE
15744 Golden West St.
Huntington Beach, CA 92677
714-895-8780

Contact: Scott Steidinger
Program: Recording arts program
Degree: Certificate
Duration: Approx. 6 months
Cost: \$13/unit
Notes: A technologically current program with digital recording and a Mac system; offers cross-training with TV production and theater tech program.

▷ HARRISON SCHOOL OF MUSIC

Woodland Hills, CA
800-828-MUSIC
Web Site: <http://www.harrisonmusic.com>
Contact: Mark Harrison
Program: Instrument instruction, songwriting, arranging and ear-training with an emphasis on jazz and pop styles.
Degree: None
Duration: 10 weeks
Cost: Call for rates.
Notes: Flexible scheduling; free seminars.

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 310-937-3340 or 310-532-9448
Program: A lab-style class exploring the evolution of a song from its first inspiration to its placement on the charts.
Degree: None
Duration: Approx. 6 weeks
Cost: Call for rates.
Notes: Students have the opportunity to share songs and experiences with notable guest speakers.

▷ THE LEARNING ANNEX
 11850 Wilshire Blvd., Ste. 100
 Los Angeles, CA 90025
 310-478-6677
Program: A varied selection of classes and seminars on music, songwriting and the industry.
Degree: None
Duration: Typically 3-hour seminars.
Cost: Varies with each class.
Notes: Call for current class and seminar booklet; classes are held at different sites throughout L.A. county.

▷ LONG BEACH CITY COLLEGE
 4901 E. Carson St.
 Long Beach, CA 90808
 562-938-4517

Contact: Admissions
Program: Commercial music program
Degree: Certificate
Duration: 2 years
Cost: Call for tuition information.
Notes: Facilities include multi-track analog and digital studios, ADAT, MIDI classroom and full TV/film production facilities; call 562-938-4309 for brochure.

▷ LOS ANGELES CITY COLLEGE
 855 N. Vermont Ave.
 Los Angeles, CA 90029
 213-953-4000
Contact: Jane Bloomquist
Program: Commercial music program to prepare students who wish to transfer to a university music program or get their A.A.
Degree: A.A.
Duration: Approx. 2 years
Cost: \$13/unit

▷ LOS ANGELES HARBOR COLLEGE
 1111 Figueroa Pl.
 Wilmington, CA 90744
 310-522-8200
Web Site: <http://www.lahc.cc.ca.us>
Contact: Admissions office
Program: Courses offered in instruments such as voice, guitar and keyboards.
Degree: None
Duration: Varies with each class.

Cost: Call for tuition information.
Notes: Courses taught by instructors in the field who bring practical, contemporary information to the classroom; evening classes available.

▷ LOS ANGELES MUSIC ACADEMY
 370 Fair Oaks Ave.
 Pasadena, CA 91105
 626-568-8850
Contact: Reed Chambers
Program: Intense one-year programs individualized for drums, guitar, bass, percussion and vocal disciplines.
Duration: One year
Degree: Certificate, upon completion of program.
Notes: Fully endorsed and sponsored by major musical instrument manufacturers.

▷ LOS ANGELES MUSIC & ART SCHOOL
 3630 E. Third St.
 Los Angeles, CA 90063
 213-262-7734
Program: Classes and individual instruction offered in voice, piano, guitar, drums, saxophone and bass.
Degree: None
Duration: Varies upon student's needs.
Cost: Approx. \$15 per class.
Notes: This is a private, non-profit school; voice lessons taught in

Spanish; children's programs, scholarships and financial aid available.

▷ LOS ANGELES RECORDING WORKSHOP
 5278 Lankershim Blvd.
 North Hollywood, CA 91601
 818-763-7400
Contact: Christopher Knight
Program: Recording engineering and video editing.
Degree: Certificate
Duration: Varies with individual programs.
Cost: Call for tuition information.
Notes: A hands-on program with dorm housing, financial aid and job placement assistance availability; extensive facilities include eleven studios with state-of-the-art digital equipment.

▷ LOS ANGELES VALLEY COLLEGE
 5800 Fulton Ave.
 Van Nuys, CA 91401
 818-781-1200
Contact: George Atarian
Program: Curriculum is geared towards instrument instruction and performance, with school performance opportunities and a varied course selection available.
Degree: A.A.
Duration: Approx. 2 years
Cost: CA residents: \$13 per unit, plus fees.

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▷ LOS ANGELES VALLEY COLLEGE (Cont'd.)

Notes: Weekend/evening music classes offered through Community Services program.

▷ LOYOLA MARYMOUNT UNIVERSITY

7900 Loyola Blvd.
Los Angeles, CA 90045
310-338-3033 FAX 310-338-3030
Contact: John Michael Weaver
Program: Recording arts

Degree: B.A.
Duration: Approx. 4 years
Cost: Call for tuition information.
Notes: Program emphasis on the art of music recording and the creative use of sound in film and television; an interdisciplinary program requiring classes in mass communications, film, screenwriting, acoustics and recording technology.

▷ LOYOLA MARYMOUNT UNIVERSITY CONTINUING EDUCATION

7900 Loyola Blvd.
Los Angeles, CA 90045
310-338-3033 FAX 310-338-3030
Contact: Admissions-Continuing Education
Program: Extension courses focusing on the music business
Degree: None
Duration: Varies with each class.
Cost: Call for tuition information.
Notes: University enrollment not required.

▷ MISSION MUSIC

27620 Marguerite Pkwy.
Mission Viejo, CA 92692
714-347-0900
Program: Musical instrument instruction.
Degree: None
Duration: Varies upon individual program
Cost: Call for rates.

▷ MUSIC BUSINESS ACADEMY

8627 Bothwell Rd.
Northridge, CA 91324
818-886-0920
Web Site: <http://www.musicbizacad.com>
Contact: Stu Yahm
Program: A multi-faceted electronic program comprised of 4-7 classes, including "Publishing," "Career

Development," "The Record Company" and "Putting Out Your Own Record."

Degree: Certificate
Duration: Varies, students work at their own pace.
Cost: Individual classes from \$50-\$100.

Notes: This is a home-study program completed by students via the Internet.

▷ MUSIC EDUCATION ENTERPRISES

Los Angeles, CA
310-838-SONG
Contact: Ronni Harris
Program: Instruction in piano, harmony, improvisation and arranging in classical, pop and jazz music styles.
Degree: None
Duration: Varies with each program.
Cost: Call for rates.

▷ MUSICIANS INSTITUTE (M.I.)

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384 or 800-255-PLAY
Web Site: <http://www.mi.edu>
E-mail: musicinst@earthlink.net
Contact: Any M.I Representative
Program: Commercial music program with emphasis in rock, jazz and Latin music styles; "majors" include guitar, bass, percussion, keyboards and vocals; also, a 6-month recording engineer certificate program.
Degree: Certificate, A.A., B.M.
Duration: Certificate, 1-2 years; A.A., 2 years; B.M., 4 years.
Cost: Call for tuition information.
Notes: Extensive live performance workshops and industry speakers—recent guests have included Steve Vai, Kenny Loggins and Stanley Clark; there is a 10-week "encore" program for those who want to design their own curriculum; entrance audition required for all students; housing assistance available.

▷ MUSONIA SCHOOL OF MUSIC

12111 Tiara St.
North Hollywood, CA 91607
818-761-0521
Contact: Ms. Rhodes

Program: An instruction certificate program tailored to the student.
Degree: Certificate
Duration: Varies with each student's progress
Cost: Call for rates
Notes: Flexible scheduling.

▷ JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

11726 La Maida St.
N. Hollywood, CA 91607
818-506-0236
FAX 818-506-5559
WebSite: <http://www.primenet.com/~novello/>
E-mail: novello@primenet.com
Contact: John Novello
Program: A complete one-on-one program for training the contemporary keyboardist, composer and singer-songwriter.
Degree: None
Duration: Varies with each student's needs.
Cost: Call for rates.
Notes: All musical styles; piano, keyboard and MIDI instruction.

▷ OCCIDENTAL COLLEGE

1600 Campus Rd.
Los Angeles, CA 90041
213-259-2500
Contact: Thomas Sommerville, Music Dept.
Program: A program offering classes in music studies and instrument instruction.
Degree: B.A.
Duration: Approx. 4 years
Cost: Call for tuition information.

▷ PASADENA CITY COLLEGE

1570 E. Colorado Blvd.
Pasadena, CA 91106
818-585-7123
Contact: College admissions office
Program: A program with classes in music studies and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Cost: CA residents: \$13/per unit, excluding materials and other fees.
Notes: Evening classes available.

▷ PEPPERDINE UNIVERSITY

24255 Pacific Coast Hwy.
Malibu, CA 90263
310-456-4000

Contact: Gary Cobb
Program: Music courses taught in conjunction with a fine arts program.
Degree: B.A.
Duration: Approx. 4 years
Cost: Call for tuition.

▷ THE RECORDING WORKSHOP

455 N. Massieville Rd.
Cillicothe, OH 45601
800-848-9900
E-mail: info@recordingworkshop.com
Contact: Admissions Dept.
Program: Learn the art of recording; 8 studio facility, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid.
Degree: None
Duration: 2-month training
Notes: Established 1971.

▷ SANTA MONICA COLLEGE

1900 Pico Blvd.
Santa Monica, CA 90405
310-452-9223
Contact: College admissions.
Program: Courses taught in song-writing, theory and ear-training, as well as instrument instruction classes.
Degree: A.A.
Duration: Approx. 2 years
Cost: CA residents: \$13/per unit
Notes: Extension/evening classes available.

▷ SOUND MASTER RECORDING ENGINEER SCHOOL

10747 Magnolia Blvd.
North Hollywood, CA 91601
213-650-8000
Contact: Barbara Ingoldsby
Program: Recording engineer certificate program
Degree: Certificate
Duration: Approx. 10 months
Cost: Call for tuition information.
Notes: Fully accredited school, offering training in recording engineering, MIDI, technical maintenance, audio/video post production, mastering and synchronization.

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▷ SOUTH BAY ADULT SCHOOL (Cont'd.)

Redondo Beach, CA 90278
310-372-1213
Web Site: <http://www.beachnet.jen.ca.us/adult>
Contact: Registration
Program: Class instruction offered in guitar, voice and keyboards in various styles; also songwriting, orchestra and choral groups.
Degree: None
Duration: Varies with each class; approx. 6 weeks.
Cost: Classes start at \$32 per course.
Notes: Classes offered at different sites, such as Mira Costa High School; call for current brochure and class locations.

▷ SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC

8711 Sunland Blvd.
Sun Valley, CA 91352
818-767-6554
Contact: Richard Taesch
Program: Conservatory for B.M., certificate and non-degree adults; also a young preparatory program for children.
Degree: B.M., certificate.
Duration: Varies with each program and student's need.
Cost: Call for tuition information.
Notes: An audition and theory test is required for some programs; a special Braille music program is available.

▷ UNIVERSITY OF CALIFORNIA, LOS ANGELES

P.O. Box 951616
Los Angeles, CA 90095
310-825-4761
Contact: Al Bradley, undergraduate admissions; Mary Crawford, graduate admissions
Program: A performance-based university music program
Degree: B.M., B.A., M.A., M.M., Ph.D.
Duration: Varies with each program
Cost: Call for tuition information.
Notes: Entrance auditions held in December and January.

▷ UNIVERSITY OF CALIFORNIA, LOS ANGELES EXTENSION

10995 Le Conte Ave.
P.O. Box 24901
Los Angeles, CA 90024
310-825-9064
Web Site: <http://www.unex.ucla.edu>
Program: A current and comprehensive "entertainment studies" program, with courses in songwriting, technology, recording, engineering and the music industry.
Degree: Certificate
Duration: Varies with individual program and student's pace.
Cost: Approx. \$6,000 per program and \$300-\$375 per course.
Notes: This program offers both fundamental training and current music industry information; instructors and speakers include notable

industry professionals; university enrollment not required.

▷ UNIVERSITY OF SOUTHERN CALIFORNIA SCHOOL OF MUSIC

University Park- MC 0851
Los Angeles, CA 90089-0851
213-740-6935
Web Site: <http://www.usc.edu>
Contact: Music school admissions
Program: A large department with a wide variety of undergraduate and graduate programs in performance, education, business and recording.
Degree: B.S, M.S., Ph.D.
Duration: Varies with individual programs.
Cost: Call for tuition and fee information.
Notes: Requires an audition and music theory test to determine placement in performance programs; many campus performance groups.

▷ WEST L.A. COLLEGE

4800 Freshman Dr.
Culver City, CA 90230-3500
310-287-4200
Contact: Registration
Program: Courses in instrument instruction and music studies.
Degree: A.A.
Duration: Approx. 2 years
Cost: \$13 per unit
Notes: Evening classes are available.

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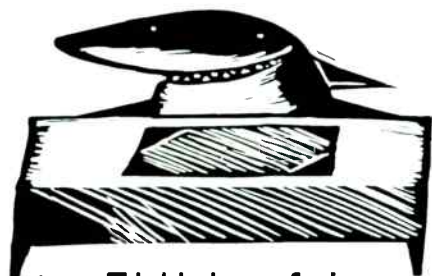
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Fastball

◀ 27

in 'Love Rollercoaster' [the 1976 hit by the Ohio Players]," queries Zuniga. "And during the song, you do hear a girl scream way in the background. It's creepy. But it immediately grabs your imagination, and you think, was someone actually murdered? And, now, I want to hear that song again. It's just like, wow, these two people drove off and never came back."

Fastball (who were formally known as Magneto, USA) first formed back in August of 1994 when Zuniga was introduced to Scalzo by their mutual friend (and ex-Wild Seed drummer) Joey Shuffield. A number of years earlier, Zuniga had worked with Shuffield in Los Angeles in a pop outfit called Big Car (who released an album on Giant Records that stiffed).

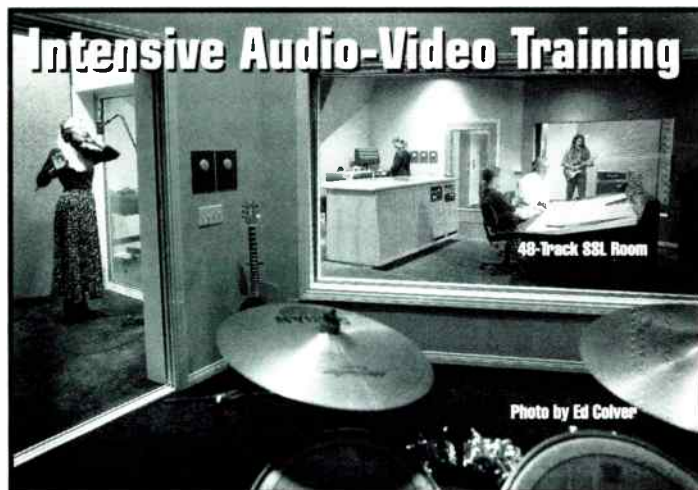
Both musicians moved to Austin after that band fizzled, which is where Shuffield eventually hooked-up with Scalzo in the band for songwriter Beaver Nelson. And when that group disbanded, Shuffield invited Zuniga to get together and jam.

"I had never been in a band with a



"Sometimes you'll walk [onstage] and everybody loves you right from the first note and you can't lose...It's a lot like being a whore, because you go out there and you fake it sometimes—not all of the time; sometimes maybe you really feel it. But the point is, you've got to do it every night, whether you're in the mood or not."

