

# 12th Annual Guide To Music Attorneys

Vol. XXII, No. 15 7/20/98 to 8/2/98

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# FEATURES



ALISON DYER

## 26 Semisonic

With the success of their hit single "Closing Time," MCA act Semisonic has managed to avoid the sophomore jinx. In this exclusive interview, singer-songwriter Dan Wilson discusses the band's latest album, their lyrical content and the modern rock genre.

By Pat Lewis

## The Law & Your Music Protecting Your Career In The 21st Century

## 28

MC speaks with more than a dozen music industry attorneys on the best ways to protect yourself and your career within the world of changing technologies like the Internet. These legal eagles also reveal the latest legal developments in the music business, as we approach the next millennium.

By Bernard Baur

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## FEEDBACK

### A&R Rebuttal

Dear MC:

Just a couple of words of advice to Mark Siet of JJ Slim and Com-pany in regards to his comment made about A&R people (Feed-back, Vol. XXII, Issue #14). It is never wise to print the name of your band and bash A&R reps in the same sentence. The industry does read this magazine. I'm sure that you and your wife are very talented, and, naturally, it would be any A&R rep's dream to be able to sign every talented musician, but, unfortunately, it doesn't work that way.

The 45 A&R representatives [in the feature article "How Far Would You Go To Get Signed," Vol. XXII, Issue #13] were asked to share their most bizarre experiences of how far some people would go to get a record deal. They were most definitely not poking fun, but merely answering a question that was asked of them. The message here is that it is one thing to be creative, but another to go to extreme measures to get noticed. The most important thing is not what is seen, but what is heard.

An A&R person is not "a mindless

caricature of ego-driven frenzy." After all, no one likes to be stalked or receive dead animals in the mail. If a musician has what it takes to be successful in this business, an attention-grabber is not necessary. The music will speak for itself.

Salina Miller  
A&R

### Brian Is Back

Dear MC:

I'm writing to commend you guys on your issue featuring Brian Wilson on the cover (Vol. XXII, Issue #13). You guys captured the moment in your interview with one of pop-rock's most ingenious songwriter/composers of all time.

Brian Wilson's courage and perseverance through the desert storms of his personal life proves that a person with a phenomenal gift such as his and with God's grace cannot, and will not, stay down for the ten-count.

I'm sure I am speaking for de-vout fans of the Beach Boys and the man behind their music when I say, "Welcome Back Brian! It's good to see you in the saddle again."

Ken Stelly  
Manhattan Beach, CA

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## CALENDAR

—CARRIE COLOMBO

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

### Current

On Friday, July 31, there will be a special broadcast of the "Cutting Edge Subterranean Music Show," hosted by Kaptain Kaos, on radio station KIEV (870-AM). The broadcast will be from 10 p.m.-1 a.m., following a motorcade which begins at Geoffrey's Restaurant in Malibu and ends at Glendale Studios in Glendale. One of the goals of the radio program is to help local youth make positive choices in a complex and often adversarial environment. This has led to the implementation of Stay In School Committed To Education Day (SISCTED), Students Career Options Awards Program (SCOAP), an internship placement program and DJ-For-A-Day (DJFAD). Slated to participate in the motorcade and/or broadcast will be a variety of notable personalities. The program spotlights music from the "newest and greatest to the oldies but goodies to the classiest of the classics." This special broadcast will be a salute to ongoing DJ-For-A-Day (DJFAD) Richard Lopez, and is dedicated to the memory of Sabrina Csato, a former DJFAD and frequent co-host of the show who was tragically killed in a collision on Pacific Coast Highway this past March; and Sean Beaton, the son of radio station co-owner Ron Beaton, who also lost his life in a devastating car crash. The event is free and the public is welcome. For additional info, contact KIEV at 213-245-2388.


Dr. Arlo Gordin, "The Musik Doctor," will be conducting the free seminar "Musicians' Hands," which is a must for those of you who would like to play your instruments better and faster, without any pain. Learn how to handle and prevent numbness, hand and arm pain, tendonitis, weakness and carpal tunnel syndrome common to musicians. Dr. Gordin will be conducting the seminar on Tuesday, July 28, at 8:00 p.m., at the Gordin Center, 3434 Caluenga Blvd. West, Suite 206, Los Angeles (near Universal Studios). You need to call 213-436-0303 for reservations, as seating is limited.

Netwaves Entertainment and the Valley Cultural Center are teaming up to provide Internet webcasting performances of their "Concerts In The Parks" series, which are being held through August 30th. During the fourteen-week long event, Net surfers will be able to view the day's events and see concert performances from the comfort of their own homes, via the Internet.

The web site is located at <http://www.netwaves.net>, and will also list a calendar of coming events and provide a direct link to the Valley Cultural Center web site and information on performers and sponsors.

UCLA Extension is presenting "Making Music: A Family-Oriented Workshop And Jam Session," a daylong workshop designed to teach children, teens and adults to play music together. Students will learn about the four musical elements—rhythm, melody, harmony and texture—by playing a range of instruments, from bongos to kazoes. The program concludes with a jam session, in which all four parts come together for a final performance. Children and teens, ages 8-18, will be admitted free when accompanied by an enrolled adult. The workshop will meet on Saturday, August 1, from 10 a.m. to 6 p.m., at UCLA, 1440 Schoenberg Hall. The fee is \$135 for adults and \$75 for each additional or unaccompanied child. For more information, a free catalog, or to enroll, call UCLA Extension's Department of Entertainment Studies and Performing Arts at 310-825-9064. Their web site is located at <http://www.unex.ucla.edu>.

### Re-Caps

Memphis, Tennessee, the home of the blues, will be the scene of "Bluestock '98," on October 23 and 24th. This annual blues convention and festival offers artists the opportunity to perform and possibly catch the ear of industry professionals. The multi-stage showcase platform will present the best new blues artists from around the world, along with nationally known headliners in nearly all the clubs in and around the historic Beale Street district. In addition to the convention, itself, the 15th Annual International Blues Talent Competition, sponsored by the Blues Foundation, will be held simultaneously as a featured showcase at the event. Blues bands or artists who wish to participate at this year's event are encouraged to submit showcase applications, but the deadline of August 31 is rapidly approaching, so you better hurry. All interested parties should send a bio, a two-song demo of original material, 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 you can also send e-mail to: [bluestock@memphismojo.com](mailto:bluestock@memphismojo.com). 



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Pictured at the recent Vision Awards ceremony are (L-R): featured performer Kenny G, RP International/Vision Awards President and Founder Helen Harris, and featured performer Brian McKnight.

Vision Awards

Many of Hollywood's top celebrities in film, television and music congregated at the Beverly Hilton Hotel last month when RP International, the nonprofit organization leading the battle against retinitis pigmentosa and other blinding degenerative eye diseases, presented the 25th Annual Vision Awards. Co-chaired by 20th Century Fox CEO Bill Mechanic and Paramount's Sherry Lansing, the gala fundraising event honored individuals and companies who have exhibited exceptional "vision, foresight and insight" in the creative arts, related technologies and medical research. Hosting the event was Daily Variety columnist Army Archerd with comedian/actor Mike Myers taking over as emcee. Stars such as Samuel L. Jackson and Steven Bochco were among the presenters handing awards to such honored recipi-

ents as Matt Damon, Helen Hunt, Edward James Olmos, Marlee Matlin and John Cusack. Musical performers included Brian McKnight and Kenny G. For more information about RP International or the Vision Awards, contact RP International at 800-FIGHT-RP.

Billy Ray Says

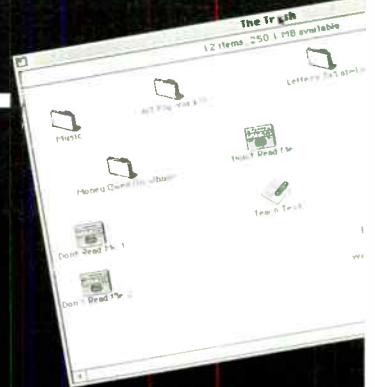
The Billy Ray Cyrus Charities Foundation, Inc., an organization dedicated to helping children, recently awarded more than \$30,000 in grants to fourteen different charities. Some of the recipients included Helping Hands, The River Cities Food Harvest, Hope Hill Children's Home, Paramount Arts Center, March Of Dimes, Boy Scouts Of America, and the Camptown Scholarship. In related news, Billy Ray's much anticipated sixth album is slated for release in September. The first single is "Time For Letting Go." MKC



AD-SEG (Administrative Segregation) is a band that was created in California's maximum security prisons by two ex-prison guards, C-D and CAT-J, who have both been involved in music since childhood. AD-SEG performs at local schools to spread their anti-crime message through music, exposing the harsh realities of street and prison life. Their most recent performance was held at Leconte Junior High School in Los Angeles. The six-man band includes a total of four ex-prison guards, and combines a blend of high energy rock and rap with intense lyrics. For further information about AD-SEG, you can contact 562-434-7492 or page them at 408-788-9410.