—Miles Zuniga



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Fastball

rhythm section as good as that one," maintains Zuniga. "So I thought, cool, these guys can be my backing band and I'll write all the songs," he says with a laugh. "That was my original idea, but it only lasted for a day or two, because Tony had some songs and we'd try them out, and I'm no dummy, you know, we needed a whole set and his songs were pretty strong."

The band signed with Hollywood Records in 1996, and, for legal reasons (i.e. another band with dibs on the name), changed their name to Fastball, despite the fact that they had no real affinity for America's favorite pastime.

That same year, the band released their Hollywood Records debut *Make Your Mama Proud*, and while their raucous, punked-up pop tunes garnered kudos from the musical press, they also elicited endless comparisons to the likes of the Replacements, Green Day and the Ramones, among others. It wasn't until the band's latest album, *All The Pain Money Can Buy*, which showcases their more mysterious, melodic and groove-oriented side, that the band finally began receiving acclaim for their own sound, and those earlier comparisons have all but disappeared.

"I always thought what we did was really good, musically," admits Zuniga. "But then again, I didn't think anybody would like it. Not because it wasn't good, but maybe because it wasn't flip-pant enough or maybe we cared too much. So, I was surprised [by our success], but once it started to work, I was like, there's no reason this thing can't go all the way."

Having two lead vocalists who are also primary songwriters in one band together might seem like a Molotov cocktail just waiting to be heaved through a window. But for Zuniga and Scalzo, things just seemed to jell from the get-go. "We're greater than the sum of our parts," believes Zuniga. "And when you get down to trying to separate things, it's like trying to separate the ingredients in a beer. It's impossible; it's a beer."

However, Zuniga would be lying if he said there wasn't tension between himself and Scalzo, but he notes that such tension can also make for a positive creative spark. "It's the battle that makes the music good," states Zuniga. "It's a struggle, whatever struggle there is. We get along really well in this band, but there is tension and it just

comes from having opinionated people. We separate the tension in our work from the tension between us as individuals. We realize it's all just grist for the mill and nothing to get into a big, huge fight over. And there's a level of respect and a sort of understanding that is a special thing, and we should try and keep it going for as long as we can. But there is tension, and to me, that's what makes a great band."

The two Fastball songwriters in question write completely independently of one another and don't share writing credits on their albums. However, they do share one another's publishing royalties, and when it comes right down to it, especially in the studio, each contributes significantly to the other's material.

And Zuniga doesn't feel slighted that it was one of Scalzo's tunes that technically "broke" the band. Still, he says, "What bothers me is there was a journalist in Austin that tried to make it sound like there was this big rivalry between us, which makes it seem like we're in some sort of competition, and that's how bands get torn apart."

"It happens by someone whispering in your ear that you're better than that guy or you should ditch those guys," Zuniga says, continuing his thought. "I mean, that happens all the time. There are a lot of pitfalls and the road is well-traveled. I think that anybody with half a brain can look at other bands and see what destroyed them and try to avoid that. But Tony hasn't acted any differently. He doesn't say, 'I get a bigger room' or 'I get to eat first.' It hasn't affected him at all. And that's really cool."

Of course, much of the band's ability to keep their egos in check may boil down to the fact that they've already been around the block and realize just how fleeting the "fame game" can be. "I don't think of myself as a big star or anything," states Zuniga. "I think of myself as a musician, and I want to be larger than life when I'm onstage. But once the show is over, I just consider myself the same guy that I used to be."

"Everybody wants to believe their heroes are bigger than they really are," he adds, "which makes your contact with your fans, by definition, a brief encounter. It has to be brief in order for you to maintain the mystique, because if they hung out with you for four hours, they'd realize that you were just a regular guy."

The members of Fastball are certainly no strangers to touring, spending as much as eight months out of a year on

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Fastball

the road. Currently, they're on tour with Everclear and Marcy Playground. In July, they head to Europe for a round of dates. And after that, they will return to the U.S. to join the H.O.R.D.E. tour.

Still, it seems that the day-in-and-day-out grind of the road can be grueling. "Unless you keep your eye on the ball," confirms Zuniga, "you can lose track of what you're doing and why you're out here, because it's one continuous blur. It's easy to just feel upset about this or that, or party too hard or whatever. And it all seems sort of meaningless in a way."

Of course, once the band hits the stage and the adrenaline starts pumping, many of the burdens of travel seem to just melt away. "Those 40 minutes onstage are the most important 40 minutes of your life," states Zuniga, "because that's the only way [your fans] are going to get to know you, besides through your records. And it's the whole reason that you're out here. So, in a way, you have to keep that first and foremost in your mind."

But after spending so much time on the road, one quickly learns that just because you've got a venue full of paid customers, it's no guarantee that you've got an attentive audience. "Sometimes there's just no vibe at all," says Zuniga, "and it feels like there's some kind of weird pact made [between you and the audience] like I'm going to stand here and play, and you're going to stand there looking bored."

So it's entirely up to the band to win 'em over. "It can be the simplest thing that will turn a show around," the singer-songwriter says, "something that you say or a particularly stirring version of a song or some sort of gesture to the audience or whatever. If you can come up with something that can break the ice, then everything will change."

And then there are those nights when the air is so thick with anticipation and excitement you could cut it with a knife. "Sometimes you'll walk out there and everybody loves you right from the first note and you can't lose," says Zuniga. "You feel good; they feel good. It's different night after night, it's like being a professional sex worker."

Say what?

"A professional sex worker—like a whore," laughs Zuniga. "It's a lot like being a whore because you go out there and you fake it sometimes—not all of the time; sometimes maybe you

really feel it. But the point is, you've got to do it every night, whether you're in the mood or not."

One of the band's stops on this tour was in Cleveland, Ohio, home of the Rock & Roll Hall Of Fame, which had a profound effect on Zuniga. "I saw these movies of people like Neil Young, Pete Townshend and Bruce Springsteen and I was just blown away. They put it at such a higher level than people are operating at today. I don't know any performers my age that are doing what Bruce Springsteen could do.

"There's some interview with Springsteen where he said, 'Reaching the point of physical exhaustion became

like a priority for me onstage.' And Neil Young said something like, 'You have to push yourself harder and harder until the audience is about to have an orgasm and you're about to drop dead and double that, until you do drop.'

"I have tremendous respect for the music that's gone before," continues Zuniga, "and I want rock & roll to still be relevant, not just some stupid distraction, which I feel it is a lot of the time today. But I'm determined to do whatever I can do to try and make my band relevant to people's lives, the way those guys are relevant to my life."

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FOCUS GROUP

The State Of SoCal Music Schools

Focus Group Interviews By Dan Kimpel
Survey By Tom Farrell



In this special look at music education in the Southern California area, we caught up with four representatives from a few of the leading schools for musicians, recording engineers, and those looking to learn more about other aspects of the music industry, itself. In addition to our Focus Group, we also surveyed a handful of anonymous Southland music educators about the current state of music education. You will find the survey results sprinkled throughout the following pages.



Karie Cooper
Career Development Mgr.
Musicians Institute
213-462-1384



Reed Chambers
Marketing & PR Mgr.
Los Angeles Music Academy
626-568-8850



Monte Hudson
Mgr., Entertainment Studies
UCLA Extension
310-206-8995



Chris Knight
Director
L.A. Recording Workshop
818-763-7400

Q • How is your school different from other schools?

Karie Cooper: I think Musicians Institute is more performance-oriented than other schools. We have 50 percent international students. Being in Los Angeles, we have access to world class instructors. We also present special guest forums and seminars.

Reed Chambers: The L.A. Music Academy is a jazz school and it's a one-year program. We don't fine-tune the program depending on how long people want to study. They don't go one month or six months; it's one straight year. The strongest point of our program is that the student/teacher ratio is really good. Classes are small, and because of that, we have live ensemble workshops where pros come in, and it's stylistically different every day: blues, jazz, funk. Because classes are small, students get to play on a daily basis in these live workshops. That's why the school's so effective—one year of playing every day with all kinds of different pros under the tutelage of some high-octane teachers.

Monte Hudson: There's nothing else similar to UCLA Extension in the whole country, period. We were the first music business

program of our kind. We don't compete with Berklee School Of Music or Musicians Institute; we're not a conservatory. But there's no film scoring program like ours in the country. Our instructors are all top professionals in the industry; whether songwriters or film composers or business people, they're all top people.

Chris Knight: Lots of hands-on small groups and state-of-the-art equipment. If somebody really wants to learn how to do this they'll learn it at L.A. Recording Workshop. Someone can say, "I have an interest in this, but I don't have experience. because I haven't worked in the studios." We'll take them from day one, and they'll leave able to get a job. We have real strong job placement assistance. There are about 1,300 employers in Los Angeles, so it's a pretty huge job market.

Q • Do trends in music impact your enrollment?

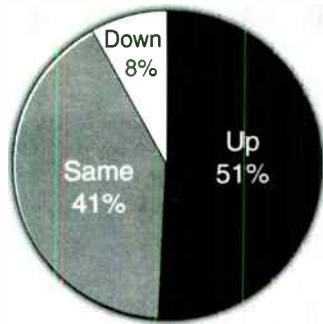
Karie Cooper: Yes. It affects our programming, that we're keeping up with the trends and getting the word that we're keeping up with the trends. I think it affects enrollment if people are still under the impression that

we're just a "lick school" or just a technical school, and that we're not keeping up with the trends.

Reed Chambers: We're almost three years old, and music is evolving all the time, and a lot of the basis of our approach has to do with the evolution of jazz from the big-band era to the present. Because we're a jazz school, people always want to study the roots and they realize the importance and beauty of jazz. Even though trends and fads come and go, people who are serious about music always want to study jazz. Stylistically, we cover everything from funk to blues to rock to Afro-Cuban and Brazilian stuff, but jazz is the most important aspect of the program. Studying jazz opens you up to all facets of music. If you play jazz it can only strengthen your chops. If you spend time learning to understand jazz and the language, it's going to add to your tools.

Monte Hudson: Not substantially. I think the trends in the music industry are cyclical. The nature of the business stays the same. Records are still being manufactured, sold and marketed in pretty much the same fashion. The basic sales structure and market level on a macro-view of the industry

Is Your Business Up Or Down?



Summary: The instructional boom seems to have slowed down this year compared with our survey from last year. There was a slight decrease in those saying that business was on the upswing. However, the amount of instructors and formal education schools and institutions saying that business is down dropped by about half compared to last year. The greatest gain comes from those who were surveyed who stated that their business remained pretty much the same as it was in the previous year.

hasn't moved drastically. These trends are nothing like you might see in new media, or digital effects for film.

Maybe in the future when you've got master changes in the way entertainment is distributed via the Internet or other digital means it might have a more substantial impact on the industry than it does today. But, to date, trends are just that, trends. They aren't major changes in the way business is done. If you want to get a job, be a successful artist, or if you want to find where your skills apply into specific areas of the music business, those roles and the manner of being a successful artist or businessperson have remained generally the same.

Chris Knight: Whenever there's a new trend in music it means more people become interested, because they identify with that. This probably means more people get involved in the recording side. A lot more people are getting into the field because of digital technology. They're aware of ADATs, Tascam DA88s and Yamaha 02R.

And because of that there's more of a demand for high-quality recording training. As we're purchasing new equipment, we're aware of what the market is doing. As an example, we've just installed four new Pro Tools units, so we have a four-station Pro Tools lab. We've just installed a four-station Avid 1000 lab, plus a four-station Silicon Graphics lab, and a four-station Movie Magic lab. All those are reactions to trends in where the equipment is going, and where our clients are going.

Q • Is enrollment at your school up or down?

Karie Cooper: Enrollment has decreased over the past ten years in general, but in the past two years it's remained pretty steady. Word-of-mouth from graduates affects the reputation of the school, which ultimately

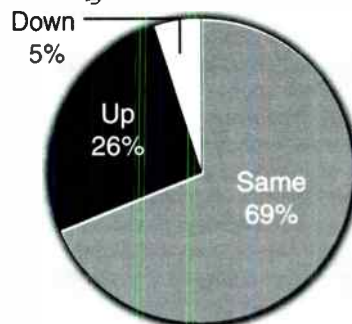
affects enrollment. It may take a year for a student to go through the program then go into the community. We want to keep high visibility in the U.S., but we're listed with study-abroad representatives, plus we have foreign reps who are graduates who can be information centers in different countries. So, if somebody from Germany calls us we can give them a number for a representative in Germany who can explain to them, in their own language, the information about the school—if there's any financial aid available through their country, what to expect, how to move and make the transition to Los Angeles.

Reed Chambers: Enrollment's up. We have a cap that our school can handle at full capacity. We have a warehouse-type facility in Old Pasadena and 60 percent of it is developed at present. As we grow we have the facilities to expand to meet the needs of a growing student body.

In our one-year program we have a small student/teacher ratio, so we want to maintain that whole feel. If the school gets too big it will lose the personal environment. If the classes are larger it won't be the same vibe. Our enrollment has doubled in the past year.

Monte Hudson: Enrollment's up. As a department—since I've been here in the last year-and-a-half—we've made a concentrated effort, all of us, to take a good hard look at all of our music curriculum, and make sure that it's as up-to-date as it can be, and that we have instructors who are current and fresh. We re-evaluate what we're doing every quarter, and we always attempt to make any improvements, fill any niches, do anything new we should be doing, or elim-

Are Tuition Fees Up Or Down?

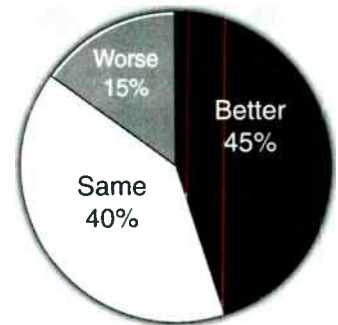


Summary: The 5 percent of those surveyed who stated that their fees have gone down were all private instructors who complained of competition woes. 35 percent of our participants last year stated that fees had increased. Those dealing with technological instruction—samplers, synthesizers, etc.—reported the greatest incidents of fee increase.

inate any dead wood or update any old issues that aren't as pertinent as they used to be. We've made some aggressive efforts in that area, but, prior to that, enrollment stayed steady or on a slow growth scale.

Chris Knight: Enrollment's up. We've had an upward trend for the past thirteen years,

Quality Of Music Education



Summary: While the number of those saying that things are getting better took a very slight drop (down 5 percent) from last year, those who feel that things are on the downgrade decreased slightly, from 20 percent last year to 15 percent this year. The status quo showed a jump of 10 percent. One instructor noted that the increase in technology, particularly in the use of instructional CD-ROMs, has definitely helped the state of music education in terms of proficiency. The downside, he pointed out, is that it enables students to learn more on their own, thus taking away business from schools and private instructors.

so each year is a bit bigger. We have an open-door policy with our studio, so we are hands-on. That's part of our success. Also, we have graduates working pretty much everywhere: Capitol and A&M Records, Record Plant, George Tomlin Studios, Track Records, and that increases enrollment.

Q • What is the duration and cost of your courses?

Karie Cooper: You can go anywhere between one and four years. We have a three-month program called Encore for people who want to specifically come in and work on playing, and they get a certificate. One year is a journeyman certificate, eighteen months is a professional certificate, two years in the vocational program is a commercial certificate, two years in the degree program is an associates degree, and four years is a bachelor's degree.

It's \$3,000 per quarter. It works out to \$200 per credit unit. So it's a little flexible, but you're required to have twelve credits to be a full-time student, and you can take up to fifteen.

Reed Chambers: We offer a one-year program, and it's one straight fee: \$9,600 for the year.

Monte Hudson: They range from a one-day course to twelve-week courses. Most range from six to twelve weeks. Our fee structure is dependent upon the length of the course. **Chris Knight:** The course is 600 hours, which is fifteen weeks full-time, 30 weeks part-time. Tuition is \$6,400 for a full course. The only additional charge is housing, and we offer dorm housing for \$90 a week.

Q • What courses do you offer your students?

Karie Cooper: We have six schools: guitar, bass, drums, keyboards, vocals and record-

Most Popular Instruments To Learn



Summary: Guitar, keyboard/piano, drums and vocal lessons all dipped slightly from last year, with a slight increase in bass and the "other" category. Popular instruments in the "other" category were the harmonica, and the various types of technology associated with sampling keyboards. One instructor even reported phone calls requesting instruction in turntable manipulation for scratching and sampling.

ing. It varies from class to class and program to program. For instance, there is a beginning keyboard class anyone can take and a guitar class. You can't go into somebody's core curriculum classes, but, in some cases, you can audit classes. Music business classes and songwriting classes are open electives. Kenny Kerner [former MC Senior Editor] teaches our music business classes, career strategies, law, and how to protect yourself. Songwriting classes are open; Robin Randall and John Braheny teach those.

Reed Chambers: It's an intense, one-year program of study for drum set, bass, guitar, vocal and percussion.

Monte Hudson: We offer music business, songwriting, film scoring, theory, performance courses, including piano and vocal, history courses and recording engineering.

Chris Knight: We have three main programs: recording engineering, video editing and film production. A lot of people study more than one thing. Some people train as recording engineers—they'll pursue either a music recording career or an audio post-

recording career. When you look at the video or film program, every time you go to the movie theater or watch television there's a sound that goes along with it. There are audio people in film, film people in audio, audio people in video and video people in audio. Everything we train in is what we call entertainment technologies. They're all interconnected. Someone who is doing film will be doing audio post for that film the next day.

Q • How do you choose the particular courses that you do offer?

Karie Cooper: The school, by law and educational requirements, always keeps a core structure of necessary musical classes: theory, ear-training, reading, etc. Electives go by student popularity and trends in music. For example, trying to offer more songwriting classes if we see a need.

Reed Chambers: We're small, and we feel we offer the foundation of everything else. At the time, with our physical space, this is how it happened. Two big drummers [and school founders] Joe Porcaro and Ralph Humphrey, decided which instruments would be involved in the school and what people and connections.

Monte Hudson: We base them on segments of the industry and also the needs of students. We mirror the structure of the industry so we teach classes in managing, agenting, A&R, and the creative side, as well. We have an advisory board filled with top professionals that meets regularly, though not often. We also have an informal process. We're running around 150 courses a quarter in the entertainment industry, and we have instructors for every one of those.

All of those instructors are working professionals in the field, not academics or professors—the people who sit around theorizing about things. Feedback from them, and from the students, and just our contact with advisors and instructors weighs in. We stay on top of things, and we encourage all of our instructors to present their classes in a manner that reflects that perspective.

Sometimes there are things that are controversial, or that other people don't agree with, or divergent points of view. We don't shy away from that; it's a creative industry and there are always new and different ways to do things. To give you a concrete example: we have one of the premier film scoring programs in the entire nation. But we still have spent the last few months in a lot of meetings and analytical activities, and we've revised that entire film scoring program. The new curriculum will be presented with our fall catalog. Even in our program, which is one of our strongest, and one of the strongest in the country, we're still trying to improve it.

Chris Knight: All of our courses revolve around new technology. In the audio program that means we feature SSL consoles and also do a lot of Pro Tools work since that's the hip, new state-of-the-art in audio. In film, it's similar. We teach a lot of different computer platforms, because that's

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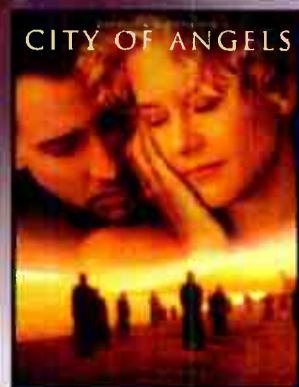
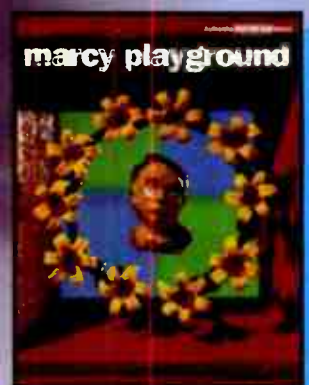
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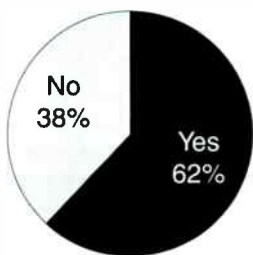
Self-Taught vs. Formal Education

By Tom Farrell

The late Johnny Thunders of the New York Dolls once said that “rock & roll is simply an attitude—you don’t have to play the greatest guitar.” Like the rest of his bandmates and many other rockers, Thunders came from the side of the fence that saw rock & roll as the curled lip of Elvis Presley, the brattish howl of Mick Jagger and the dangling cigarette of Keith Richards. Still, others thought it might be nice if you could actually play your instrument, and if you could play it exceptionally well, then so much the better. Bands like King Crimson, Yes and Rush drew legions of fans with the lesson that high-caliber musicianship was something to be appreciated.

Throughout the history of popular music, the two schools of thought have been in opposition: “musician” versus “pop star,” “artist” versus “entertainer,” “self-indulgent” versus “talentless hack.” And there’s no doubt that the two factions will continue to squabble, so with that in mind we polled 100 musicians and vocalists of all genres—from rock to rap, from jazz to country, from techno to new age—and asked them a few questions regarding their musical training.

Do you have any formal musical training or education?



Summary: Although the majority of people we polled had some musical training—be it formal schooling or private lessons—our

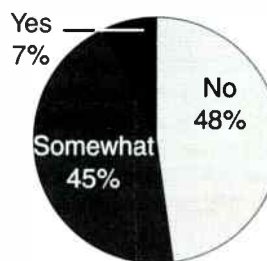
numbers show an 8 percent drop from the number who answered “yes” in last year’s poll. The rap music genre culled the highest number of “no” answers—as a matter of fact, nearly 75 percent of the rap artists we spoke with had no musical training whatsoever, while almost 100 percent of the jazz musicians have had some level of training. Vocalists made up the overwhelming majority of people who’ve had no training, while more than 80 percent of all guitar and keyboard players we spoke with have had lessons over the years.

by *Jam* magazine while in his old band, Harpoon. Like most of the bass players we spoke to, Lanoie sees a musical education as helpful if not absolutely necessary.

The breakdown in terms of genres and classes pretty much mirrored the previous question, with rappers and vocalists taking up most of the “neither” category. “My singing comes from my soul, not from a series of charts and operatic arias,” states vocalist Torie Tyson, who, like many of the vocalists we interviewed, has not had any formal training. “I never took any formal lessons, and my voice is stronger than ever,” says Tyson, adding, “Did Janis Joplin take years of vocal training? How about Mick Jagger? Or David Bowie? I don’t think so. Rock music isn’t about sitting in a classroom.”

by young modern/alternative rockers, who also made up the majority of the “undecided” category. Bassist Kiki Whitman, who has been playing progressive rock for nearly eighteen years, recently began taking lessons with Brothers Johnson bass player Louis Johnson: “I wanted to learn how to do counter-rhythms and slapping, and to approach the bass as more of a rhythm instrument, and not just a string instrument.”

Have educational videos and/or CD-ROMs played a substantial part in your musical training?



Summary: The number of people who answered “yes” or “somewhat” to the question of how big of a role new technologies are playing in the

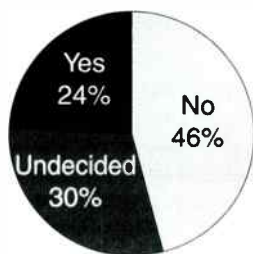
world of musical education is up, and, not surprisingly, the relatively new advent of CD-ROMs seems to be the key factor in that equation. One such musician who has reaped the benefits of this new type of music education is Wanda Ortiz, a bass player with a degree in music from the University of Irvine, who sings the praises of Francois Rabbath’s instructional CD-ROM, saying, “The CD-ROM shows him playing, so you can see exactly what he wants you to learn. With a CD-ROM, you can click on different things and it’s easier to go back to something if you missed it. There are a lot more options as well. It’s totally amazing.” **MC**

Has your musical education helped or hindered you in your career?



Summary: “Of course it’s helped,” answers Majenta Jets bass player Andrew Lanoie, who was voted Bass Player Of The Year

Do you plan to seek more education, training or lessons in the future?



Summary: The majority of those saying that they were planning on seeking more formal musical education were musicians who

wished to learn a style or format outside of the one they know now, with musicians who would like to learn more about background singing coming in second, and vocalists who wish to improve their singing coming in third. Rap artists made up the majority of those who said “no,” followed

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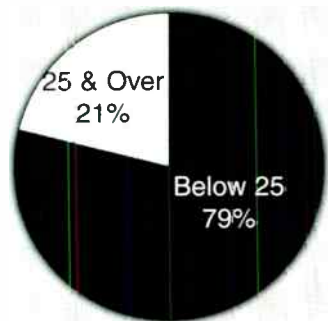
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Age Of Students



Summary: "I have students ranging from eleven to 35," says drum instructor Theo Mordey. "Most of my students are high school age, though." Overall, the instructors we spoke with reported an increase in students over the age of 25 wishing to learn to use hi-tech instruments such as synthesizers and samplers.

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Q • What would you say is the average age of your students?
Karie Cooper: U.S. students tend to be age

nineteen to 21, international students are 26 to 29. Europeans tend to hone their craft longer; sometimes they don't have the financial re-sources and they have to work for a few years.

In fact, most of the foreign students have worked diligently for three to four years to make sure they had enough money, and were well-prepared before they came to school here.

Reed Chambers: Probably the average age is 25, with the range being from seventeen to 45. I think the attraction for the older demographic has to do with our particular teaching staff.

A lot of people who want to study drums have known about Ralph Humphrey and Joe Porcaro for years. The quality of the teaching staff, their track records and histories, attract the older student. There's a lot of time between the guy who is seventeen and 45. We have a blend of old-school and cutting-edge teachers, and a young staff who runs the school.

Monte Hudson: They usually range in age from 20 to 40. We're the continuing education division of UCLA by nature of the fact that our mission is to be open to as many people as possible. We don't have formal admission requirements, although some of our programs do require background—film scoring is an example of that. And while some courses have prerequisites, in general, we have an open enrollment policy.

Our schedules are designed for the working individual, and our students are typical-

ly quite intelligent, yet often don't have experience in particular fields, so they are coming here to get that, or as a continuation of their knowledge. It's the nature of the beast. You can take a class here and have someone who has never read a legal contract of any kind, and have a practicing entertainment attorney in the class, and both get something out of it. It's the way we focus our instruction.


Chris Knight: All our students are after high school age, with an average between nineteen and 25; some younger, some older. A good segment of our student body is just after high school age, and they're going to train for their first career. There's also a group of people who are already in the industry, and they come back here to retrain. Those are some of the older people.

An example might be somebody who has been doing audio post for years in an analog domain, and they come back and train on Pro Tools with us as a way of understanding the new technology, which is coming into their studios. Then there is a third segment of people who have been in some other career, not related, and they've been very successful, but not fulfilled by it. They decide, "Now, I'm going to do something for me." And they'll come back and train either in recording engineering or film.

These are the two areas in which people have a strong desire to express themselves, and they want a career in something satisfying and fulfilling. Audio engineering and film are great examples of that. MC

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From Rap To Riches: Bryan Turner President/CEO Priority Records

By Pat Lewis

While starting out as a small label issuing compilation albums, Priority Records, and its founder, Bryan Turner, soon hit platinum success with the popularity of the California Raisins, but they would soon move to the next level, becoming the industry's leading force in rap—something that helped turned Priority into one of the most successful indie labels in pop music history.

What's really interesting," explains Bryan Turner, President/CEO and founder of Priority Records, LLC, "is Priority's transition from being the most successful independent record company—self-funded, started from scratch with three people in an office—to ultimately selling 100 percent of the equity in this small company to EMI Records and, as we speak, having the largest market share of the entire EMI Group."

Originally from Winnipeg, Turner moved to L.A. in 1980 and worked for Capitol Records in the Special Markets department, which licenses master recordings to licensees. A year later, he was wooed away by K-Tel, where he eventually became Vice President of A&R. "A&R to K-Tel was the selection and licensing negotiations for the master recordings that would be put on their compilations," clarifies the industry veteran. "I also conceptualized what those compilations would be."

But when K-Tel declared bankruptcy in 1985, Turner decided it was time to strike out on his own. So he and fellow K-Tel employee Mark Cerami scraped together a few bucks and launched Priority Records. (Capitol lent a hand in the manufacturing and distribution areas.) By then, Turner was already familiar with marketing and promoting compilations, and had established contacts throughout the industry. So, naturally, the initial releases from his fledgling label were rap, country and gospel compilations, which garnered encouraging returns.

In 1987, Priority finally hit paydirt with the release of two oldies compilations, featuring the California Raisin claymation figures on the covers. Combined, the discs sold an unprecedented two million copies. "We generated a lot of interest in the industry at the time," recalls Turner, "because



"[Rap] was a form of music that the major labels disliked, because, basically, the labels were being run by older white guys who really didn't understand it, didn't get it and didn't want to. And frankly, the demise of rap was forecast every year...But those things enabled Priority to thrive, because nobody else was interested in doing it."