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# Quadim Mastering

By Bernard Baur

Quadim Mastering could be primed for a gold rush. Just as outlets that sell winning lottery tickets are inundated by others looking to cash in on the joint's lucky charms, Quadim has supplied the Midas touch for bands who've had their demos mastered there.

Quadim VP Paul Costa explains: "We did 20 demos in the last six months, and seventeen of those bands got signed within the year. When someone wants to spend a little money to master their demo at a professional quality facility, rather than having a friend do it on a home system, they get a lot for their buck here."

"Nothing stays sitting around very long, either," Costa continues. "We have an extremely quick turnaround. Most everything is done and out within a week, and with replications we can normally get it out in three days."

That's excellent time considering the clientele which Quadim serves, and the amount of business that they handle. Along with local acts seeking deals, Quadim does regular work for numerous



Paul Costa

major labels and artists, including companies like Geffen, Dream-Works, MCA and Sony, and artists from Aerosmith and Beck to Wang Chung. "We do about 75 percent of our work for major labels and the other 25 percent for indies and individuals," Costa clarifies.

"We started out a dozen years ago as a little company doing real-time tape duplication," he further explains. "Then we began getting requests to do editing and mastering, so we moved into a garage and set-up shop."

When the business finally outgrew the premises six years ago, they moved to Westlake Village. And now they do everything, and they've hit the big time.

"There's not much we don't do," Costa relates. "We have a wide range of clients and we manage to supply everything they need. We don't have a particular style or set formula, or anything that's locked in. We're very careful about doing exactly what a client wants."

"There are some facilities that just do one kind of style or sound, and if people want something that sounds exactly like that, they usually go to those houses. But we pride ourselves on doing it all. We give our clients whatever they have in mind."

"Our engineers have great ears and loads of experience," Costa is quick to add. "They work closely with artists and producers to help them get what they want out of their master. Our engineers have been with us for years. Both of them have worked with some of the top acts in the industry and know how to make anyone comfortable."

Of course, mastering is only one step in the CD creation process, and for those who need to take the next step, Quadim also specializes in CD replication.

"We offer the complete pack-

age," Costa says. "We include disc printing, tray liner, front insert and client logos at no extra charge. And we don't put an advertisement on the back of the CD like a lot of other places do. We're able to do all of this at comparable prices, because we do everything on our own premises."

According to Costa, all of these factors add up to one major bottom line: customer satisfaction. "Most of our clients have found a trust with us that's phenomenal," he says. "Once someone's been here and knows what we can do, they get very relaxed with the process. They are so comfortable, they don't even stick around anymore. Many times they'll just send us the material with a few notes and not even worry about it. We follow their instructions to the letter, and baby it as if it were our own."

Asked for a specific example, Costa replies: "One time, a band came out and they were really paranoid that their music would be stolen, so they sat here keeping their eyes on the master. After about a day-and-a-half of baby sitting, they told us, 'You know what? Just finish it and get it to us.' That sort of thing happens all the time, and it's the greatest compliment in the world."

Contact 818-706-8843.



# GRAND OPENING

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**Derek MacKillop**

**Derek MacKillop** has been named Executive Vice President/General Manager of Elton John's **Rocket Records** label, the company's highest-ranking position. MacKillop will oversee all functions at the label and will work closely with the staff of Island Records, who handle Rocket's promotion, marketing and publicity. For more information, contact Island's New York offices at 212-333-8000.

**MTV Networks** has promoted **Gavin Goffe** to Vice President, Commercial Operations for the company, where he will be responsible for the commercial operations of all of MTV Networks' domestic and Latin American programming services. Based in New York, he was previously Director, Commercial Operations for MTV Networks' *Nickelodeon/Nick At Nite*. Contact MTV's Santa Monica, California offices at 310-752-8000.



**Don Wershba**

Pro audio gear manufacturer **Solid State Logic** has promoted **Don Wershba** to Vice President, Music—Eastern Region, where he will work to expand SSL's position in the music recording marketplace, with particular focus on the company's analog consoles and the new Axiom-MT digital mixing system. A seven-year veteran with the company, Wershba was previously Eastern Region Sales Manager. Contact SSL via **Debra Pagan** at **D. Pagan Communications, Inc.** (516-784-7865).

**Randy Sosin** has been promoted to Vice President, Music Video Production at **A&M Records**. In his new post, Sosin will be responsible for commissioning and over-

seeing music video projects for A&M and its affiliated labels. He was previously Senior Director, Music Video Production. In other A&M news, **Kelly Paschal** has been named Director of Marketing. In her new position, the former Interscope Records National Single Sales Manager will oversee product development for a number of A&M artists. Contact A&M's Hollywood, California headquarters at 213-856-2695.

**Demmette Guidry** has been promoted to Senior Vice President, Black Music at **Columbia Records**, where he will develop and execute all marketing and promotional strategies for the division's artist roster and affiliated labels. Based in New York, he was previously Vice President of Marketing for the division. Contact Columbia's New York offices at 212-833-8000.



**Jorgen Larsen**

**Jorgen Larsen** has been named Chairman and Chief Executive Officer for **Universal Music International**. His appointment will become effective upon the completion of the acquisition of PolyGram N.V. by Universal Studios, Inc., after which Larsen will become responsible for overseeing and guiding the combined Universal and PolyGram international record operations. He was previously President of Universal Music International. For more information, contact the Universal Music Group at 818-777-0589.



**Terry Barnes**

In preparation for the departure of **Ticketmaster Group, Inc.** President/CEO **Larry Rosen**, subsidi-

ary **Ticketmaster Corp.** has announced the appointments of **Terry Barnes** as Chief Executive Officer and **Gene Cobuzzi** as Chief Operating Officer. Barnes and Cobuzzi are slated to assume equivalent roles at Ticketmaster Group, Inc., following Rosen's departure from the company. They were Executive Vice President, Ticketmaster Corp./President & COO, Ticketmaster Ticketing Company and Vice President/General Manager of Ticketmaster's Midwest Region, respectively. For more info on these appointments, call **Scoop Marketing** at 310-360-6060.



**Larry Willoughby**

**Larry Willoughby** has been upped to Vice President of A&R at **MCA Nashville**. He was previously Senior Director of A&R for the label. He will continue to scout talent, screen songs and supervise special projects for the company. Contact MCA Records Nashville at 615-244-8944.

**Marty Greenfield** has been appointed Executive Vice President and Chief Financial Officer for **Warner Brothers Records, Inc.** Greenfield comes to Warner Brothers from Elektra Records, where he served as Senior Vice President and CFO. In other WE news, **Alyea Salem** has been upped to National Advertising Manager for the company. She was previously National Advertising Coordinator. Contact Warner Brothers Records' corporate communications office at 818-953-3223, for information.



**Paul Stewart**

**Virgin Records** has appointed **Paul Stewart** Senior Vice President of A&R/Urban. A ten-year in-

dustry veteran, Stewart will now scout, sign and develop new talent for Virgin in all areas of urban music. He will be based out of Virgin's Los Angeles headquarters, at 310-278-1181.

**Sony Music Distribution** has announced two promotions in the company's finance department: **Samuel LaFontaine** and **Kevin McGarry** have been upped to Director, Finance and Manager, Finance, respectively. LaFontaine will work closely with managers in the warehousing and customer financial relations departments to provide financial analysis support. He was previously Manager, Finance. McGarry will be responsible for various sales and returns analyses, as well as for special projects. He was previously Senior Staff Accountant for the company. For more on both of these promotions, contact Sony Music's corporate communications department at 212-833-5047.



**Allan Nichols**

British mixing console manufacturer **AMEK** has announced the appointment of **Allan Nichols** as Vice President of Sales and Marketing. He will continue to serve in the same capacity for sister company **Soundcraft USA**. Both Amek and Soundcraft fall under the umbrella of distributor **Harman Pro North America**, a subsidiary of **Harman International**. Contact AMEK's Nashville, Tennessee offices at 615-360-0488.

Recently-appointed **Buena Vista Music Group** Chairman **Bob Cavallo** is continuing to build his executive team, and he recently announced the appointment of **Colin Hodgson** as the Group's Executive Vice President and Chief Financial Officer. Hodgson will oversee all financial activities, including planning and development for the Group, which covers **Hollywood Records**, **Walt Disney Records**, **Mammoth Records**, **Lytic Street Records** and **Walt Disney Music Publishing**. For more information, contact **Hollywood Records** at 818-560-6197.