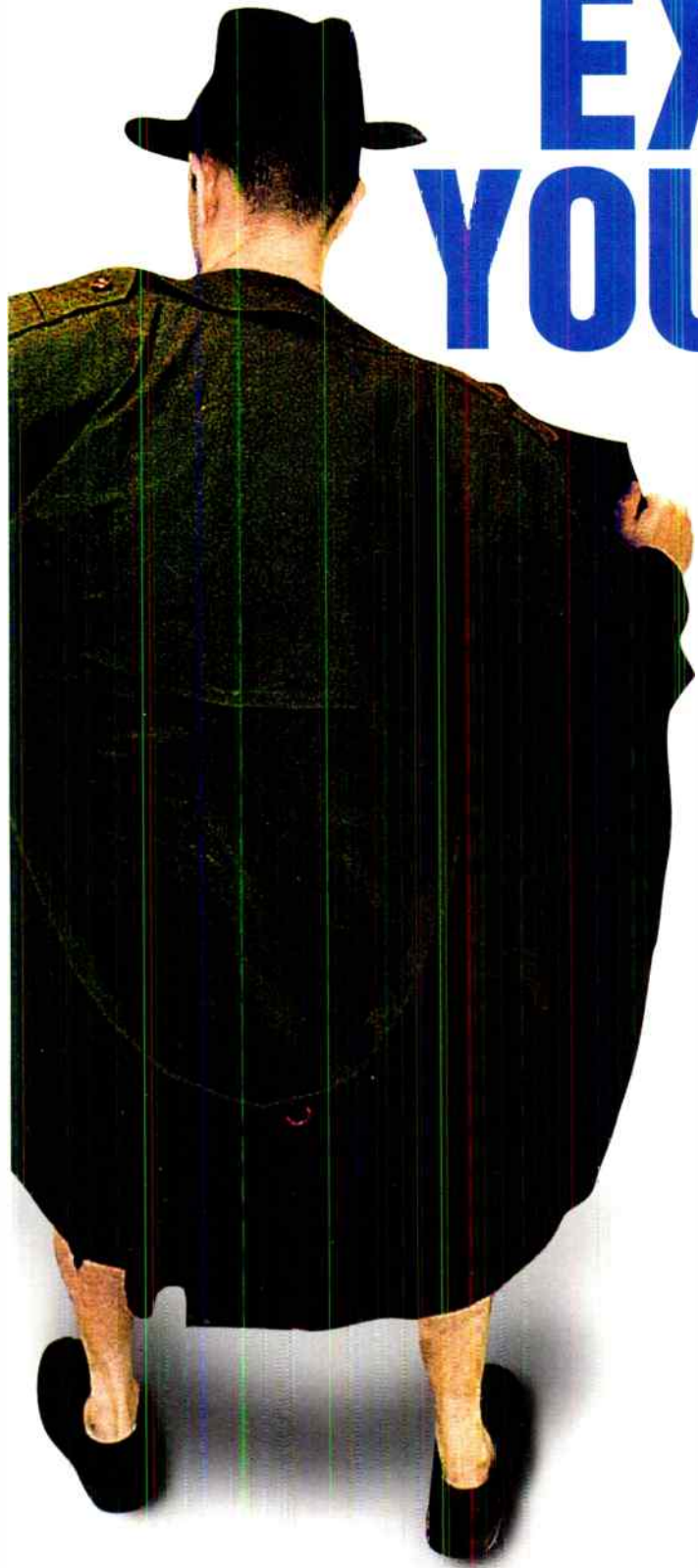
—Bryan Turner

here we were, a small company that could actually get two million records out—sold and paid for—and that was very rare back then. It's a strange kind of irony, because if you had a hit record as an independent, you'd go broke."

With those kinds of healthy sales numbers, it wasn't long before managers began approaching Priority and pitching their artists to the label. And, in 1988, Priority signed a production deal with another entrepreneur who went by the name of Eazy-E, who also owned his own label, Ruthless Records, and was also a member of the groundbreaking rap posse N.W.A.

Turner was particularly impressed with Eazy's ability to sell thousands of his "Boyz-n-The-Hood" twelve-inch record, largely out of the trunk of his car. He was so impressed, in fact, that he gave Eazy and his fellow comrades complete creative control. "When I sat down with Eazy and Dre and Cube," recalls Turner, "I said to them, 'This is your vision, you guys know what you're doing, I don't. You have a better feel for what's going to happen, and what music's going to do.'"

The union led to Eazy-E's *Eazy-Duz-It* album, which has sold more than two million copies since its 1988 release, and N.W.A.'s *Straight Outta Compton*, which has sold over three million copies since its release in 1989. In 1990, *Billboard* named Priority the Independent Label Of The Year.



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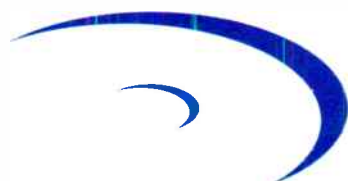
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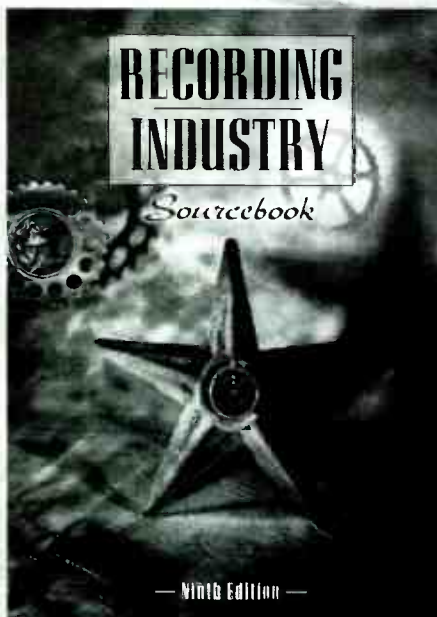


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And, from that moment on, Priority was known as a rap label. "[Rap music] didn't have the economic viability to a major label at that stage," explains Turner. "We would do a record and sell maybe 75,000 or 100,000 copies. But it was enough for two, three people in an office to pay some salaries and royalties and continue making records. Plus, it was a form of music that the major labels disliked, because, basically, the labels were being run by older white guys who really didn't understand it, didn't get it and didn't want to. And frankly, the demise of rap was forecast every year. Every time we put out a record, guys [at the retail level] would say, 'Be careful, I don't want to buy too many of these, it's a fad.'"

"It obviously proved not to be [a fad]," continues Turner, "but those things enabled Priority to thrive and continue to grow at a slow pace, because nobody else was interested in doing it, because of those chicken little predictions."

For the next couple of years, Priority continued to release gold and platinum albums from N.W.A.—arguably the most influential rap act in history—as well as solo releases from the individual members, who, in addition to Eazy-E, included Ice Cube, Dr. Dre, MC Ren and DJ Yella.

As Priority evolved, they entered into a number of joint distribution ventures with other up-and-coming companies. The first was with James Prince and his Houston-based label, Rap-A-Lot Records, home of the Geto Boys. "We did a sort of hybrid deal of helping out with the marketing; doing distribution for a fee," explains Turner, "but James owns all his own masters."

Another distribution deal was signed in 1995 with Master P, and his No Limit Records, which just recently signed Snoop Doggy Dogg and has a huge hit with the *I Got The Hook-Up!* soundtrack. "Owning your own product is a major progress in the life of an entrepreneur," maintains Turner. "A lot of guys bullshit and say we're doing this, we're doing that, but, in the meantime, Sony or Warner Bros. really owns their shit. But James and Master P own their own masters, whereas Ruthless didn't."

Priority also signed a production deal with New York-based Duck Down Records, which is the home of Heltah Skeltah, Originoo Gunn Clappaz (O.G.C.), Cocoa Bro-

"We now have the ability to go after R&B artists, which is where we are expanding as a direct result of our relationship with EMI. And, of course, we're always looking for rap, being our first and foremost success. The A&R department is very open to signing artists and groups right now."

—Bryan Turner

vaz (formally Smif-N-Wessun) and Black Moon's Buckshot. They're now looking to expand that roster with East Coast talent.

And Priority has also gotten involved in a number of soundtrack ventures along the way, as well as financing and releasing several feature films, including *Friday*, which featured Ice Cube and has become a cult classic. "I don't view it as going into the soundtrack business," explains Turner. "I view the soundtrack business as being part of the record business. And we started doing it because they made sense."

A few years ago, most major labels began jumping on the rap bandwagon, and it was at that time that Turner realized he had to do something drastic if he was going to compete. Enter EMI Records. "When the majors got heavily into rap music," he says, "they elevated the stakes, because they started paying a lot more money [to sign the artists], and started spending a lot more money marketing and promoting the records. And I knew if I was going to compete, I had to have more funding."

So in 1996, Turner sold 50 percent of Priority to EMI for a reported \$55 million. And just recently, EMI acquired the remaining half. The deal stipulates that Turner and his executive staff will remain intact for at least the next five years, and that Priority will continue to run autonomously.

"Today, the metamorphosis of the company is interesting in itself," says Turner, "because every time we did something and were successful with it, we took on the identity of that in the industry. So, at first Priority was a compilation label, then it became a novelty label with the Raisins, then it became a rap label. And at this stage, we're a full-fledged record company.

We have hit artists, we have distribution relationships that are unprecedented in the industry, and our market share proves it; we're a dominating market share."

With so much financial blood pumping through Priority's newly energized veins, it's not surprising to note that the company is currently looking to expand its rosters. "Because of the tremendous amount of work that the No Limit label and others take, we're not looking for any distribution deals right now," states Turner. "However, as far as single artists or groups, we now have the ability to go after R&B artists, which is where we are expanding as a direct result of our relationship with EMI. And, of course, we're always looking for rap, being our first and foremost success. The A&R department is very open to signing artists and groups right now."

So, after taking Priority from a small, independent label with three employees to a major label-owned company with 110 employees, in only twelve years, what's next on this entrepreneur's "to do" list?

"I'm a goal-oriented person," he admits, "and right now, my goal is to make Priority the largest company within the EMI group. It's exciting, it's challenging and the difference is now I've got the funds to be able to do it. If a deal presented itself, whether it was buying a catalog or making a production deal with someone even the size of the Artist [a.k.a. Prince], for example, I can do these deals, just like a Sony or an Arista can. Now, the question is can I make the right decisions and the right deals competing at that level, and that's one of my new challenges."

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Dave Alvin

By Jana Pendragon

If Dave Alvin had a chance to sit down and talk to anyone, living or dead, he'd choose William Shakespeare and Blind Lemon Jefferson, because, as he says, "You can learn how to write from one



STEPHAN W. SMITH

and learn how to play the guitar from the other." This pretty much sums up just exactly who Dave Alvin is: a guitar player and a writer who seeks to entertain as much as he seeks to communicate and enlighten.

A fourth-generation Californian, Alvin was born and raised in Downey, along with his brother and former bandmate, Phil, and a sister. The Alvin household stressed education, and all three children went to college. Along the way, Alvin's literary bent was balanced out by his love of the music he

heard at home, and from a trio of older cousins who introduced him to Fifties rock & roll, Merle Haggard, George Jones and R&B.

By the late Seventies, Dave and Phil Alvin were part of a band that was about to make L.A. rock history, the Blasters. Prior to January of 1980, Alvin was working as a fry cook, going to school at Cal State Long Beach, where he majored in English, and playing gigs with the Blasters. And while Alvin was sitting in poetry classes, learning the importance of rhyme and meter, the Blasters had been picking up steam. Alvin, himself, was gaining a reputation as a guitar slinger and songwriter of substance. As he recalls, his education and his music collided one late winter's afternoon: "We had a bunch of gigs booked at the Whisky, Club 88 and the like. They weren't paying a lot, and I'd probably make as much at those gigs as I would as a fry cook and being in school."

After discovering that he needed 34 more credits to graduate, he turned his attention to life as a full-time musician. It helped that the Blasters were hot at the time, but, by the mid-Eighties, the band's chief vocalist and writer sought out a career of his own. And in 1987, he released his first solo album, *Romeo's Escape*, and solidified his status in the roots rock community, as his songs began to be covered by the likes of Joe Ely and Dwight Yoakam.

As the years have moved on, it's still difficult to define Dave Alvin, the artist, and that's just fine with him. "When anybody tries to limit me in any way, it ruffles my feathers a little. Basically, I'm a blues player. But there are so many other influences that are in me. I refer to what I do as folk music, because it's all the many kinds of folk music combined. Good music is connected, especially American music. It's connected by the Celtic ballads, the blues and gospel music. It's all the same three chords."

In 1991, Alvin began his tenure at Hightone Records and built a reputation as an outstanding producer, and his own recording career was elevated with his 1994 release, *King Of California*, which showed off his softer acoustic side. His current CD, *Blackjack David*, picks up where *King Of California* left off, although it's more electric, featuring the deft production style of Greg Leisz.

Being on the road supporting this new project will take up most of Alvin's summer. Still, he is able to reflect upon his career with clarity: "I'm very fortunate to make a living doing what I do. Most people who write poetry or paint pictures have to get a job digging ditches. It's not easy to survive doing this."

Contact Mark Pucci at 404-816-7393.



MXPX

By Eric P. Fleishman

After releasing three albums, which sold several hundred thousand copies, recording three seven-inch singles, having a hit song, instigating a major label bidding war and touring the



MURRAY CHAVIZ

U.S. half-a-dozen times, most bands would be ready to take a rest. But for the power punkers of MXPX, it's only the beginning.

Although the band members' average age is only 21, they are about to have a major label debut with *Slowly Going The Way Of The Buffalo* (A&M Records), and their maturity and ambition towers above their peers. This Washington-based trio has

focused on their goal of musical mastery since they met in high school five years ago, and through a blend of great songwriting, strong live performances, and grass roots marketing, their efforts are being handsomely rewarded.

"We started in '92, the summer before our tenth grade year," explains bassist and lead vocalist Mike Herrera, who is also the band's primary songwriter. "We got together, practiced every day and played our first show one week later, in my backyard."

From there, the trio—which called itself Magnificent Plaid, thanks to a very loud shirt their guitarist would don during shows—began playing at private parties and coffeehouses locally. The club and bar scenes were out of the question because of their ages.

Soon after, they replaced their original guitarist with Tom Wisniewski. "We needed a guitarist dedicated to the project who would have a higher level of commitment. Tom was the guy," Herrera says confidently.

"The great thing about being in a band in high school is that you don't really have other priorities," adds drummer Yuri Ruley. "We also utilized grass roots marketing tactics without even realizing it. They were born from innocence."

In fact, it was Ruley's handwriting on their homemade posters that provided the idea to change the band's moniker to MXPX. "His periods were written as 'x's,'" Herrera reflects with a laugh. "In those days, we were totally 'do-it-yourselfers.'"

While playing an area show with Poor Old Lu, a local punk act, MXPX attracted the attention of indie label Tooth And Nail. Not long after, a showcase for the label was set up in Herrera's parents' garage. Soon enough, the band became the label's best-selling act, and, under the watchful eye of Creighton Burke, a former Seattle concert promoter, MXPX was guided to success through perseverance and dedication, playing nearly 200 shows in one year.

Propelled by such infectious singles as "Chick Magnet," which garnered spins on top radio stations in L.A. and New York, the band leapt into the major label arena, eventually settling at A&M. "We believed we needed greater distribution domestically, and also the chance to go international," explains Herrera. And this summer, the band will do just that, playing the entire Warped Tour, and then Europe, Australia and South America.

"Rock music will prevail," concludes Herrera, to which Wisniewski adds, "We're exactly where we want to be."

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Pat Kelley

Contact: Award Records
714-497-6500
Seeking: Distribution
Style: Smooth Jazz

Guitarist/keyboardist/writer Pat Kelley has recorded an instrumental collection of smooth jazz originals...

Production 7, Lyrics N/A, Music 7, Vocals N/A, Musicianship 7. Includes a gauge showing a score of 7.



Antigone Rising

Contact: In-Media
212-447-0077
Seeking: Label Deal
Style: Folk/Triple A

Antigone Rising is an all-female quintet from New York who recently won the Levi's Lilith Fair Acoustic Talent Search...

Production 6, Lyrics 6, Music 6, Vocals 6, Musicianship 6. Includes a gauge showing a score of 6.



Roger Burn

Contact: Artist Hot Line
818-385-1676
Seeking: Distribution
Style: Triple A

As a keyboardist, Burn has performed and recorded with a host of artists, including Vanessa Williams, Lionel Richie and the Brian Setzer Orchestra...

Production 6, Lyrics 6, Music 5, Vocals 5, Musicianship 6. Includes a gauge showing a score of 5.6.

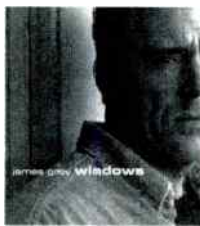


Hugo

Contact: Artist Hot Line
310-793-8786
Seeking: Label/Dist. Deal
Style: New Age/World

Hugo is a singer-songwriter/guitarist who attempts to bring vocals and more of a pop element to a new age musical approach...

Production 5, Lyrics 3, Music 4, Vocals 4, Musicianship 5. Includes a gauge showing a score of 4.2.



James Grey

Contact: Artist Hot Line
818-988-8028
Seeking: Label Deal
Style: Triple A

James Grey is a thoughtful singer-songwriter who, when he's right on the mark (such as on the opening track, "Here I Am"), clearly demonstrates a strong knack for composing melodic tunes...

Production 6, Lyrics 6, Music 6, Vocals 6, Musicianship 6. Includes a gauge showing a score of 6.



Mark Pont

Contact: Artist Hot Line
818-996-3074
Seeking: Distribution
Style: Pop/Rock

Here's a Southern California-based musical veteran who has worked with some notable names over the years, and his experience shines through here...

Production 6, Lyrics 6, Music 5, Vocals 6, Musicianship 6. Includes a gauge showing a score of 5.8.



Snair

Contact: Ernie Snair
818-762-4443
Seeking: Distribution
Style: Punk/Rock

This local foursome plays Seventies-styled punk rock with a dash of power pop melodies thrown in for good measure...

Production 5, Lyrics 5, Music 5, Vocals 5, Musicianship 5. Includes a gauge showing a score of 5.

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3. Brief biography with a contact name and phone number
4. Lyric sheet

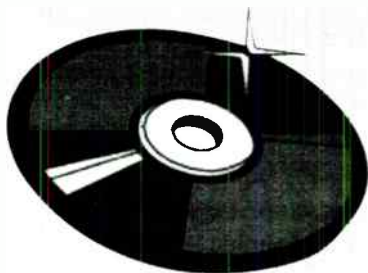
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Danny Wilde + The Rembrandts
Spin This
EastWest Records America

1 2 3 4 5 ★ 7 8 9 10

Producer: Gavin MacKillop
Top Cuts: "Summertime," "Tomorrow's Mine," "Long Walk Back," "Shakespeare's Tragedy."
Summary: Danny Wilde, one-half of the Rembrandts, returns without Phil Solem, and, with no criticism intended to Mr. Solem, fans of this group's melodic brand of pop-rock will not miss him too much, since this record (featuring the remainder of the band) continues on the path set forth by the duo. This is actually a stronger album than their previous efforts, and Wilde's knack for seductive hooks, memorable choruses and flavorful harmonies remains impeccable. —*Ernie Dean*



DLR Band
DLR Band
Wawazat!! Records

1 2 3 4 5 ★ 7 8 9 10

Producer: wawazat!!
Top Cuts: "Slam Dunk!," "Going Places...," "Little Texas."
Summary: Those who were disappointed that Van Halen and David Lee Roth failed to get back together may find some solace here, as Diamond Dave and company tear through fourteen songs—many of which are closer to the golden era of VH than Eddie and his boys have been in many moons. The problem is that Roth can't sustain the power, and this album would have been much stronger if it was pared down. Still, it's nice to hear the best of VH's singers ripping it up like the glory days of yesterday. —*Steven P. Wheeler*



Sly And Robbie
Friends
EastWest Records America

1 2 3 4 ★ 6 7 8 9 10

Producer: Sly And Robbie
Top Cuts: "Friday," "Only A Smile," "Candy Girl."
Summary: Legendary rhythm duo drummer Sly Dunbar and bassist Robbie Shakespeare, along with friends Mick Hucknall (of Simply Red), Maxi Priest, One Plus One and guitarists Keith Richards and Waddy Wachtel, run through a few originals and standards like the Stones' "Satisfaction" and Cole Porter's "You'd Be So Nice To Come Home To," and the result is a slick and polished grooving reggae sound. Fans of reggae-infused pop will dig this, however others might become overburdened by its lack of variety. —*Charlie Ray*



Linda Ronstadt
We Ran
Elektra

1 2 3 4 5 ★ 6 8 9 10

Producer: Glyn Johns and others
Top Cuts: "Give Me A Reason," "Ruler Of My Heart," "Just Like Tom Thumb's Blues," "If I Should Fall Behind."
Summary: The pop-rock queen of the Seventies is finally back where she started, after more than fifteen years of recording pop standards, Broadway tunes and Mexican music. With a stellar cast of veteran rock cats joining her, Ronstadt covers songs from the likes of Bob Dylan, John Hiatt and Bruce Springsteen, and the results add up to the artist's finest album since 1977's *Simple Dreams*. Welcome back Linda, it's been a long, long time. —*Steven P. Wheeler*



Rod Stewart
When We Were The New Boys
Warner Bros.

1 2 3 4 5 ★ 6 8 9 10

Producer: Rod Stewart
Top Cuts: "Cigarettes And Alcohol," "Rocks," "When We Were The New Boys."
Summary: They say you can't go home again, but this ageless wonder never listens to anything regarding the passage of time, does he? Reaching back to capture the live band energy of his early Seventies work, Stewart snags modern rock tunes from sources like Oasis, Primal Scream, Superstar and even Graham Parker, that recapture that old vibe, and an old Faces tune, "Ooh La La," sounds picture perfect. Stewart still reflects the fire and innocent grace of youth. —*Jonathan Widran*



Counting Crows
Across A Wire. Live In New York City
DGC

1 2 3 4 5 ★ 6 8 9 10

Producer: Sean Murphy, Mike Simon, Nancy McDonald
Top Cuts: "Round Here (electric)," "Anna Begins (acoustic)."
Summary: Christened an "official bootleg," this two-disc set chronicles two performances from last year, one "plugged in" from MTV's *Live At The 10 Spot*, and one acoustic, taped for VH1's *Storytellers* series. While the electric set gives a better sense of the group's onstage energy and dynamics, the acoustic setting proves the worthiness of this material. Singer Adam Duritz conveys his usual passion in both sets, and even the repeated songs are worth having in both formats. —*Jeremy M. Helfgot*



The Connells
Still Life
TVT Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Jim Scott
Top Cuts: "Gauntlet," "The Leper," "Glade," "Queen Of Charades," "Curly's Train."
Summary: This veteran act from North Carolina—led by vocalist/guitarist Mike Connell and his brother/bassist, David—has surprisingly never broken through with their addictive R.E.M.-meets-the Wallflowers sound. But with this album, which may be their finest effort, the time is right for mainstream recognition. Despite their lack of national notoriety, *Still Life* goes a long way in solidifying the Connells' place as a valuable fixture in the world of Americana-styled rock. —*Steven P. Wheeler*



Racquel Zonté
Give Yourself Away
Nooky Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Racquel Zonté
Top Cuts: "Do You Know," "Red," "Infatuation," "Sanity."
Summary: This 24-year-old singer-songwriter/guitarist grabs you with her songwriting and six-string prowess, and her vocals are reminiscent of Chrissie Hynde's. Add it all together and you have quite an interesting package. Mixing power chords, raunchy riffs, stinging solos and acoustic subtlety with drum loops and percussive textures, this is quite an accomplishment for one so young, especially from the production standpoint. There's more than enough here for Zonté to find some fans. —*Paul Stevens*



Fourplay
4

Warner Bros.

- 1 2 3 4 5 6 7 8 9 10

Producer: Fourplay
Top Cuts: "Little Foxes," "Charmed I'm Sure," "Rio Rush."
Summary: Fans will no doubt notice the extra kick and edgier possibilities which Larry Carlton's replacement of Lee Ritenour has added to this veteran supergroup. While the quartet—which includes Bob James, Nathan East and Harvey Mason—thrives on both the punch of Carlton's electric and the snap of his acoustic, this is again, top-notch ensemble action all the way. Mason and East stir up soul, jazz and Brazilian grooves, while James' lite funk and eloquence keeps things on a melodic even keel. —Nicole DeYoung



Gloria Estefan
Gloria!
Epic

- 1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Oye," "Don't Release Me," "Touched By An Angel."
Summary: Estefan must have sensed that we were getting sick of those goopy ballads, and her antidote is a cool, heavily machine-dependent gumbo of classic and more modern disco grooves, and more impressively, the ultra-fiery brassy kind of music she surely danced to as a little girl in Cuba. You'll never tire of the exotic flavors, but some of the machinery gets a bit too thick, overdone and repetitive at times. More successful are the breezier gems which might feel at home in Lisa Stansfield's catalog. —Jonathan Widran



Suzy Bogguss

Nobody Love, Nobody Gets Hurt
Capitol

- 1 2 3 4 5 6 7 8 9 10

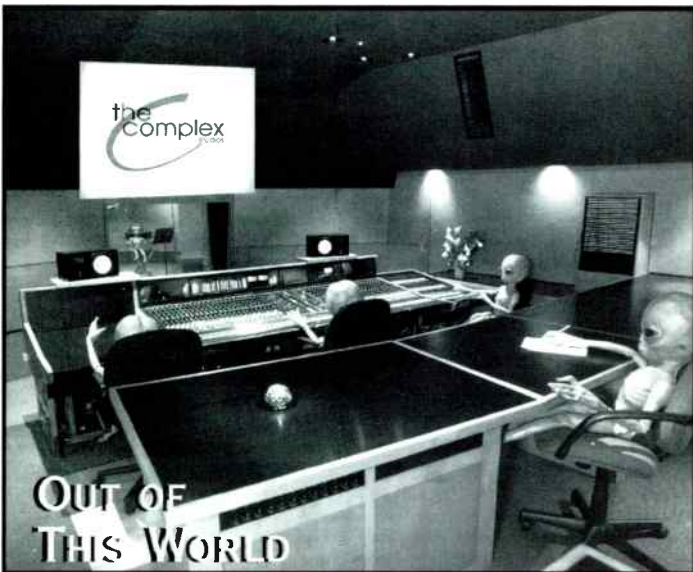
Producer: Doug Crider & Suzy Bogguss
Top Cuts: "When I Run," "Somebody To Love," "Take Me Back."
Summary: This Nashville gal returns with her seventh studio album and she's really hitting her stride—if her goal is to crank out harmless contemporary country pop, that is. At times, the seductive aura of Linda Ronstadt's early recordings comes shining through—from heartfelt ballads to acoustic-based rock—but, at other times, you get the feeling that Bogguss is just taking the easy way out. Fortunately, those times are far fewer than the bright spots. —Charlie Ray



Barenaked Ladies
Stunt
Reprise

- 1 2 3 4 5 6 7 8 9 10

Producer: Susan Rogers, David Leonard and Barenaked Ladies
Top Cuts: "One Week," "Alcohol," "It's All Been Done."
Summary: Barenaked Ladies continue their tradition of penning fun, catchy lightweight pop tunes with quirky themes and often quirkier lyrics, on this, their fifth full-length album. Balanced with a mix of feel good rhythms and slower, more tender moments, guided by the contrasting voices of Steven Page and Ed Robertson, *Stunt* will leave you feeling content and amused. But the real treat is catching this act live, which is highly recommended, as are all four previous BNL albums. —Jeremy M. Helfgot



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CLUB REVIEWS



Dual Eden: Soulful, sensuous, American trip-hop.

Dual Eden
The Garage
Los Angeles

Contact: Nebula Music: 310-737-1736
The Players: Giovanna Spata, vocals, keyboards; Desiree Washington, vocals, guitar; Lisa Arndt, percussion, vocals.

Material: Dual Eden is a trio of women, who bill themselves as "soulful, sensuous, American trip-hop." They use programmed drums to provide the beat, and sing ambient discordant three-part harmonies that highlight poetic lyrics. This is textured, pretty, seductive music, lush and stark at the same time, with a sound that is somewhat similar to Portishead.

Musicianship: Guitarist Desiree Washington makes good use of effects and plays simple riffs and repeated notes. Her voice has a solid earthy feel to it, and her vocals are intense and earnest. In contrast, Giovanna Spata has a very pretty sparkly vocal style, and, as the set went on, she handled more and more of the vocals as well as playing keyboards. Lisa Arndt provided the all-important percussive element, and also some of the backing vocals.

Performance: The atmosphere at this daylong "Garage-A-Thon" was chaotic. These women took a long time to set up, and they had to deal with technical problems during the set—like feedback galore—leaving me with the impression that they were a new and inexperienced band. They already have a solid following, and a good connection with their audience however, and Spata played the flirtatious front-woman role to the hilt. They were allowed time for an encore, but

seemed like they weren't really prepared for it. They chose to do a cover of Depeche Mode's "Fly On The Windscreen," but it sounded unrehearsed, as they couldn't get the harmonies right. One could even tell that they knew that they were way off. However, their originals were executed with far greater skill.

Summary: Overall, Dual Eden seems to be a promising young group with a lot of potential for growth. They have a great feel for the style of music that they're playing, and the musical sense and vocal chops to see it through. They just seem to need more stage experience—not so much in the area of presence, but more on ironing out their harmonies, and dealing with their set and how it should flow. Nevertheless, these are all things which can be easily worked out, and some of these problems may even cure themselves with time, making Dual Eden an act to watch out for. —Amy DeZellar

The Kinder Size
The Whisky
Hollywood

Contact: LTP Entertainment: 714-262-1LTP
The Players: Jeff Wright, lead vocals, guitar; Matt DeSola, guitar, vocals; Erick Parrett, bass; Chris Morano, drums.

Material: Songs like "Transistor Radio" and "Power Of Myself" seemed to be this act's most popular favorites, as the audience sang along and gave the band a good dose of their own energy. "My Song" is one of their more mellow tunes, but, overall, Kinder Size is a band with the talent and persona of a band on the rise. Their music has a spirit that is completely their own, and thrives in an environment of talent. It's almost hard to believe that these guys are only a few years out of high school.

Musicianship: Lead singer and guitarist Jeff Wright played with fervor and carried an energy that was compelling and happy-go-lucky, at the same time. Erick Parrett played a mean six-string bass with amazing fingers, guitarist Matt DeSola hypnotized the crowd with intense solos, and drummer Chris Morano provided the band with the ideal beat.

Performance: The crowd went wild for every note Kinder Size played, and sang along with every tune. These guys are definitely loved. There was an enthusiastic rapport between each member of the band and the people in their audience.

Summary: These guys carry themselves like professional musicians, while maintaining the innocence and creativity of a youth-oriented genre. Still, this band has the three main ingredients that will allow them to appeal to all ages and, possibly, progress to superstardom: real talent, lyrical content and superstar personas.

—Ericka-Rachelle Mendoza



Kinder Size: The talent and persona of a band on the rise.



Arthur Adams: A consummate showman and an awesome musician.

Arthur Adams

Killian's
Torrance

Contact: Kerry Barry: 213-878-9909

The Players: Arthur Adams, guitar, vocals; Ritt Henn, bass; Eric Hackett, keyboards; Moe Mosely, drums.

Material: Arthur Adams' material was a slice of blues heaven—accessible to all and uplifting to boot. Classic covers and a couple of originals filled out his set, with each one glowing and heartfelt in Adams' inimitable style. He has a touch which blends R&B with modern blues, making each song soulful and personal. His cover of Otis Redding's "(Sittin' On) The Dock Of The Bay" turned into a sing-along with the whole joint swaying to the tune, and his other selections had the place jumping and hot, with the audience clamoring for more. And he frequently dedicated songs to members of the audience, making them all the more special. Adams is a great interpreter of the blues and his hybrid of single notes and storming chords made the music big in sound but intimate in feel.

Musicianship: Onstage, Adams was nothing short of amazing—anyone who can turn your insides to jelly with a few simple notes is a nellyuva musician. He was able to drop tears out of his guitar, then power chord it up so intensely that speed metal enthusiasts would have loved him. He also managed to burst out of typical blues riffs by using them as a foundation for experimentation, making every lead line a surprise. His vocals were the sweetest thing this side of brown sugar, and were even more R&B-oriented than his playing. His bandmates were no less stellar and stood out on their own, with each having a solo during the set.