**Jason Wyner** has been upped to Vice President and Label Manager for New York-based indie label **Ng Records**. Contact **Susan Blond, Inc.**, at 212-333-7728, for additional information **MC**



**Jim Basnight**  
**President**  
**Precedent Records**

**Duties:** Full Service  
**Years With Company:** 19  
**Phone:** 206-527-1507  
**FAX:** 206-527-1507  
**E-Mail:** Precrec@juno.com  
**Web Site:** <http://www.musicscene.com/msi/bands/rkm/bashting.html>

**Background:** Wherever they love power pop, Seattle-based Jim Basnight will find some fans. His career as frontman of the Moberlys in the Eighties and of the Rockinghams in the Nineties has drawn praise and critical acclaim. Over the years, he has made numerous Top Ten lists, including a 1996 mention from *Goldmine*, which named his compilation album *Ret-ro* one of the Top 50 Power Pop albums of all time.

So Basnight knows his way around the recording business, and his Precedent Records label—home to all the Moberlys, Rockinghams and various Basnight solo projects—is no simple vanity press. Basnight is open to any artist who appreciates his experience as a producer and player.

**The Moberlys:** "The Moberlys were one of the most important original acts to come out of Seattle in the late Seventies and early-to-mid-Eighties. They were the first Seattle new wave act to put out an LP on a European label, *Sixteen* on [the French label] Lolita in 1985, and had some critical success for their own releases on Precedent, which has been in business since 1978. The Moberlys moved to L.A. in 1985, which leads to another story.

"In L.A., they became a strong local act in the spirit of the Plimsouls, the Replacements, Big Star, etc. They were signed to a major label [EMI] for a while in '87 and worked with a number of noted producers. I'm getting ready to release a CD of the best of that period, recorded mostly in L.A. between '85 and '89."

**Jim's Own Thing:** "After the Moberlys broke up, I worked with a number of friends down in L.A. from '90 to '92 and recorded a bunch of songs that were released

in early '94 called *Pop Top* by Jim Basnight. That was where I really started to cut my studio chops and worked with some excellent engineers and co-producers. I think *Pop Top* is a more polished product than I've ever worked on, and though, at the time, it seemed out of step with the 'grunge' sound, it sounds more current, for the most part, today. It's just a mixed bag of pop songwriting and arranging that covers a wide range."

**Label Growth:** "Precedent has been doing exclusively my projects for a long time, but I've recently been working for a brand new nightclub in Tacoma, Washington called the Mothership. The reason that's relevant is that it's a large club (1,200 capacity), which is getting a lot of attention, and it's got an in-house recording studio which they want me to produce stuff in. There's also a couple opportunities to work as a producer for other labels in the works."

**What He's Looking For:** "I work with acts that have a different sound in the pop, power pop or garage pop vein, and some blues/R&B influenced rock. They must have great songs, which eliminates a lot of them. If they have good songs with potential and are willing to have me rewrite their material as well as produce, I would be interested in pursuing their project for my label. A cool look is also important to me. I look for character as opposed to ingenué looks, primarily. The major mistake I see the young acts making is sounding like the big acts of the last few years, to which my response is, it's already there, we don't need another Pearl Jam, Nirvana, etc."

**Distribution:** "The whole catalog is being distributed by Burnside in Portland, Oregon; Not Lame in Denver, Colorado; Com Four in New York; and Metro in Maryland. For the most part, Precedent's relationship with its distributors is to expand its exposure with the goal to license its product to larger labels with a much better budget and infrastructure to do radio, publicity, retail, advertising and promotions. We do what we can in those areas, and certainly have had some success, but we know we can only do so much unless we are able to expand or align ourselves with a large company.

"The distribution deal, the radio play, the press coverage, etc. has all come from our own networking. My advice to anybody starting out is start with contacting the people you know, go next to the people you passionately love creatively, and last to the big star machines, because you will get lost there, or worse yet, be given the run-around—sometimes not purposely or maliciously.

"We tour regionally and on the

West Coast down through L.A. occasionally. We're scheduled to do a number of dates around our appearance at the International Pop Overthrow in late August. We do our own everything, but we might be bringing in a publicist/promotions person."

**Talent Search:** "I'm looking to produce some good bands in the studio at the Mothership. Basically I'm an artist and a talent as a producer, and I've got a live venue that kicks. I've been putting out CDs for a while and I know a lot of musicians and studios around here. Precedent knows distributors and licensed stuff to labels in Europe or here."

**Europe:** "I licensed the stuff with the help of some management and music attorney friends of mine. I received advances for the masters and the publishing in the territories. Because of a following I have developed over there, through the Moberlys' *Sixteen* release in '85, as well as keeping correspondence with writers, DJs, labels and fans over there, I have been able to do it."

**How To Get Signed:** "I would tell young bands to get a recording contract. My advice to bands that need to be produced is if it's real rootsy rock or pop, I can do it.

"To get signed, send material and invite major labels to shows, but also do it for yourself, and these days—unlike when I first started—they will be aware of you. If you are outside of the major markets, then consider moving to someplace like Seattle, Minneapolis, Chicago, St. Louis, Miami or at least gig there regularly."

—Interview By  
MC Staff Writer Tom Kidd

## Rockers Go Country

How many country artists does it take to put an album on the top of the country charts? If you were to take a look at *Billboard's* Top Country Albums chart you would notice that the soundtrack to the Sandra Bullock film *Hope Floats* (released on Capitol Records, not Capitol Nashville), which debuted at number seven, has topped the country chart for three consecutive weeks. So what's odd about that?

Well, while the album includes country stars like Garth Brooks, Trisha Yearwood, the Mavericks, Deana Carter, Lila McCann and Martina McBride, it also features such non-country artists as Bob Seger, Sheryl Crow, the Rolling Stones and Bryan Adams. Incidentally, *Hope Floats* is the first soundtrack to top the country chart since *Urban Cowboy* accomplished the feat back in 1980. And, if you recall, that soundtrack also featured such rock artists as Seger, Joe Walsh, Bonnie Raitt, Boz Scaggs and the Eagles.

According to Wade Jessen, who compiles the country charts for *Billboard*, there were a few factors that made the soundtrack eligible for the country chart. "Our rule with compilations like this," explains Jessen, "is that if 50 percent or more of the artists on the album are considered to be primarily country artists, it is eligible for the country chart. But probably the main thing that tipped the scales for us was that this soundtrack is the only place you can get the Garth Brooks song ["To Feel My Love," written by Bob Dylan] on a single piece of product. [The song is also available on Brooks' box set.] And to be honest, we also factored in the actual movie, which definitely has a country feel to it."

## COKO GOES IT ALONE



SWV's lead vocalist, Coko, recently inked a solo recording deal with RCA, with her debut expected early next year. Pictured in the RCA offices are: (standing, L-R) Jeff Walker, Sr. VP, Business & Legal Affairs, RCA; Shirley Bell, SWV Management; Bruce Jackson, Esq., Jackson, Brown, Powell & St. George; (seated, L-R) Jack Rovner, Executive VP/GM, RCA; Coko; and Bob Jamieson, President, RCA.

## SIR GEORGE'S FAREWELL



Legendary Beatele producer Sir George Martin (center) is pictured in the studio with Robin Williams and Bobby McFerrin, who recorded the Fab Four classic "Come Together" for *In My Life*, the final album of Martin's illustrious career, in which he produced an unprecedented 30 Number One singles. The album, which is made up of all Beatele material, features a bizarre array of Martin's friends and idols from all facets of the entertainment industry, including Goldie Hawn (a lounge version of "A Hard Day's Night"), Jim Carrey ("I Am The Walrus"), Sean Connery ("In My Life"), Phil Collins ("Golden Slumbers/Carry That Weight/The End"), and Jeff Beck (a stirring instrumental take on "A Day In The Life"). MCA Records is due to release the album in the U.S. on October 6th.

## Rodney Moves

Legendary KROQ (106.7-FM) deejay Rodney "On The Roq" Bingenheimer will now be heard from 12:00 a.m.-3:00 a.m. Sunday night/Monday mornings, where the 21-year KROQ veteran will continue to play local bands, breaking UK artists, Brit Pop and demos, including old school punk as well as the new music that best reflects Southern California. KROQ can be reached at 818-567-1067. By the way, Rodney is also the subject of a new documentary, *The Mayor Of Sunset Strip*, which reportedly includes interviews from such notables as recent MC cover subject Brian Wilson (Vol. XXII, Issue #13), No Doubt's Gwen Stefani, David Bowie, former Doors keyboardist Ray Manzarek, and members of X. The film's shooting will continue through to next year.

## Anniversary For A King

Before cable television and concert videos brought live rock music into your living room, those of us old enough to remember would gather around the radio to get our concert buzz through the weekly King Biscuit Flower Hour program. Well, this coming September marks the 25th Anniversary of the show, and the King Biscuit Entertainment Group, which was formed in 1996, and now houses King Biscuit Flower Hour Records, Oxygen Records, Pet Rock Records and Silver Eagle Records, is ready to celebrate. Most anticipated is a 25th Anniversary double-CD, culled from the more than 1,000 performances archived in the company's vaults. Contact Samantha Kleier at Susan Blond (212-333-7728).