Performance: Usually when you go to see an older bluesman you don't expect to see them move around too much, but Adams was not only a charmer, he was unbelievably animated and energetic. He moved around the room, trailing his guitar chord behind him,

playing for anyone and everyone. Then he roared into his thunderous chords, jumping up and down like a mad man and kicking his feet into the air like a 20-year-old, driving the crowd nuts.

Summary: Arthur Adams is a consummate showman and an awesome musician, and he plays blues that will move you and groove you. Do yourself a big favor and go see him play.

—Bernard Baur

Debbie Clemmer

B.B. Kings
Universal City Walk

Contact: Artist Hot Line: 626-446-9384

The Players: Debbie Clemmer, vocals, percussion; Terry Schambers, guitar; Mike Bridges, bass; Larry Paschall, drums; Evan Beigel, keyboards; Becky Moon & Joell Beigel, backup vocals.

Material: Clemmer and her band play a wide range of electric blues, a good deal of it in the blues-rock vein, but they also go off into R&B, funk, salsa and pure pop. She tackled a few covers as contrasting as Cole Porter's "Night & Day" and Janis Joplin's "Piece Of My Heart." And the set ended with an original

pop ballad more suited to a diva than a blues-rocker. Ultimately, the material they selected seemed better suited to a revue by a cover band, and you couldn't quite get a handle on it, because they tried to do too much. It was entertaining, but by trying to jam it all together, they lessened the impact that they could have had with more focus.

Musicianship: This group consists of solid players, with Clemmer not only singing but playing percussion. Standing behind two giant congas, she belted out her vocals with an intense style and class. She also took over the drum kit in the middle of a song—without missing a beat—and wowed the room with her flashy display of multiple talents. Schambers is an interesting guitarist for a blues-based band, in that his style and tone is slightly dated, with a very hard rock approach. Bridges had a solo moment when he led the way through Wild Cherry's "Play That Funky Music," and Paschall managed to hang in there admirably with a strong hand, as the band jumped from style to style. Moon and the Beigels provided capable backup, though they could have been utilized a bit more. This group is impressive in their adaptability to different styles, but by shifting around as much as they did, they failed to create a signature sound.

Performance: Clemmer had a strong visual set-up, and she moved around comfortably. Supposedly she was nervous, but you could not really tell, as she interacted with all her bandmates and the audience in a warm and likeable manner. The only other member to step up—other than Bridges on his funky number—was Schambers, who stood at the edge of the stage to play his leads.

Summary: Debbie Clemmer and her band have a load of talent, but it's scattered in so many directions that it doesn't come through in the music that they play. Clemmer and company should decide what they want to be and then stick to it.

—Bernard Baur



Debbie Clemmer: Playing a wide range of electric blues.

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CLUB REVIEWS



ROD GREENMAN

Ron Kaplan: New and viable arrangements of classic pieces.

Ron Kaplan
Baked Potato
Universal City

Contact: Kaplan Records: 408-687-0278

The Players: Ron Kaplan, vocals; Tom Garvin, keyboards; Tom Warrington, bass; Albert "Tootie" Heath, drums.

Material: All of Ron Kaplan's material is made up of jazz and pop standards, but this is a case of a musician taking the time and the effort to work up new and viable arrangements for classic tunes, while making sure they fit his style. Whether it was his soothing rendition of "A Night In Tunisia" or the upbeat "Satin Doll," the songs were tailored for Kaplan. And that was important, as these are songs that most people are very familiar with. Everyone's heard the chorus of "April In Paris" at one time or another, but Kaplan removes the humdrum and mundane elements that many vocalists leave in this music and claims it with his own mark of musicianship.

Musicianship: Ron Kaplan is a strong vocalist. He can hit high notes, but he generally stayed within the range which suits him best, which made for a rock solid performance. That was actually better than a performance which may contain some very spectacular moments, but be largely mediocre or worse. Kaplan was also easily understandable, which is key to songs like these, where the lyrical content is at the heart of the music. And another important item which Kaplan has mastered is mic placement; he seemed to understand that not every note should be sung at the same distance from the microphone. He had planned out how far he wanted the mic from his mouth and it always ended up there, adding a great deal of vocal effects without any electronics. To boot, he has surrounded himself with three longtime professional

musicians, each of whom never wavered. Keyboardist Tom Garvin lead the melody line and played solid solos throughout the night. Bassist Tom Warrington moved and grooved in and around the melody and the rhythm, and created great interplay between himself and the other musicians. And Albert "Tootie" Heath is a master. He demonstrated his knowledge that you don't have to overpower a drum kit to make the rhythm swing, and he also displayed the many emotions which can be brought out of the drums.

Performance: This was a smooth show with very few gaps. At one point, Kaplan made a mistake during a song intro, but caught it and carried it off with humor and graciousness. The band had a good rapport and each player clearly knew where the others were headed. These guys played with feeling, without having to shout at the top of their lungs or play as loud as they could, and that is an artform in itself.

Summary: Ron Kaplan plays jazz and pop in a cool setting, knows what he's doing, and has obviously worked it out over a long period of time—and it pays off. With music like this, Kaplan could go far.

—Jon Pepper

Sonja Marie
The Troubadour
West Hollywood

Contact: Band Hot Line: 818-567-0187

The Players: Sonja Marie, vocals; Vanessa Williams, vocals; Chanda Bailey, keyboards, vocals; Cat Bartik-Sweeney, saxophone, percussion, flute, vocals; Leo Valenzuela, bass; Shauneey Baby, drums; Akahdahma, percussion.

Material: Sonja Marie's music is not easy to categorize, as it has a wide range of influences. There are elements of hip-hop, reggae,

world music, pop, soul and funk to her tunes, and this is music where the lyrics may be rapped one minute and sung in the sweetest harmony the next. However, this music will entertain everyone from jazz fans to alternative rockers. It is also music with soul and vigor, and it has its own sound and rhythm.

Musicianship: This is a very together professional unit, with members who seem to have great love for their craft. It's clear that this act enjoys playing well and lives up to that enjoyment. Sonja Marie is a great vocalist, who can rap and sing, and she even took a step back and let one of the others carry the load when needed. Backing her was Vanessa Williams, who has a sweet voice and let it all out. Both Chanda Bailey and Shauneey Baby are veterans of *The Keenan Ivory Wayans Show* band, and they both wailed, as Bailey carried a good portion of the leads with her keyboards, and Baby kept the rhythm swinging and moving. Cat Bartik-Sweeney really grooved with her sax and added great mellow touches with her flute, and she and Bailey also added great harmonies on several numbers. Leo Valenzuela proved to be a great bassist, who never overplayed but was always present. And Akahdahma brought even more rocking rhythms to the group. This was one of the most interesting guitarless groups that this reviewer has seen.

Performance: Marie was energetic and electric as a frontwoman, and she brought the audience into the act, getting the room swaying and dancing. She enticed, allured and generally put out some very strong good vibes. The band had good chemistry, and the musicians were all in sync from the word go. This act played like a well-oiled machine, with no cog out of place. **Summary:** This is a band full of professional musicians who know how to play and perform. They've got it going on and they know it, as will you if you see them play.

—Jon Pepper



BERNARD BAYER

Sonja Marie: A great vocalist who can rap and sing.



The J.S. Bach Experience: Plenty of T&A—talent and ability.

The J.S. Bach Experience

14 Below
Santa Monica

Contact: Artist Hot Line: 805-294-3757

The Players: Kevin Kmetz, guitar; Adam Keeney, guitar; Theo Mordey, drums; Daren Burns, bass.

Material: The J.S. Bach Experience is a Bach tribute band if you will. That's right, a guitar homage to the composer who has influenced a slew of rock bands known for their musicianship and Baroque leanings. The group plays many of Bach's better-known pieces, including the melodic "Trio Sonata No. 6" for organ, the immediately recognizable "Toccatina And Fugue In D Minor," and many more. Musicianship: Plenty of T&A here—that's "talent" and "ability." But then again, you'd have to be at the top of your game to be able to play the well-tempered compositions of a man whose work has inspired such great guitar noodlings. Bassist Daren Burns kept a tight sense of meter on his six-string, which for music like this, is akin to keeping your boat from capsizing in the midst of a hurricane. Every member of the J.S. Bach Experience has received formal training, and it shows in their performance. If talent was food, the JSBE could feed the world for a day.

Performance: People tend to stop talking and put down their drinks when a band wearing wigs and flashy, psychedelic baroque-flavored garb hits the stage. The members of the JSBE combine that element of theatrics in a way that avoids contrivance and side-steps detractions and ridicule. For most of their performance, the band members were tied to their sheet music podiums, but when they didn't have their hands full, guitarists Kmetz and Keeney provided enough interaction between themselves and the audience to keep things interesting. Hell, even drummer Theo Mordey got in the act with some tongue-in-cheek Eighties metal gesturing.

Summary: So many bands today just stare at their shoes as they try to get you to "feel their pain," that every once in a while it's comforting to be able to watch a band intermittently stare at their podiums while they share the brilliant work of one of the most famous composers in history. It's good to know that: over 200 years later there's still someone paying homage to Bach. Go see this group and you'll see why people still feel it's worthwhile to play his compositions two centuries past his heyday. And then ask yourself how many "flavor of the month" bands on the club circuit today will make it into the next year. —Jon Ritchie

Chickenhawk

The Garage
Hollywood

Contact: Ava Berman Management: 310-285-5565.

The Players: Big Daddy Carlos, vocals; Tim "T-Bone" Gilman, lead guitar; David Kushner, rhythm guitar; Mark Nixon, bass; Joey Castillo, drums; John Nixon, percussion.

Material: If Chickenhawk were a movie, it would be Wayne County starring as Elvis Presley in Texas Chainsaw Massacre—The Musi-

cal, directed by Sam Peckinpah, with Chickenhawk as Buck Satan and the 666 Shooters. Chickenhawk incorporates the trash can fury of proto-punk and the mesquite-and-sulfur searings of Junkyard, the Supersuckers and the early Reverend Horton Heat, and they wrap it all up in the rockabilly blanket of the Cramp's stygian leanings. Songs include "Whiskey Bent," "Devil (She)" and "Star Spangled Bitch."

Musicianship: The various members of Chickenhawk accomplish what they set out to do, hurling fireballs of mercurial psychobilly energy out to the audience. Guitarists Gilman and Kushner chug and pump, with their arms moving like the driveshaft on a full-tilt locomotive, while Castillo hammers away on his drums as if he was a blacksmith in a previous life. Along with Mark Nixon, Castillo guides an efficient battery, blasting out Chickenhawk's rhythm section like a well-timed artillery practice. Big Daddy Carlos is part coyote and part Randy "The Macho Man" Savage.

Performance: With its cool automotive-cum-Route 666 decor, the Garage is the perfect venue for Chickenhawk, as you felt like you were in a combined filling station/barroom truck stop on the highway to Hell. Chickenhawk sent wave after wave of brimstoned barre chords in a Hades hootenanny that was met with total audience appreciation. Frontman Big Daddy Carlos is an interesting and off-beat dichotomy, looking like a wrestler, but moving at times like a stripper.

Summary: Sporting former members of Wasted Youth, Sugartooth and the Love Dolls, Chickenhawk has meshed their punk and hard rock fury with a hillbilly hue. In fact, seeing a band like Chickenhawk is a lot like looking over a sun-baked dashboard where the partially melted plastic statue of St. Christopher is surrounded by empty beer cans, cigarette butts and the occasional Cheetos wrapper.

—Tom Farrell



Chickenhawk: Meshing punk and hard rock fury with a hillbilly hue.

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PRO PLAYERS



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•Marriott, Tyler, Robinson nnd. Signd band Hilywd rehrls... •Melodic croon wnt by Bnt inspird dmr & bass... •Pro blues band sks soull blues voc to recrd CD...

MUSICIANS WANTED

22. GUITARISTS WANTED

•Acous guit only, not elec. Form org 90s bluesy rock band w/read sngng bass... •Acous guit wntd to perform w/R&B male voc on org acous/souls music... •Acous guit/sng/r wntd w/read guit abt & songs...

MUSICIANS WANTED

Everclear, Luna, eels, Jayhawks etc Jay 310-289-4057 •Guit wntd for working top 40 sit. Paid gigs Wayne 626-447-3428 •Guit wntd to complt hrd & soull orig proj for album/showcng Audtn now...

MUSICIANS WANTED

Practc in Chatsworth Spike 818-700-8616 •Musics wntd for thrash band Around 17 yrs old, must be srs Intl Deftones, Korn, Limp Bisquit Chrs 818-563-4424 •Nd final pc 2nd guit to supply flavor, feel, some vocs...

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MUSICIANS WANTED

covers. Bckup vocs, sngwrng a+. Srs only. Donna 310-379-9654
•Straddln Thunders nnd. Band has indie deal, lkout in Reseda 626-856-1506
•THE SPARKLE PEOPLE sk perfmrnc orientd indivs for theatrical glitter act Visually ZStarburst to ACooper Musically Prodigy to Dishwalla 310-915-9001.
•Tommy Lee type sks DNavarro type for commcl all inface. Diverse songs, big beat, drk image, no drugs. 25-32. 213-883-9578
•Ultra drk versatl gut wntd by vocs & progrmm/sampr Have CD demo, video, songs Pls be into collab, fx, drk image, snd 818-846-6103
•Versatl gut wntd for indep 2-wk WstCst tour w/sng/sngwrtr & band. Indie melodic rock. No pay, but great oppor Evren 310-657-7918
•Want a job? Bass sks gut to form 70s classic rock blues based cover band only No games or flakes Tape nnd 213-526-2979

MUSICIANS WANTED

•Xtremely passiont, fully self xpressd artist sks rhythm gut who's likewise. Hrd, melodic, goth, Celtic, funk, dance groove, poetic, authentcly human, soufl music Antonio 818-779-1422.

23. BASSISTS WANTED

•#1 bass nnd for BReligion, GrnDay, Offspring type band, All/punk infl, Must sing. Band is signd w/pro mgmt, shopping CD. 818-501-1148.
•#1 funky bass wntd for AAA acous trio w/hiphop DJ We've got CD, gigs, fire! Some pay for gigs 213-538-5395
•1 funky rocking bass plyr wntd for gigging all ong pop rock band w/CD & label contax. www.mannadesouls.com. Infl Matthews, Seal, U2. Gabriel Derek 213-389-6619.
•A bass plyr w/vocs wntd for psychcl pwrpop trio w/huge harmyns, enormous songs, big big plans Kirk 310-204-5645.
•A funky bass nnd to revolutnz music indus. We're skng anyone w/unuque style! Infl incl U2, Cure, Peppers etc. 818-766-7303.
•AAA intellgnt org folk, jazz, rock band skng bass. 20s. Have charts & demo DMatthews, Sting Fretts or uprite a+ Gabriel 818-776-1930
•AAA rock band sks bass. Must sing, have groove, style & hi energy. We have studio, CD, big things hap-peng 213-673-7367.
•Acous alt folk/jazz/rock band sks bass to recrd & showcs. Infl DMatthews, Sting, PGriffin, Fretts or uprite a+. Gabriel 818-776-1930.
•Acous duo lng for bass plyr Melodic pop, cutng

MUSICIANS WANTED

edge music. No drugs. Determntr, dedicatn. Rehrsl nnd MDR Have shows 310-917-6986.
•Acous duo meets Alanis Sks bass, drums & key-brdstr for pop rock band Orig songs, srs interst! Must have equip & transpo Holiday 818-757-7944
•Acous rock sngwr/wrtr nds talented bass guy to kck ** out of it. Already gigging around town w/percusnsnt. Travis 818-386-9784
•All inclusv semi industrl scfl pop metal self-exprnsnt sks bass & drmr for upcoming proj, Infl Psychotica, JackOff, Scold, Ozzy 213-957-4646.
•Alt pop band w/Bnt infl sks creatv bass plyr w/style. Band has maj label develop deal, upcoming shows. 213-851-1680.
•Alt, orig pop rock band lkg for yng, talentd, versatl bass plyr for lng term commit We are biz mndd w/CD. lkout & atty. 213-464-8339
•Are you a million \$\$ check just waiting to be cashed? If so, call now. We nd star qual bass who can sing. 213-673-7367.
•Astral opiated semi surf garage band sks bass. 714-431-4731.
•Band formng. Sing/sngwrtr/stumrr w/CD demo w/platn sngs is parfrnd w/guit. Skng bass, drums, add'l gut. Beatles/Stones. 818-994-5383
•Band orientd bass plyr wntd who's into rock & who grooves Tonic meets Matchbx. Commit. singng & gd plyr a must. 818-365-1327
•Band w/srs mgmt & bckng skng pro bass plyr for upcoming prd gigs & studio sessns. John 310-204-3143.
•Bass & drmr wntd for band. Pls be gd & versatl! No chops. We like Replace, Stones, TWaits, La's, Wilco, Muddy etc Brad 818-503-7271.
•Bass nnd by signd metal band. Infl IronMdn, Halloween, Iced Earth, King Diarmnd. Dedicatd music-s only pls. 626-337-7331. 626-835-3905.
•Bass nnd for folk rock band. Have demo & ready to play. 310-546-6360.
•Bass plyr nnd for alt band w/maj label int! Nirvana meets Spacchong meets Blur. 310-208-3772
•Bass plyr nnd for successfl R&B band w/great songs, curr conquering world For more info call Jeff/Tyler 213-654-3633
•Bass plyr w/bckng vocs wntd for pwrpop band w/label int, Infl Beatles, ECostello, Fountns/Wayne. Mansh 213-876-6194.
•Bass plyr wntd for artsy, surf garage noise band. Male/lem ok. Vocs a+. Mike 562-494-4451
•Bass plyr wntd for exp orig band w/lem sings. Lite modern rock, pop. Gd harmyns. Team plyr LngBch. 562-985-0705.
•Bass plyr wntd to complt 4 pc pwrpop band. Gd songs, gd hooks, cool vibe. No hired guns, no lng hair

MUSICIANS WANTED

rocks pls. 310-452-7077.
•Bass plyr wntd to complt PJam tribute band. No drugs, no att. 818-506-1470.
•Bass plyr wntd to join sing & guit sngwrng team wng innovatv pwrpop groove orientd matrl. 310-289-3294
•Bass wntd by electric rock band Stykes Beck, FBISlam, Beatles to Nirvana. Have demo, rehrsl spc, connex. John 818-996-3406.
•Bass wntd for aggress/hl energy rock band. Pgr 818-595-4892, 818-877-1045.
•Bass wntd for all/pop band, Melodic & basic Radiohd, Floyd, Cranbrys, Pumpkins, Beatles. Early 20s, vocs, wrting, creatv is gd Kevin 818-771-1179
•Bass wntd for formng HR band Infl UFO, MSG, Alcairaz, Scorpions, Tzn Luzzy, BaCo. Dedicatd pros only. Flon 213-290-1574.
•Bass wntd for hl pwrtd rock band. Have bckng, connex Infl Sabbath, Dokken, Halen Ron 909-399-3874.
•Bass wntd for jam rock type band Infl JBrown, MMW, Mark 213-749-3823
•Bass wntd to form progress rock band w/existing drmr & gut. Objectv must be to make gd music, recrd, plyr live. Gno 818-589-2705.
•Bass wntd to join gothic exp. We have maj distrib, mgr etc. Must sing bckups. 310-664-0376
•Bass wntd to play orgs & covers that incl Halen, Nrgent, Scorpions, Zep, Dokken, Sabbath & more Anthony 818-349-6736, pgr 213-390-3705
•Bass wntd, male/lem into Hum, Foos Subpunk, Pumpkins, Yrdbirds, 213-255-9220
•Bass/bckup voc nnd for orig proj. Must be able to sing & play in odd time. Cromson, AIC. Srs only pls James 805-374-9963.
•Can you stand out in crowd & settle into mix? Bass nnd for emergng AAA band, Xceptnl matrl ala Matchbx, Dishwalla, Wallflwrs, CCrows 213-467-5413
•Cathrtc, xtremely passiont, fully self xpressd artist sks bass who's likewise. Hrd, melodic, goth, Celtic, funk, dance groove, poetic, authentcly human, soufl music Antonio 818-779-1422.
•CLEANSD sks bass plyr. Gigs & recrdng pendng Have producer, Infl Floyd, Funkldc, Faith/More. Must have soul. Jason 818-840-2768.
•Do yourself favor. Srs band w/album fnishd lkg for bass plyr. Infl LessActv to Doors. 626-798-9695.
•Drmr sks NSix type bass for commcl alt inface. Diverse songs, big beat, drk image, no drugs. 25-32 213-883-9578.
•Duo sks srs R&B, jazz, funk muscns Drmr, bass, gut, keybrds, Laura 626-237-3664, Laque 626-583-8773
•Dynamic bass wntd by exp gut & voc to form passiont, possessd band. Ala Zep, Nirvana, Bowie, VelvetU, Doors, Floyd. No heros pls Stan 818-342-5251
•Estab band w/gigs, demos, int, lem sngnr, Melodic to hvy 90s rock. 60s, 70s infl, Srs commrd pro, no drugs. 310-316-1359.
•Exp bass plyr wntd for proj w/label int, Fem w/vocs a+ big+ Portishd meets Pumpkins LV msg 310-281-6127
•Fem bass plyr wntd for working band All gigs paid, pros only. 310-226-7112.
•Fem bass plyr wntd to play w/3 women. We have CD in works, free rehrsl spc, xint musicianshp, lots of great songs & hits. 818-833-0301.
•Great bass nnd by label supportd incredbl gut. My music is HM meets classcl & jazz. Infl Bach, Schoenrg, Prokofev, Holdswrth, Yungw 310-533-1778
•Great rock bass wntd for all orig pop rock proj, Wallflwrs meets Dishwalla, Great songs & great plyrs invold. No pyng gig 818-342-8581.
•Guit & drmr sk bass to form orig hrd, hvy band, Infl CChambor, Deltones, Ministry No flakes, 80s rejects Erck 714-491-0610
•Guit & drmr sk dedicatd bass to form new proj Infl U2, Doors, Radiohd Paul or Enc 818-981-9723
•Gut/singnr lkg for gut, bass drmr Label int Infl

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MUSICIANS WANTED

Hum, Bauhaus, STP, 311, AIC, Sndgardn, Moxv, Frouous, Nirvana, Blink 182, Presh, Rich 818-871-0112... HR bass plyr in 30s wntd to form head banging pr...

MUSICIANS WANTED

hair, Reznor not RMcDonald, Thndrbird not Fshr, Price Image god not villi fogel 818-349-1060...

24. STRING PLAYERS WANTED

Violinst/cellist wntd for alt psychhc hypnotc spirittr proj w/acordnstr, singr, middle eastntr infl, Matt 323-656-4602

25. KEYBOARDISTS WANTED

Old school keybrdst w/unique snd nnd for demos & gigs I have tight trax. If you feel the funk call 818-789-4655, soultrtr @aol.com

MUSICIANS WANTED

trib, mgr etc. Must sing backups. 310-664-0376... Keybrdst wntd: Infl Blromsby, Dead, Mark 213-749-3823

MUSICIANS WANTED

Wntd: jazz organst or keybrdst w/midc pedalbrd, for creatv trno, drum, guit, organ 310-548-5399, clave-groove@artnet.net

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MUSICIANS WANTED

26. DRUMMERS/PERCS. WANTED

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#1 dynamic R&R band w/upcomng showvsss & lckout, sks soullfr hrd hting inpckit drmm ala Bonham. Kenny 818-785-5095.
#30 smthng cmmnc'l modern rock band w/great vocs, mktbl songs, Van Nuys studio, sks drmm not hired gun. Committed artist call. Greg 818-507-4470.
A drmm wntd for psychdc pwpop trio w/huge harmonys, enormous songs, big big plans. Kirk 310-204-5645.
Acous duo lking for drmm/pcrusnstl. Melodic pop, cut- ing edge music. No drugs. Determinin, dedicatn. Rehrsl in NDR. Have shows. 310-917-6986.
Acous duo meets Alanis. Sks bass, drums & key- brdstr for pop rock band. Orig songs, srs intell. Must have equip & transpo. Holiday 818-757-7944.
All inclusv semi industrl scfl pop metal self-exprsstn sks bass & drmm for upcomng proj. Infil Psycholca, JackOff, Scold, Ozzy. 213-957-4646.
All orig HR band sks pro drmm. Drk, acous, moody style & heavier stuff. Many infl incl Zep & Cult. 213- 644-9049.
All pop band w/Brit infl sks great rhythn sectn for shows. Band has maj label develop deal. 213-851-1680.
All R&B band sks pcrusnst. Exp plyr only. Berklee

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MUSICIANS WANTED

- grads welcome. Kari 213-707-3251.
Ambitious versatl drmm/pcrusnst ndd for emergng AAA band. Hand percuss & kit. Xceplnl matrl ala Matchbox, Dishwalla, Wallfwrns, CCrows. 213-467-5413.
Band formng. Sing/sngwrtr/trummr w/CD demo w/platnm plyrs is partnrd w/guit, Skng bass, drums, add'l guit. Beatles/Stones. 818-994-5883.
Band ready to explode in nd of versatl, talentd drmm to complt lineup. No HM. Steve 909-593-8515.
Cathrc, xtremly passion, fully self xpress artist sks drmm who's likewise. Hrd, melodc, goth, Celtic, funk, dance groove, poetic, authtly human, soullfr music. Antonio 818-779-1422.
CLEANSED sks drmm. Gigs & recrdng pendng. Have producer. Infil Floyd, Fündic, Faith+More. Must have groove. Jason 818-940-2768.
Cutting edge hrd hting drmm w/soull wntd by orig pwr groove guit & voc sngwrng team. 310-289-3294.
Dbl bass drmm wntd for estab melodc metal band. Free rehrsl, CD recrdng. Now plyng out monthly. 213-467-6876.
Dedicatd drmm wntd by exp guit & voc to form truly unique band. Infil Nirvana. Zep, VelvetU, Guidd/Voxs, PSmth, Bowie. Pls be real. Joe 818-563-3301.
Drmm & bass wntd for band. Pls be gud & versatl. No chops. We like Replac, Stones, TWaits, La's, Wilco, Muddy etc. Brad 818-503-7271.
Drmm ndd for mostly orig band from Louisvllle KY. Have label int & atty. Scott 502-894-9747.
Drmm ndd for R&R band w/great songs, curr con- quering world. Bonham, Moon, Mitchel, Jeff/Tyler 213- 654-3633.
Drmm plyr wntd for exp orig band w/fem singers. Lite modern rock, pop, Gd harmny. Creatv, gd timng. Team plyr. LngBch. 562-985-0138.
Drmm w/soull wntd for guit pop band of Christs. Gigs & recrdng. Chris 714-744-3275.
Drmm wntd asap. Have recrd co shows & great gigs. Just on radio. Infil Bowie, Elton, Zep, Beatles. 310-288- 6298, 818-598-0217.
Drmm wntd by pop rock band. Infil Replac, CTrck, Pistols, Bowie. Have studio, lckout in Hillywd. 310-551-7450.

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Drmm wntd for art rock band into Bowie, Janes, Radiohd, Bauhaus, Ryan 213-463-4322.
Drmm wntd for lem from orig band. Infil Blondie, No Doubt, U2, Berlin, Republica, etc. Abil to play wiseqncd music & clik monking systm. 949-360-1207.
Drmm wntd for formng HR band. Infil UFO, MSG, Alcatraz, Scorpions, Thin Lizzy, BadCo. Dedicatd pros only. Ron 213-290-1574.
Drmm wntd for top 40 covers. Modern rock to reggae to disco. Vocs a must. Req #1. must own watch. Frank 310-578-6507.
Drmm wntd for Venice funk rock band w/CD & gigs. Bonham meets hipop. Mark 310-664-0404.
Drmm wntd to play orig & covers that incl Halen, Nugent, Scorpions, Zep, Dokken, Sabbath & more. Anthony 818-349-6736, pgr 213-390-3705.
Drmm wntd. Hvy rock to techno. Fast, hrd, aggrsv. Recrdng, live, paid. 562-590-8432.
Drmm wntd. Positiv mindd highly skilld set/pcrusnst w/tribally popl rhythmic flavoring to contrib to commitd eastnrl inf funkish pwr trio. Brian 213-446-2277.
Drmm, 21-27, ndd to join hvy progress rock band. Focus musicshp, directn. No drugs, srs only. 310-576- 2053, 213-461-8485.
Drmm/pcrusnst wntd to complt band. GRASSHOPPER. Infil Todd, sestr Hazel Lonny 818-343-7795, 323-436-2737.
Drums wntd male/fem into Hum, Foes, Subpunk, Pumpkins, Yrdbrnds. 213-255-9220.
Duo sks srs R&B, jazz, funk musiciens. Drmm, bass, guit, keybrds. Laura 626-237-3664, LaliQue 626-583-8773.
Dynamic drmm wntd by exp guit & voc to form pas- siont, possessd band. Ala Zep, Nirvana, Bowie, VelvetU, Doors, Floyd. No heros pls. Stan 818-342-5251.
Electric drmm w/gd imaginatn wntd to form orig band w/lead sngvr bass. Alt blues rock. Have songs, tape, gd equip, talent. 213-526-2979.
Electric/acous drmm wntd for modern orig band. Styles Beck, FBStam, Bealities to Nirvana. Have demo, rehrsl spc, connex. John 818-996-3406.
Exp sngwrtr/voc/guit plyr skng pro drmm to complt modern rock proj. Have connex, great songs. Must be career mindd. No hobby. Sy 213-876-6471.
Fem drmm wntd for trashy all girl band. Infil cow-punk, hot-rod, garage-surf, SuprSuckrs, Zeke, Nashville P. Cramps X, Rancid, Jennifer 213-662-2907.
Gothc/therreal drmm wntd. Infil Cure, Cocteau, Suede. Peter 213-256-1506.
Great drmm ndd by label supportd incredl guit. My music is HM meets classc & jazz. Infil Bach, Schoenbrg, Prokofiev, Holdsworth, Yngwie. 310-533-1778.
Grnd core, metal band, w/gigs sks dbl bass groove monstr immed, Pantera, Machthead, CChambrr. Tempo, transpo, team plyr a must. 213-878-2261.
Guit/sngvr sks to form band. Start w/improv, see what happens. Janes, Dino Jr. Kevin 310-312-0928.
Hrd hting wntd for srs rock band for recrdng & toung. Infil Bonham, Foes, NPerf, Ron 909-399-3874.
Hvy alt rock music w/some punk infl. Srs only ndd apply. Ritchie 818-891-7559.
Industrl gthc punk band skng drmm, bass & key-