## The County Line

Strawdog Records has released a new compilation CD, *L.A. County Line*, which spotlights those roots and country artists who are based in and around the City Of Angels. Hopefully this release will go a long way in helping to bolster this underappreciated genre of music in L.A., because the artists deserve the recognition. You'll find such locals as Annie Harvey, Rosie Flores, Trailer Park Casanovas, Chris Gaffney, and many more. The founder of Strawdog Records, Neil Mooney, who sings two of the album's nineteen tracks, was the mastermind behind the project. He can be reached at 213-662-5730.

## Lee's Hootenany

Former Stray Cats bassist and current solo artist Lee Rocker has launched Hootenanny Recordings with concert promoter Bill Harvie ADA (Alternative Distribution Alliance) will handle the distribution. The compilation is *Hootenanny Compilation* featuring X, The Reverend Horton Heat, Royal Crown Revue, Southern Culture On The Skids, the Paladins and the Blasters. The label is based on the annual Hootenanny concert festival, the fourth of which was held this past Fourth Of July weekend, at Oak Canyon Ranch in Southern California.

In addition to contributing his own track to the compilation CD, Rocker has a current solo album, *No Cats*, and has produced *Hot Rod Lincoln*, which is set for release in September or October. Also due out around that time is an album from local veterans Russell Scott And His Red Hots.

"The goal," explains Rocker, "is to establish Hootenanny Recordings in the same way that Sub Pop was to the grunge movement; have Hootenanny be that to the Americana rock & roll underground." As for his definition of "Americana," Rocker says, "Any band who can trace their roots, however convoluted, back to Elvis, Jerry Lee Lewis or Carl Perkins, is Americana." Contact Steve Levesque at the Lee Solters Company (213-651-9300).

## New Signings

Chartmaker Records has signed a three-album deal with smooth jazz keyboardist Daryle Chinn, whose debut, *Passion*, is set for release on September 1st. Contact Chartmaker at 213-993-6544.

It seems that CMC Int'l Records has World Cup fever, as they've signed soccer star Alexi Lalas to a multi-album deal. The first album, *Ginger*, is due out at the end of summer. Contact Laura Kaufman at 818-501-8880.

Orgy is the first signing to Korn's Elementree/Reprise label. The five-piece outfit's first album, *Candyass*, is due out on August 11th. Contact Jim Baltutis at Reprise (818-953-3375).

## Label News

BMG Classics has announced that the Unisphere label—a joint venture with Paddy Moloney of the Chieftains, and the group's management team of Sam Feldman and Steve Macklam—has changed its name to Wicklow Records. The label will introduce new and established global music artists, with an eye toward the unique. Contact Beth Katz at Rogers & Cowan (212-779-3500).

Mercury Records has entered into a U.S. distribution deal with leading folk/blues label Rounder Records. As of August 6, Mercury will distribute 1,000 back catalog selections and introduce the first new Rounder releases under the new agreement. Contact Mercury at 212-333-8357 for further details.

## New Releases

On July 28, MCA Records releases Mary J. Blige's first concert collection, *The Tour*. Recorded at various venues over the past year, this 23-track CD spans the R&B star's entire career.

A&M Records is putting together a "best of" package from Del Amitri, *Singles 8998*, which is slated for release on September 29th. Combining tracks from their ten-year history (1989-1998), the CD also includes two new songs.

One of America's finest singer-songwriters, John Hiatt, is finally rewarding fans with his first greatest hits collection, *The Best Of John Hiatt*, which is due out on Capitol Records on August 25th. The first single is an updated version of his classic ballad "Have A Little Faith In Me," produced by Glen Ballard and featuring a gospel choir this time out.

Bruce Hornsby is releasing his first album of new material in three years with the 20-track, double-CD *Spirit Trail*, which is slated to hit the streets in mid-September on RCA Records. Over the past eight years, Hornsby has played on more than 70 albums, including ones by Bob Dylan, Don Henley, the Grateful Dead and Bonnie Raitt, and his songs have been covered by a diverse list of artists including Tupac Shakur and Pam Tillis. —Compiled By MC Senior Editor Steven P. Wheeler

## THE WORLD STILL NEEDS LOVE



In a musical version of bridging the generation gap, Dionne Warwick (center, with baseball cap) has joined forces with the Hip-Hop Nation United (featuring such artists as Coolio, Big Daddy Kane and Bobby Brown) to record an updated version of the Burt Bacharach and Hal David pop classic "What The World Needs Now Is Love," which Warwick originally recorded in 1967 and Jackie DeShannon took to the Top Ten in 1965. The single was released by River North Records on July 7, and was produced by Warwick's son, Damon Elliott, during an all-star recording session on May 15 and 16 at Hollywood's Studio 56.



WRITER/PRODUCER SUMMIT



An overflow crowd packed the flagship Guitar Center store in Hollywood to meet some of ASCAP's top writer/producer members. The panel, entitled "Two Hats Are Better Than One: The Songwriter/Producer Advantage," was moderated by ASCAP Senior Vice President/Membership Todd Brabec, and included such top-notch songwriter/producers as Glen Ballard (Alanis Morissette); Rob Cavallo (Green Day); Jimmy Jam (Janet Jackson) and Don Was (Rolling Stones, Bonnie Raitt). Pictured at the event are (front row, L-R): Ballard; Was; ASCAP Assistant VP/Marketing Lauren Iossa; (back row, L-R) ASCAP Vice President/ Membership John Alexander; Brabec; ASCAP Assistant VP of Membership Loretta Munoz; Jimmy Jam and Cavallo.

Hall Of Fame Writers

Fifteen songwriters were recently nominated for induction into the Nashville Songwriters Hall Of Fame. The winners (one in each of three categories) will be announced at the annual Nashville Songwriters Hall Of Fame Dinner And Induction Ceremony at Nashville's Loews Vanderbilt Plaza on September 20.

Nominated in the pre-1968 category are Tommy Collins ("If You Ain't Loving, You Ain't Livin'"), "The Roots Of My Raisin'", Wayne Kemp ("I'll Leave This World Lovin'

You," "The Fireman"), Merle Kilgore ("Wolverton Mountain," "Ring Of Fire"), A.L. "Doodle" Owens ("All I Have To Offer You Is Me," "I'm So Afraid Of Losing You Again") and Glen Sutton ("Almost Persuaded," "I Don't Wanna Play House").

In the 1968-78 slot, the nominees are Paul Craft ("Brother Jukebox," "Keep Me From Blowing Away"), Randy Goodrum ("You Needed Me," "Bluer Than Blue"), Larry Henley ("The Wind Beneath My Wings," "Til I Get It Right"), Layng Martine, Jr. ("The Greatest Man I Never Knew," "Rub It In"), and Kent Robbins ("Love Is Alive,

MCA MUSIC PUBLISHING SIGNS ERIC "E-SMOOTH" HICKS



Eric "E-Smooth" Hicks has signed an exclusive worldwide publishing deal with MCA. Hicks recently co-wrote and produced seven songs on Regina Belle's MCA debut, *Believe In Me*. He also wrote songs for and produced Eboni Foster's MCA debut, and will be releasing his own single, "Heat," on the V2 label, shortly. Pictured at the signing are (standing, L-R): Michael Petersen, Vice President, Business Affairs, MCA Music Publishing; David Renzer, President, MCA Music Publishing Worldwide; Betsy Anthony Brodey, Vice President, Talent Acquisition, MCA Music Publishing; solo artist G'9; (seated, L-R) Robert Allen, Senior Director, Business Affairs, MCA Music Publishing; and Hicks.

ZOMBA SIGNS IN THE GRAY AREA



Zomba Music Publishing has signed an exclusive worldwide publishing deal with singer-songwriter Macy Gray. Gray has also signed with Epic Records, and is currently recording her forthcoming album. Jeff Blue, Zomba's West Coast Senior Creative Director, was responsible for developing Macy's project as part of Zomba's artist development agenda. Pictured at a recent L.A. performance are (L-R): Jeff Blue, Senior Creative Director West Coast, Zomba Music Publishing; Macy Gray; Richard Blackstone, Senior Vice President, Zomba Music Publishing; and Neil Portnow, Senior Vice President West Coast, Zomba Group of Companies.

"Straight Tequila Night").

Contenders in the songwriter/artist category are Freddie Hart ("Easy Lovin'," "Loose Talk"), Jerry Reed ("When You're Hot, You're Hot," "East Bound And Down"), Mac Davis ("In The Ghetto," "I Believe In Music"), Lester Flatt & Earl Scruggs ("Don't Get Above Your Raisin'"), "Foggy Mountain Breakdown"), and Eddie Rabbitt ("Drivin' My Life Away," "Kentucky Rain").

The Nashville Songwriters Hall Of Fame is administered by the Nashville Songwriters Foundation. For more information, contact the organization at 615-320-5153.

Gleason Awards

Twelve books are finalists for the ninth annual Ralph J. Gleason Music Book Awards, according to sponsors BMI, *Rolling Stone* and New York University. Eligible for the top three cash prizes are: John A. Jackson's *American Bandstand: Dick Clark And The Making Of A Rock 'N' Roll Empire* (Oxford University Press); *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes And The Changing Face Of Nashville* by Bruce Feiler (Avon Books); *Heart & Soul: A Celebration Of Black Music Style In America 1930-78* by Bob Merlis and Davin Seay (Stewart Tabori & Chang); *Invisible Republic: Bob Dylan's Basement Tapes* by Greil Marcus (Henry Holt); *The King of Western Swing: Bob Wills Remembered* by Rosetta Wills (Billboard); *Louis Armstrong: An Extravagant Life* by Laurence Bergreen (Broadway Books); *Mansion On The Hill* by Fred Goodman (Times Books); *Night Beat: A Shadow History Of Rock & Roll* by Mikal Gilmore (Doubleday);

*Ramblin' Rose: The Life And Career Of Rose Maddox* by Jonny Whiteside (Vanderbilt University Press/Country Music Foundation Press); Rob Bowman's *Soulville USA: The Story Of Stax Records* (Schirmer Books); *That's Alright, Elvis* by Scotty Moore as told to James Dickerson (Schirmer Books); and *The Way You Wear Your Hat: Frank Sinatra And The Lost Art Of Livin'* by Bill Zahme (Harper Collins).

The Gleason Awards are presented annually to the three books that best exemplify the standard of passionate writing and scholarship set by the late Ralph J. Gleason, the jazz and rock critic who co-founded *Rolling Stone* magazine with Jann Wenner in 1967.

Nadine's Wild Weekend

San Francisco publicity goddess Nadine Condon has created Nadine's Wild Weekend from Fri-

W/C PROMOTION



Ilene Goldberg, VP, Legal and Business Affairs, Warner/Chappell Music, Inc.

GOD LIVES UNDERWATER



EMI Music Publishing & A&M/1500 Records recording act God Lives Underwater played for a sold-out crowd at New York City's Irving Plaza. The band is currently on tour supporting their current album, *Life In the So Called Space Age*. Pictured (L-R): band member Dave Reilly; Evan Lamberg, Sr. VP Creative/East Coast, EMI Music Publishing; Manager Gary Richards and band member Jeff Turzo

day, July 31 through Sunday, August 2, to draw attention to the thriving and vibrant Bay Area music scene. The weekend boasts no conference, no panels and no bull-shit; just music. It's an opportunity for the music industry to see and hear the best Bay Area bands play in front of their hometown fans. The event is being sponsored by *SF Weekly* and BMI. For information, call 415-821-6299, or find the details of the event on the 'Net at <http://bmi.com/whatsnew/nadine.html>.

Bad Momma Alert

Tina & The B-Sides are tearing up the nation on a U.S. tour. The band, which sold over 35,000 albums before ever signing with a major label, has an upcoming Sire Records debut, *It's All Just the Same*.

Judith Edelman, an artist who plays and sings contemporary bluegrass, has jaded critics seeking new metaphors for "expressive," "sparkling" and "stirring," with her second Compass Records release, *Perfect World*. She redefines the American musical tradition in spare, pop-framed arrangements and delicate vocals.

New teen vocal sensation Drea is ready to slam with her self-titled debut album on Warner Erothers Records. The multi-talented seventeen-year-old sings with the production assistance of some top-flight friends, and she also co-wrote the material. The first single, "Got Ya Back," was co-written by Drea and her sister, Angela, and features Bad Boy Entertainment rapper Black Rob, with production help from Kenny "Smoove" Kornegay and Darryl "88" Young.

Publishing Promotions

Karen Lamberton has been appointed to the post of Director of Quincy Jones Music, where she will assist in developing writers

and producers, pitch songs for film and TV, and run the administrative aspects of the company. She will also seek new writers and producers to enhance the company's current roster. She can be reached at 213-882-1340

Warner/Chappell Music has promoted Ilene Goldberg to Vice President, Legal and Business Affairs. Goldberg has been with the company since 1993. Warner/Chappell has also promoted Merlen Travis and Tony Deniri from Copyright Managers to Copyright Directors. Travis is responsible for copyrights for songs written from 1909 to January 1, 1978, while Deniri covers all songs written from the latter date to the present. Contact Warner/Chappell's L.A. headquarters at 310-441-8600.

Sara Twargowski has joined the Nashville staff of Hamstein Publishing. In her new position as Operations Assistant, Twargowski will coordinate phone operators, assist in publishing administration and support writer relations. She can be reached by calling 615-320-9971. **MC**

QJM PROMOTION

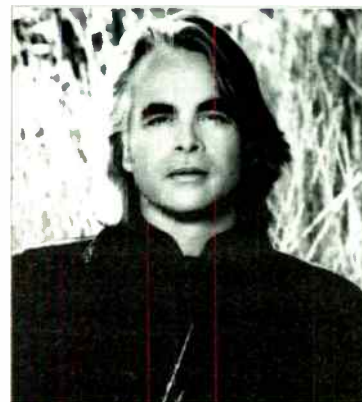


Karen Lamberton, Director, Quincy Jones Music.

Hal Ketchum

After years of self-destructive behavior, this country icon has returned with *I Saw The Light*

By Dan Kimpel



Striding through the lobby of Hollywood's Hyatt Sunset Hotel, Hal Ketchum, with his silver hair and impenetrable sunglasses, looks every bit the country star. But there is no such pretense on his new record, *I Saw The Light*, or in his frank conversation. Hal Ketchum will flat-out tell you: he's been to hell and back.

Ketchum, a native of upstate New York, moved to Austin in the mid-Eighties and cut a deal with PolyGram Music Publishing as a staff writer. From there, it was just a short flight to Nashville. "I wanted to be Harlan Howard and just live for writing songs," he recalls. "The first four times I went to Nashville, I stayed at Harlan's house. You couldn't ask for a better school. Many times I'd come back from trying to get a deal on Music Row, with my tail between my legs, and Harlan would say, 'Take your time, these are just human beings.' You have to learn to savor rejection; it's not an easy business. The odds of getting a song cut are about one in a trillion."

But Ketchum beat those odds with a folio of tunes covered by a range of artists, from Trisha Yearwood to Neil Diamond. And when he signed an artist deal with Curb Records in 1989, it was his own renderings of his songs—filtered through his distinct persona as the thinking man's bard—which propelled him to the top of the charts. "I got a record deal, consequently had a bunch of hit records, and became this sort of celebrity," he muses.

Ketchum, the 71st member of the Grand Ole Opry, hit his stride in 1992 with "Small Town Saturday Night," the most-played country song of that year. Then it all fell apart. "A lot of people wondered where I went," he reveals, "because I made a record in 1994 and then Curb put out a hits record to buy some time in '96. But I hadn't been in the studio since '94, because I was getting a real self-indulgent mentality. I was living on the road, playing lots of shows, but also doing a lot of drugs. And that's a real insular lifestyle. It's hard to project the future under those circumstances."

*I Saw The Light* takes its title from Ketchum's cover of a Todd Rundgren song. And for Ketchum, it has a special significance. "That song could have been titled anything as far as I'm concerned," he explains. "I'm at a point where my life's really turned around and I did kind of see the light."

*I Saw The Light* contains pieces from a never-released album called *Hal Yes*. In a meeting with Curb Records, it was strongly suggested that the songwriter go back to the drawing board post-rehab. He agreed. Four songs from the scrapped project remain, blending seamlessly with the new tunes, recorded with Nashville's finest.

Unlike many progressive country artists, Ketchum is unabashedly radio-friendly. "I'm very fortunate that country radio does play me," he says. "My limitations are based on time, not on sentiment. I try to view my songs as three-minute movies; that keeps them in the confines of what country radio will play. You can't go over 3:20 with country radio. People might consider me a whore to say that, but that's the bottom line. They've gotta keep the lights on and they've gotta sell dog food, too. So, I try and work within those confines, save the opus and album cuts.

"I try and put three or four tunes on the record that country radio will hopefully embrace," he continues. "Being on the radio is an important part of what I do. On the road, I like to travel well, and I have a small circus to support, but that said, I'm also very particular about song selection, because I have to sing these songs for the rest of my life. I'll cut out a chorus if that means keeping it under 3:20, but I don't sing ditties and I don't write from titles. And I'd rather invent a cliché than steal one."

But Hal Ketchum, the songwriter, has profited from experience: "My main thrust has always been writing. I write everyday, absolutely. Sometimes it's a single line, other times it's 5 a.m. and my lights go on in my head, and I have two verses and a chorus and I've got to get up and write them down. The other night I wrote something called 'In A Perfect World.' I was in a hotel somewhere and went in the bathroom and wrote out the ideas, because if I don't, it goes away.

"Roger Miller said you're a real songwriter after you've written a thousand songs," he concludes. "I'm getting close."

Contact Holly Gleason at Joe's Garage (615-269-3238).