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- brds. 213-845-0227.
Irish/Celtic gngng band skng very dependbl, mature pcrusnst. Djembe, congas, willing to play/learn bodhran a must. Mary 213-466-4079.
Lead guit/sngvr/sngwrtr sks drmm to collab w/for band. No drugs. Infil Kiss, Beatles, Ramones. Mark 626-967- 9114.
Lking for energetic, friendly peop to start Boston based band. Hope to recruit guit, drums & horn sectn for pop/rock grp. For more info mwurster@maultrinet.com
Local alt-folk/acous/rock band lking for witty, abled, down/earth pcrusnst. We're fun & determnd. If int email Bruce Bigninlala@aol.com
Magic vox w/strong songs sks dynamic drmm w/rock & jazz chops. Honest tunes w/modern flavors. Robert 213-436-2776.
MAJENTA JETS sks male/fem drmm. Exp, open to smping. In hottest unsngnd band list. Slouxiuse, Radiohd, Veruca, Curve. Have CD. 818-505-1271.
Male rock, creatv, solid meter, team plyr, great alt. No drugs, Styles CSmth, CDegrasy, Music CCrows, STP, Blossoms. Mike 310-441-6532.
Modern, sophisticd, groove orientd pop/rock band w/DJ sngvr nrm band plyrs with w/wo loops. Inde deal w/album out now. Exp plyrs only. 213-388-7705.
Musiciens wntd for thrash band. Around 17 yrs old, must be srs. Infil DeFones, Korn, Limp Bisquit. Chris 818-563-4424.
Newly formng orig band sks drmm. Infil CWheel, Foes. Christopher 818-953-9283.
OCD lking for non-flake drmm. Must be talentd, open mindd. Image-be yourself. Hvy groove, not poltically cor- rect music. 818-773-0257.
Percusnt or drmm for latin style proj. Studio & paid gigs. 818-380-1230.
R&B/top 40 band skng drmm. 818-556-5465.
R&R band nds drmm immed! Infil Stooges, Thunders, ACDC, Cramps, X, Doors, Pistols, CBerry etc. We nd you now! 213-469-7699.
RAINORSHINE, rock band w/CD, studio, reglr gigs at Univrsl, sks drmm/pcrusnst, late 20s, early 30s. Elec/acous. SFV based. No drugs. Scott 818-848- 8853, www.ezfindit.com/rainorshine
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RAPING MIDGETS lking for career mindd drmm w/trim- ng & leel, not just chops. Style hvy alt? w/ndustrl seq for added impact. Electric kit definite+. rsmth@ezcd.com
Reggae or versatl pcrusnst wntd to lead, facilitate rhythmic jam sessn for adults in camp sit in Oct. Liv msg. Clark 213-960-7630.
Reggae/latin, jazz, ska, dub, hipster band in making. Slennon meets Bik Uhuhu, Ska Delights. No ego's/HM. Nd drmm w/gd ear, rhythm. 818-353-4093.
Singr/guit lking for drmm to form modern rock band. Int in recrdng & plyng live. Songs & ideas ready to go. John 626-683-7276.
Sngvr/sngwrtr w/sml studio & indep label int, lking for pro pcrusnst to start rock/pop band w/Eng/Span music. 20-27, drug free, gd att. 213-204-1454.
Sold pocket drmm wntd to complt upcomng 2-guit versatl rock band w/tunes, lckout, label/toung int. Sames 818-765-6882.
StHBay pop rock band sks drmm. Mainly origs, a few covers. Bkup vocs, sngwrng a+. Srs only, Donna 310-379-9654.
SWEEP THE SKY, estab orig psychdc HR trio, sks pwr drmm for shows style gigs. 818-386-5910.
THE BLACKERBYSS sk talentd drmm into Stooges,

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*Wntd, drrm & bass plyr by punk R&R artist w/recrd deal Tour Europe Oct. Must be exp 213-769-5677. sonyv Vincent@malexite.com

*ZOOKEEPERS nd new drrm, touring, all orig. 100+ shows/yrd, paid, call machn for music sample & more info. 213-465-9445. www.thezookeepers.com

27. HORN/WIND PLAYERS WTD.

*Alt R&B band sks trumpet plyr. Strong jazz bkgnd req. Exp plyr only. Ex-Berkeley welcome. Kan 213-707-3251

*Cool sax plyr wntd for techno proj. Boy/girl Vickie 213-467-4764. sweetlik@aol.com

*Lking for energetic, trendy people to start Boston based band. Hope to recruit guit, drums & horn sectn for pop/rock grp. For more info mwurster@ma.ultranet.com

*Trumpet, Sax, bone plyrs wntd. Big bad ass soul/funk singer, MacDaddy bass/sngwrtr & srsly funky drum. Tons of hits, PA, jam spc, gg connex. 413-549-5697

28. SPECIALTIES WANTED

*DJ/arrngrr into techno ambient nnd for recrdg proj/CD release by Brit sngwr/sngwrtr. Re-arrange songs already recrd. Robin 213-874-6356

*Ethereal board mstrs/instrumntls wntd to collab w/spacey Christn croon/poet on xpermntl elec folk/trib-al venture. No fakey ones pls Dave 323-342-9060

*Hip-hop DJ wntd for gigs w/fem singr/sngwrtr/guit & slammin band. We've got CD, gigs, fire! Acous Alanis meets IceCube 213-536-9258

*Over-educatd Florida crackr sks muscns for pranks, capers & media crusade. Infl Epic boy pop, classic metal. Dixieland jazz. John 213-469-4753

*Wntd, guit techs & roadies. Paid sats for local Hllywd band. Paul 818-761-6770

29. SONGWRITING

*Acous guit/sngwr/sngwrtr w/lead guit abil & songs, skng same for comm'l rock, pop, folk duo w/co-lead/harmny vox. Anthony 310-477-0427

*Active artist, writes rock, pop & crossover songs & arranges. Gd w/theory. Sks publishing, mgmt & label collabs. Creativ, xpermntl. Doug 626-913-0761

*Cntry music lyrics lking for compos to put to music. Jay 818-623-4963

*Guit sks male/fem voc for collab. Have music, nd your lyrics & melodies. All pop rock. Infl Y107, KROQ. Dave 818-708-9171

*Local sngwrtr sks drrm, bass, singr, keybrd plyr for orig songs. James 213-850-9370

*Lyriclst wntd by recrdng artist/pianst w/2 albums. Must have maj connex to get songs placed. 818-342-3100

*Publishd sngwrtr sks fello sngwrtr for collabs. RNelson, Eagles, Clsaa, moody meaningfl folksh- pop style. nancie derross@gte.net

*Skn sngwrtr/sngwrtr for orig proj. Co-write w/bass plyr. demo work & shows. Eclectic artist, many infl. Harv 310-477-3144. members.aol.com/coolmoondp

*Sngwrtr, late 20s, writes very conlemp pop, rock, alt, radio hits. Lking for publishng deal. Joseph 818-718-2552. josephj6@aol.com

*Sngwrtr/composr lking for partnshp w/producer/lyricst. Must have intellgnt & easy wrting. 818-786-1267

*Sngwrtr/products partnr w/home studio nnd for collab. Pop, R&B, hip-hop & jazz styles. Martin 626-369-6307

30. COMPOSERS/ARRANGERS WTD.

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

*Arranger into techno ambient dance music nnd for recrdg proj/CD release by Brit sngwr/sngwrtr. Re-arrange songs already recrd. Robin 213-874-6356

*Cntry music lyricst lking for compos to put to music. Jay 818-623-4963

*Fem voc/sngwrtr skng compos/arrangr for collab on

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PRODUCTION

orig matrl for showcsng/label deal. Style McLachlan, Cole, Merchant, Jewel, Michele 310-358-2743

31. PRODUCERS WANTED

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

*Active artist, writes rock, pop & crossover songs & arranges. Gd w/theory. Sks publishing, mgmt & label collabs. Creativ, xpermntl. Doug 626-913-0761

*An utterly breathkng electrncs, ambient drum'n'bass producer in NYC area. Me. truly mezmzing yet sexy voc. We must talk. Kym 212-614-9590

*Blk male voc from England sks producer for house music. Stephan 310-236-7278

*Fem singr/sngwrtr. Eng/Spain, gd stage presnc. Lking for producer. 213-463-0820

*Poetry band sks exec producer/label for epic poem music art film. 619-230-9347

*Talentd artist sks hip, results orientd producer w/keen sense of fun & adventr for pop proj. 310-288-1580.

33. MISC. PRODUCTION

*Cinematgrph skng band to film music video. Richard 213-250-4713, iuiks@cinetite.com

WILL RAY**Country & Blues Producer/Guitar**

Elec/acoustic, slide guitars, mandolin, Dobro. Many yrs experience TV, concert, record dates w/Hellecasters, Carlene Carter, Steve Earle, Tom Jones, Solomon Burke, etc. I can give you killer guitar tracks &/or help arrange /produce your songs. Several openings for qualified students.

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JIM D.**Producer - Keyboards**

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BUSINESS/SERVICES/PEOPLE

34. AGENTS/MANAGERS WTD.

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

- 24 yr old instrum piano artist lking for mgmt. dirona@epix.net
• Active artist, writes rock, pop & crossover songs & arranges. Gd w/theory. Sks publishing, mgmt & label collabs. Creatv xperimnt. Doug 626-913-0761.
• Amazing pro drmr skng immed rep for tours & recrdng. All styles. Jeff 213-469-8227.
• Ambitious 90s band w/drk, moody edge, massv talent, hip image, intellignc, drive & dedicatin ala Garbage. Radohd, Helium, PJHarvey sks mgr. 213-994-7177.
• Estab jazzcore band nds new mgmt. Buddha 818-757-1147. www.rentfield.com
• HM band skng mgr/agent. Plyng origis that kick butt. Lead singr animal on stage, gets crowd goin'. Recrd every performnc to bettr act. slaney21@aol.com
• LAST is pure band w/radio ready w/pop rock songs that will grab your atten. We are skng mgmt. Lv msg 714-903-5968. LastOnid@aol.com
• Pro mgmt/agent wntd for yng ambitious fern dance recrdng artist w/nat'lly distrib CD. hit songs, star quality. Compl ptk avail. 818-973-3128.
• Singr/sngwrtr w/14 song CD. Nd someone w/determnt, contax to help me secure music career. Must hear to believe. http://www.crazyypics.com
• ZODIAC GROOVE, melodic mainstream rock grp. sks pro mgmt & bking agent. We have hit CD awaiting 7 digit deal. 213-467-1712

35. INVESTORS WANTED

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

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• LAST has radio ready songs. Pop/rock alt snd. Very catchy, hooks. We nd help recrdng & putting out album. 714-903-5968. LastOnid@aol.com
• Poetry band sks investrs/label for epic poem music art film. 619-230-9347.

36. DISTRIBUTORS WANTED

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

• Distrib wntd for Euro house, techno, ambient music. 213-512-8890.

37. EMPLOYMENT

Employment ads are designed for businesses offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

- Coffee shop lking for muscns to play for exposure only. Yumko 727-4609.
• Cover bands wntd for paid summer gigs. Orig bands w/gd following welcome. Send demos: Time Zone Ent 18721 Fair Weather St. SiaClarita CA 91351.
• Enginrs & interns nddd immed for recrdng studio on Melrose in W/Ho 213-951-0612.
• Interns nddd by ad agency & concert promotr. Learn about concert promo & music indus. Katherine 818-708-8846. x145.
• Music mgmt co skng P/T interns. Poss future pay. Nicholl 310-550-0269.
• Nd mktg rep for phones, no selling. Top retail music mktg co. Call on retail recrd stores regarding maj label acts. P/T. Fax resume 818-761-2323.
• Secretary nddd for poe/sngwrtr. Type, travel, locatd in San Diego. Love of poetry music big +. 619-230-9347.
• Sngwrtr/composr lking for secretary or exec asst who must love music biz. 818-786-1267.
• Tech wntd for 1-woman muscl comedy Show is ongoing at several venues during wk. Must be reliable 213-390-5586.

39. MISC. BUSINESS

• Wntd: indep produced CDs & music videos for airplay in Hawaii. Must be gd product quality. 310-840-5397 or Benefit Network, POBox 1197, Hanalei, HI 96714.

40. WEB SITES

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• Alchemist http://members.aol.com/alchemist4/alchemist.html
• Alexa's Wish http://www.4ans.com/flexte/alexa.htm
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• Blue Reign http://members@aol.com/SunCave/BlueReign
• BrazenTribre http://fnetworld.net/bztribre
• The Congregation http://www.primenet.com/v-biscuit
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• Mark Cote http://www.markcote.com
• Craven Morehed http://www.geocities.com/hollywood/1841
• Curtis www.curtisguitar.com
• Curve Of The Earth http://www.curveoftheearth.com
• Cut Throat http://members.aol.com/cthroatgr
• The Darlings http://www.bomp.com/bomp/Darlings.html
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- Dogwood Moon <http://www.lama.com/dogwood.html>
- Gary A. Edwards, Songwriter <http://members.aol.com/GEwa27173/index.html>
- Egodog <http://www.loop.com/~egodog>
- Eleven Shadows <http://www.theeleventhhour.com/eleven Shadows>
- Emerald Eyes Emerald466@aol.com
- Steve Emmert <http://members.aol.com/SAP>
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- Finn MacCool www.finnmaccool.com
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- The GangBans UK <http://www.thegangbands.com>
- Bill Gibson <http://www.prismaweb.com/gibson/>
- Gilli Moon <http://ourworld.compuServe.com/homepages/gilli>
- Ashley Gough <http://bigdumblove.com>
- Gravity Pharm www.gravity-pharm.com
- Grumbletummy <http://www.ssc.icpp.ucla.edu/~tamitha/grumble.html>
- Happy Death Men <http://home.earthlink.net/~happydeathm/>
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- I Found God www.tearecords.com/Ifoundgod.html
- Industry www.ndus3.com
- The Insects <http://members.aol.com/theinsects>
- It's Me, Margaret <http://www.flowonline.com/bands/IMM/>
- Chris Jay <http://www.vrone.net/internetcafe/chrisjaymain.htm>
- The J.S. Bach Experience www.jsbachexperience.com
- Jefferson Denim <http://www.lama.com/denim.html>
- The Jesus Twins <http://www.feelmyubiquity.com>
- Juice <http://www.aa.net/~slaglp/>
- Junior's Garden <http://members.aol.com/jrsgarden>
- Kyler Shogen & Blue Reign <http://members.aol.com/suncave/bluereign>
- Legacy <http://www.concentric.net/~smusic/legacy.htm>
- Line of Fire-Journey tribute <http://home.earthlink.net/~fretter/>
- Liquid Planet <http://kspace.com/planet>
- Little Children <http://members.aol.com/rolydv>
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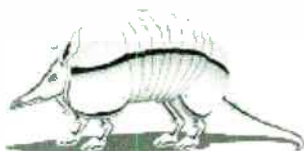
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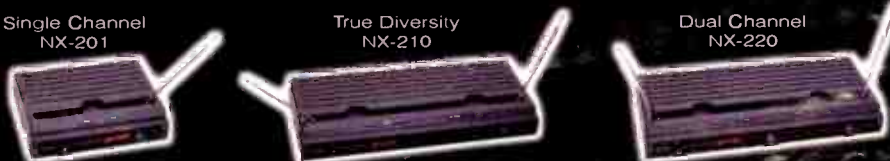
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