**B-52's ROAM ON VIDEO:** Warner Reprise Video has put together the video companion to the B-52's recent greatest hits package. The 60-minute video version of *Time Capsules: Songs For A Future Generation* includes the visual clips for a slew of the group's top hits, including "Rock Lobster," "Love Shack," "Good Stuff," and their latest single, "Debbie." Available nationwide as of July 21, *Time Capsule* carries a suggested retail price of \$19.98.

**STUDIO BITS:** Orange County, California-based ska act My Superhero was recently at Grandmaster Recorders in Hollywood, working on their upcoming Risk Records release, with producer/engineer Jim Goodwin (Voodoo Glow Skulls, Aquabats)...MCA Records quartet Cowboy Mouth has been at Dockside Studios in the group's home state of Louisiana, at work on their next album, *Mercyland*, with producer Michael Barbiero (Blues Traveler)...L.A. band Alien Fashion Show recently completed a self-titled CD for Surf-dog/Hollywood Records at Santa

Monica's 4th Street Recording. Due for release on July 28, the record was produced by Jim Wirt. **SOUND CONTROL:** Sound Control Room proprietor Steven Klein has recently completed a number of acoustic design and control projects for myriad clients, including the Viper Room, Scruffy O'Shea's, William Orbit, Irving Azoff, Ruthless Records and Wolfpack Records. Acoustic designer Klein can be reached at 818-788-1238.

**OVER AT RAINBO:** Rainbo Records & Cassettes has enlarged its manufacturing facility by 50 percent to accommodate an expansion in the company's optical disc production and vinyl record pressing operations. Located in Santa Monica, Rainbo manufactures records, cassettes, CDs and CD-ROMs for large and small-scale clients. Contact 310-829-0355.

**NEW ARMADILLO:** Audio Cassette Duplicator Co. (ACDC) co-founder Steve Katz has left the outfit to open Armadillo Digital Audio, a new CD and cassette duplication house based in the San Fernando Valley. Contact 818-994-4232. 

### AL, GLORIA AND SOME BOYS NAMED HANSON



BRUCE COHEN

Master of musical parody "Weird Al" Yankovic recently directed the video for teen trio Hanson's single "River," which parodies James Cameron's *Titanic* and features a cameo from the film's Academy Award-nominated co-star, Gloria Stuart. Pictured on the "River" set are (L-R): Yankovic, Stuart and Zac, Taylor and Isaac Hanson.

### JOHN LEE'S "FRIENDS"



Blues legend John Lee Hooker has been at Russian Hills Studios in San Francisco working on his next album for Virgin Records, *Best Of Friends*, which is due for release on September 22nd. Among Hooker's "friends" who are featured on the album are Eric Clapton, Bonnie Raitt, Carlos Santana and Van Morrison, as well as fellow Virgin artists Ben Harper (center) and Charlie Musselwhite (right), who are pictured with Hooker (left) taking a break in the studio.

### STUDIO SOLDIERS



BRUCE COHEN

To complement the soundtrack for the upcoming DreamWorks Pictures release *Small Soldiers*, urban crooners Bone Thugs-N-Harmony were joined by studio vets Tom Morello (on guitar) and (pictured in the studio, L-R) Henry Rollins (vocals), producer Damon Elliott and Flea (bass, trumpet) for a remake of the 1970 Number One hit "War." Other cuts on the DreamWorks Records soundtrack (released on July 14) include a Wyclef Jean remix of Queen's "Another One Bites The Dust," the Pretenders' "My City Was Gone" as revamped by the Butcher Bros., and a KayGee reworking of Pat Benatar's "Love Is A Battlefield," with additional vocals from Queen Latifah.

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# The Brothers Robb

PHOTO BY BERNARD BAUR

**Joe, Bruce and Dee Robb have established themselves as multifaceted industry figures, working as musicians, producers and studio owners.**

By Bernard Baur

"We were in a band for many years, and recorded for several labels," explains Dee, the eldest of the Robbs, who, along with his brothers Bruce and Joe, has operated Cherokee Studios for nearly 30 years, opening for business back in 1971.

"Back in those days, recording studios were very different animals," adds Bruce, reflectively. "The engineers were conservative techies and ran the studios on tight schedules."

"And they were very unionized then, too," chimes in Joe. "Sometimes, we'd be finishing up a track, turn around, and discover that the engineer was gone, because he had taken a union-scheduled break."

All three Robb brothers agree that it was that type of situation which drove them into the recording studio business for themselves. Starting out in a barn on their ranch in Chatsworth, they set up a simple four-track machine, and from there, their studio grew, effectively taking on a life of its own.

Eventually, the Robbs' friends began asking them to do their records, and that led to gigs with Steely Dan, Ricky Nelson, Little Richard and Greg Allman. But it wasn't until they were in the studio working on a project for Art Garfunkel that the Robbs discovered that their close family ties translated well into their professional duties.

"Art had a very complex idea and it required all of us to handle the soundboard," Joe explains, before Bruce picks up the story: "There were something like 126 different mixes on one song, and there was no way one person could handle it all. So, we all got on the board."

Over the years, Bruce says, "We worked any differences we had out of our systems. So, over time, we became pretty complementary to each other, and we're almost interchangeable now."

"It's been pretty easy for us, because we all like the same kind of stuff," Joe interjects, "and, most importantly, we just love music, bands and rock & roll. And [our clients] get three producer/engineers for the price of one," he laughs.

As a result, the Robbs have produced and engineered such notable artists as Ringo Starr, John Mellencamp, Rod Stewart, the Lemonheads and Shonen Knife, to name just a few, in addition to doing soundtrack work for TV and films. Their client list includes everyone from Jane's Addiction to Led Zeppelin, and artists in every genre you can think of.

Of course, artists are only one part of the equation, and there are other entities—the business kind—which need to be dealt with. "The industry has gotten so big that it's almost become too important for some bands, and they're not being heard," Bruce observes. "That's a problem, because there's some great music out there nowadays, and there are opportunities that are wide open, but a lot of groups can't get the time of day from a major or large indie [label]."

So, once again, the Brothers Robb put their money where their mouths are and started their own label, Cherokee Records. "It's pretty grass roots right now, but we plan on expanding it over the next year or so," Bruce explains. "We've already signed one band named Stone, and we'll probably sign two or three more."

"What we're looking for are groups that play 'American rock & roll,'" Joe says, in regard to questions about the type of artists these label entrepreneurs are looking for. "We're not really into electronic music very much. We tend to like the more organic bands."

"That's true," confirms Bruce. "Because we're musicians, we do bring that attitude to everything we do. We know what it's like, we've been there, and our experiences in the industry can be very helpful to young bands."

Contact Cherokee Recording Studios at 213-553-3412.



The new Evolution Series microphones consist of four hard-h'd and four instrument dynamic models. For rock and pop vocals, there is the E825 cardioid and the E845 supercardioid, and for all-around vocal use you can use either the E835 or the supercardioid E855. The E825, E835 and E845 are all

equipped with on/off switches. All the vocal mics weigh in at twelve ounces and are housed in a rugged steel-blue metal tube. The four cardioid instrument mics are the E602 for kick drum, the E604 for closed-miked snare or tom-tom applications, the E608 for wood-wind/brass and the E609 for guitar cabinets.

All of these microphones are sold with a black velour storage pouch and a one-year warranty. Retail prices for each of the individual mics are less than \$350.

For further details about these new mics, you can contact Sennheiser by phone at 860-434-9190, you can FAX them at 860-434-1759, or you can check their web site on the Internet, at <http://www.sennheiserusa.com>.

## Tannoy's Reveal Monitor

A two-way discrete monitor, Tannoy's Reveal is ideal for near-field monitoring in project studios, mobiles, broadcast, audio post and AV applications. The Reveal's stylish front panel is not just for looks, as the curved and sturdy baffle has been designed to minimize diffraction, while providing a non-resonant mounting platform for the drivers. Speaking of drivers, the soft dome tweeter is matched with a long throw bass unit using a wired (not PC board) low-loss crossover. Both drivers are magnetically shielded for operation proximate to video monitors. The Tannoy Reveal is said to provide a detailed and dynamic sound with a wide, flat frequency response. For further details on the Reveal monitor and current price information, you can call TGI North America Inc. at 519-745-1158, or you can FAX them at 519-745-2364.



## Dr. Duck Guitar Strings



Dr. Duck's new guitar strings are made in America with all-American materials and workmanship. The Doctor has assured me that these strings provide a rich "tonal bass and soaring brilliant treble," making the "range of the sound wider and pleasing while the soft comfortable feel gives the player the ability to

play for extended periods without finger soreness."

The Duck's Deluxe guitar strings are available in eighteen different sets. The nickel alloy electric strings are available in 9's, 9+5, 10's, 11's, 12's, 13's and 14's. The phosphor bronze acoustics are available in 10's, 11's, 12's and 13's. There are also three electric bass sets and 12-string sets for both electrics and acoustic guitars. The 'ole Doc has also thought to include an extra "E" string in both the 9's and 10's packs, and two "G" strings (one plain and one wound) in the electric 11's through 14's sets.

For much more information and prices, you can call Duck's Deluxe in Las Vegas, at 702-878-4948, or you can FAX them at 702-878-4959. They also have a web site on the World Wide Web, at <http://www.ducksdeluxe.com>





Hollows Hill Sound Recordings has released Shadow Project's *From The Heart*, featuring the late Rozz Williams (pictured above).

MONTHLY SHOWCASE

14 Below bartender Carl Roberts (formerly of Lost Soul) has joined forces with fellow employee John Ellis (who used to handle 14 Below's booking chores) to put on a monthly event at the club, which showcases original local talent. Dubbed The Reverend Roberts Presents, the evening will spotlight Ellis' free-form rock trio Ellis In Wonderland and Roberts' own New Breed Orchestra, a nine-piece outfit specializing in what Roberts calls "the beginning of the revisionist funk movement." The first night kicked off on June 25, and also featured funk rock quintet Derailed. The next event is scheduled for Thursday, July 23, at 14 Below. Roberts says that he's looking for bands in the funk and rock format. If you're such a band, you are invited to mail packages to him at 1241 21st St., Suite F, Santa Monica, CA 90404.

SUMMER JAZZ SERIES

The Hyatt Newporter is currently in full swing with its eighth annual Summer Jazz Series, which started at the end of May and continues on until October, running every Friday night at the Hyatt Newporter's outdoor amphitheater, which, since its recent expansion, now seats 1,200. Over the years, the series has pulled in some impressive talent, including David Benoit, Lee Ritenour, Dave Koz, Chuck Mangione and Oleta Adams. Monthly highlights for the remainder of this year's series include Lee Ritenour (August 21, two shows, 7:00 pm and 8:45 p.m.) Jim Brickman (September 11) and Dave Koz (October 2nd). The Hyatt Newporter is located at 1107 Jamboree Rd. in Newport Beach. For more information, please call 714-650-LIVE, or contact Sarah Hill at 562-495-2472.

ROZZ'S SWAN SONG

Hollows Hill Sound Recordings, a subdivision of Triple X Records, has released *From The Heart*, the first new recording from Los Angeles-based death rock duo Shadow Project in four years. Sadly, it will also be the last, since founding member Rozz Williams, a key figure in L.A.'s gothic/death rock movement, committed suicide in his West Hollywood home this past April 1st. Along with Eva O, Williams formed the Shadow Project in 1989, which has included a host of guest musicians, including Jill Emery (Hole, Mazzy Star), Steven Grey (Mephisto Waltz) and William Faith (Faith And The Muse).

NEW AGE BORDERS

Windham Hill recording artists Will Ackerman and Liz Story made a recent appearance at the Borders bookstore on the Santa Monica Promenade, which has become quite a hotspot for new age style artists. Ackerman and Story were in town to promote their new albums, *Sound Of Wind Driven Rain* and *17 Seconds To Anywhere*, respectively. In addition, BMG (who distributes Windham Hill releases) will be donating \$1 from the sale of all *Sound Of Wind Driven Rain* CDs to the Los Angeles-based Tree People organization, who plant trees and shrubbery around our city to make it look more aesthetically pleasing and less like a graffiti-covered cement block. You can contact Windham Hill through their publicist, Janeane Ardololino at 310-358-4852, or by e-mail at janeane.ardololino@bmg.com.



NEW SKA CLUB

Local promoter Charlie Collins, who is best known for his work with Internationalist at the Martini Lounge, has now started up Rocksteady, a new ska music club which is being held at the Garage every Thursday evening. Local ska faves Yeska—who add a touch of Latin jazz flavor to their sound—opened up the first two nights (the club officially started on June 18) and are serving as the house band for the time being. It seems that Yeska is scheduled to move on, and Collins is looking for other ska bands to play the Rocksteady. If you're interested in performing and think that you fit the bill, you should send your package to Collins at 4004 Los Feliz Blvd., Los Angeles, CA 90027. If you're looking for more information about Rocksteady in general, you can call 213-694-1831. The club also features DJ Eric Music, who will be spinning ska sounds from the past and present.

EL REY UPDATE

A prescriptive easement applied for by the El Rey Theatre last month, to regain the venue's original capacity of 771, has been denied, forcing the club to deal with their current capacity of 499. As you may have heard by now, the venue had its capacity cut this past May when the Fire Marshal discovered a fence blocking an alley which lead from one of the venue's exits. For further information on this subject, see our Nightlife Section, Vol. XXII, Issue #13. The El Rey had been hoping to install a gate in the fence, to be used solely in emergency exit situations.

RIDEL HIGH HOLDS A CLASS DISCUSSION ON THE L.A. CLUB CIRCUIT



Ridel High

Local trio Ridel High recently released their debut CD, *Emotional Rollercoaster*, for A&M Records, and during a recent conversation with the band's vocalist/bassist and namesake Kevin Ridel, he shed some light on the group's interaction with the ever-changing Southland club scene. "Our first show was at [the now-defunct] Hell's Gate, with [promoter] Larry Mann, who is over at the Martini Lounge now," Ridel says. The band, which formed in 1995, played most of their gigs at the Whisky A Go-Go in the final days of the Kim Adams-booked Bianca's Hole, which afforded bands the chance to play the Whisky without having to pre-sell tickets.

"We did a lot of those Monday free nights," Ridel recalls, "then, when they ended, we managed to get some good support slots for bands like the Sugarplastic, who were friends of ours, and ffrosted, without having to do pay-to-play, since we had played so many of the free Monday nights and built a following at the venue. "We wouldn't do pay-to-play," says Ridel. "There are so many other clubs to play in L.A., why pay to play?" Unfortunately, the Monday free nights, which started over a decade ago with the famous No Bozo Jams and then continued on via Adams' alternative Bianca's Hole nights, don't exist at the Whisky anymore. The group also played at the now-

defunct Gaslight—currently the home of the Opium Den. Ridel adds, "We also played the Alligator Lounge a lot, and that was a really cool place, with a great all-ages crowd." So what were the clubs where Ridel High didn't do too well? "We didn't go over too well at the Dragonfly or Spaceland," admits Ridel. "It just wasn't our crowd, although both of the people who book those clubs [Kelly Spencer and Mitchell Frank, respectively] are totally cool people." Sadly, the clubs Ridel High was associated with only a few years ago—Bianca's Hole, the Gaslight, Hell's Gate and the Alligator Lounge—are all gone today.

# Special Report

In our last issue, we compiled a round-up of some of Orange County's hottest rock venues, along with information on what types of rock music they present and who to contact to get booked there. Unfortunately, we didn't have enough room to include the venues that cater specifically to genres other than rock, such as blues, jazz, country or reggae/world beat in the Orange County and Long Beach area, which we now cover with this second Special Report on the Orange County club scene.

## JAZZ, BLUES & SWING

**Bistango** (949-752-5222, located at 19100 Von Karman Ave., Irvine, CA 92612) is known for its free gigs and top-notch contemporary jazz bookings, but with the addition of the talented and multi-faceted **Ricardo Linares** on Sunday nights, they've expanded into salsa and Latin music, as well. Bands wishing to play Bistango should send their packages to **Norbert Moha's** attention.

The **Blue Cafe** (562-983-7111, located at 210 The Promenade, Long Beach, CA 90802) lives up to its namesake, and books blues bands from all over the Southland, six nights-a-week. Swing & rockabilly bands are also welcome. The person to contact is **Vince Jordan**.

Besides having a cool name, the **Cat And Custard Cup** (located at 800 E. Whittier Blvd., La Habra, CA 90631) offers light jazz, primarily by pianist **Michael LeVan**, who brings in his fine jazz trio on Wednesdays and Sundays. Jazz acts wishing to play the Cat And Custard Cup should send their packages to LeVan's attention.

Fullerton's **Downtown Bar & Grill** (714-879-7570, located at 102 N. Harbor Blvd., Fullerton, CA 92836) not only welcomes swing and jazz, but it's free. Bands and artists interested in playing should send their packages to the venue, attn.: Bookings.

**El Pollo Inka** (714-772-2263, located at 400 S. Euclid St., Anaheim, CA 92708) has swing on the weekends. Send your packages to the venue, attn: Bookings.

The **Hyatt Newporter** (949-729-1234, located at 1107 Jamboree Rd., Newport Beach, CA 92660) has become synonymous with quality jazz, via their Summer Jazz Series (see opposite page for more information). Booking for the popular jazz series is handled through **Ritz Entertainment** (949-476-3190, located at 18242 McDermott W., Suite G, Irvine, CA 92606).

The **Hop City Steakhouse** (714-978-3700, located at 1939 S. State College Blvd., Anaheim, CA 92708) will celebrate their one-year anniversary this August. In-house promoter **Darren Simonian** has been pulling in some really good blues, rockabilly and roots bands, from the **Paladins** to **King Cotton** and **B.B. Chung King**. Bands interested in playing the Steakhouse should send packages to Simonian, at 2234 Martin St., #102, Irvine, CA 92612.



**Sharon Andriet** books the Thursday night blues at the way cool **Huntington Beach Beer Company** (714-960-5343, located at 201 Main St., Suite E, Huntington Beach, CA 92648).

**Harvey Friend** brings the blues to **King's Fish House** (562-432-7463, located at 100 W. Broadway, Long Beach, CA 90802) every Wednesday and Sunday evening.

The **La Vida Restaurant & Nite Club** (714-996-0720, located at 6105 Carbon Canyon Rd., Brea, CA 92621) books live music Thursday thru Saturday, and occasionally on Sunday afternoons, with Fridays (and a few other nights) reserved especially for the blues. Send your packages to the restaurant, c/o **Don Himes**.

**Candy Strouck** is an important contact in the Orange County club scene. Known as "The Happy Booker," Strouck is a booking agent for many venues in the Laguna Niguel and related areas, most notably the **Renaissance Dana Point** (949-661-6003, located at 24701 Del Prado, Dana Point, CA 92629), where she books all manner of blues, jazz, swing, and even the occasional rock act. You can send packages to Strouck's attention, c/o the Renaissance Dana Point.

Besides being one of the oldest dinner houses in Orange County, and serving up a top-notch prime rib, the **Revere House** (714-543-9319, located at 900 W. 1st, Tustin, CA 92780) is also a great place to catch blues and jazz. You can send your packages to the Revere House, attn: **Mike Doyle**.

**Spaghettini** (562-596-2199, located at 3005 Old Ranch Parkway, Seal Beach, CA 90740) hosts free jazz music for all ages. The booking contact for Spaghettini is **Tom Gragano**.

Considered one of the best jazz venues in the greater Orange County area, the **Steamers Cafe** (714-871-8800, located at 138 W. Commonwealth Ave., Fullerton, CA 92831) books plenty of bands and artists, who should send their packages to **Terrence Love**. The no cover/all-ages venue also has their own web site, at <http://www.steamerscafe.com>.

**Tumbleweed's** (714-960-2776, located at 21094 Beach Blvd., Huntington Beach, CA 92646) books the blues and bluesy rock. Send your packages to the venue, c/o **Frank**.

## COUNTRY

Santa Ana's **Crazy Horse Steakhouse & Saloon** (714-549-1512, located at 1580 Brookhollow Dr., Santa Ana, CA 92705) is regarded by many as the country music capital of Orange County, and for good reason. The venue pulls in some of the hottest national touring and local talent, with recent acts including **Marty Stuart**, **Charlie Daniels**, **Sammy Kershaw**, the **Marshall Tucker Band** and **Pam Tillis**. Earlier this month, the venue hosted a special songwriting concert with such notables as **Victoria Shaw**, the **Nelson Brothers** (remember them when they were **Geffen's** pop-metal act **Nelson?**) and **Steve McClintock**. On July 25, **Sherri Austin** comes to town for one show only; **Rhett Akins** has two shows, on July 27 and 28; and, on August 9, it's **Roy Clark**. Booking for local artists at the Crazy Horse is through **Al Hill**.

**Linda Jemison** books country-flavored rockabilly at the venue that bears her name, **Linda's Doll Hut** (714-533-1286, located at 107 South Adams St., Anaheim, CA 92802).

The **Old Towne Brewing Company** (714-744-4181, located at 186 N. Atchinson St., Orange, CA 92866) books country music on an occasional basis, so interested bands should send packages to **Gary Goodwin**.

The previously-mentioned **Revere House** holds a Country Jam every Thursday night—as of late, they've been featuring the talents of **Travis R. Parker** and **Chad Watson**. The country jam starts at 7 p.m.

The **Swallow's Inn** (949-493-3188, located at 31786 Camino Capistrano, San Juan Capistrano, CA 92675) books free country gigs Thursday thru Saturday. Interested parties can send their packages, attn: Bookings.

## REGGAE & WORLD MUSIC


The **Bowers Museum Of Cultural Art** (714-567-3600, located at 2002 N. Main St., Santa Ana, CA) kicked off its **Summer Latin Music Fest** last month.

**El Calor** (714-527-8873, located at 2916 W. Lincoln Blvd., Anaheim, CA 92801) books a mix of Latin music. You can send your packages to the above address, attn: Booking.

The **Friday and Sunday Night Reggae Club** in the **Golden Sails Hotel** (6285 E. Pacific Coast Highway, Long Beach, CA) books reggae on, well, Friday and Sunday nights, for the 21-and-over crowd. They usually get some top-notch bands in, with a reasonable cover charge, and ladies enter for free before 8:30 or 9:30 p.m., depending on the evening. For more information and booking details, call 562-493-9059.

The **Huntington Beach Beer Company** (mentioned above in the blues/jazz section) also books reggae acts for shows on Sunday afternoons.

**Los Tropicanos** are paving the way for free Tuesday night salsa at the **Newport Beach Marriott's View Lounge** (900 Newport Center Dr. in Newport Beach). Call 949-640-4000 for show and booking info.

Finally, the **Renaissance Dana Point** (which is mentioned above in the blues/jazz section) hosts the world music/gypsy guitar sounds of **Robbie Longley** every Monday night. And the previously mentioned **Spaghettini** brings in salsa on Saturdays, and it's free. Finally, **Tumbleweed's**, whose info is listed above in the blues/jazz section, books reggae music as well. 



**PANEL PALOOZA:** The Los Angeles chapter of the National Academy of Recording Arts & Sciences will be taking a hard look at cyberspace during their upcoming panel discussion, **Downloadable Music: Revolution Or Revitalization**, scheduled to take place on Thursday, July 23, at 7:00 p.m., in the Imperial Ballroom of the Hotel Nikko in Beverly Hills.

Among the panelists scheduled to appear are representatives from Intel, Liquid Audio, the Recording Industry Association of America (RIAA), the Internet Underground Music Archive, Universal/MCA, AT&T's a2b Music, SESAC, Tower Records and a few others.



The discussion will focus on all aspects of online music delivery technology and its affect on numerous areas of the music industry, from record sales to publishing.

Advance tickets are required to attend the event, at a rate of \$15 for NARAS members and \$25 for non-members. For more information, or to purchase tickets, contact NARAS by calling 310-392-3777, or by sending e-mail to [losangeles@grammy.com](mailto:losangeles@grammy.com). You can also visit the NARAS web site at <http://www.grammy.com>.

**VIDEO PLAYGROUND:** Tired of sex and candy? Not likely. But if you've reached your limit on just how many times you can hear the song and see the video of the same name, from Capitol Records act (and recent MC cover subject—Vol. XXII, Issue #5) **Marcy Playground**, then you may have been one of those who recently found release by checking

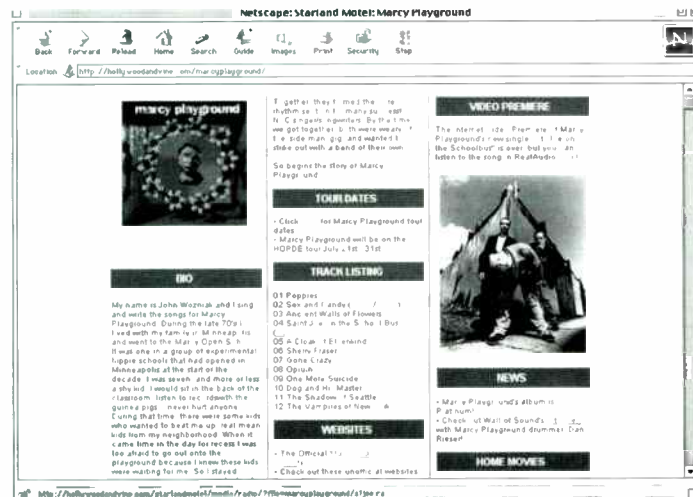
out Marcy's latest video, for their latest single "St. Joe On The Schoolbus," at Capitol's Marcy Playground web site (<http://hollywoodandvine.com/marcyplayground>).

A preview of the complete video was released exclusively at the site, and a reported 5,000 people viewed the video in the 24 hours before it was removed from the web and sent off to MTV and other traditional video outlets.

What's significant is that promotions such as these continue to strengthen the Internet as a viable source in promoting music and continue to set precedents for how the 'Net and related cyber services will be used in developing artists in the future. Keep watching the online promotion trend, because it doesn't seem likely to disappear anytime soon.

**GIRLS ON FILM:** There seems to be no escape from this summer's all-female Lilith Fair tour, but seeing as how it's likely to be the biggest festival tour of the year, again, that's of little surprise.

It's also no surprise that each of the tour's corporate sponsors are playing their involvement with the tour to the hilt, and the latest of the



bunch to start playing up their affiliation in cyberspace is photo king **Kodak**, which has dedicated a whole portion of its web site to Lilith, at <http://www.kodak.com>.

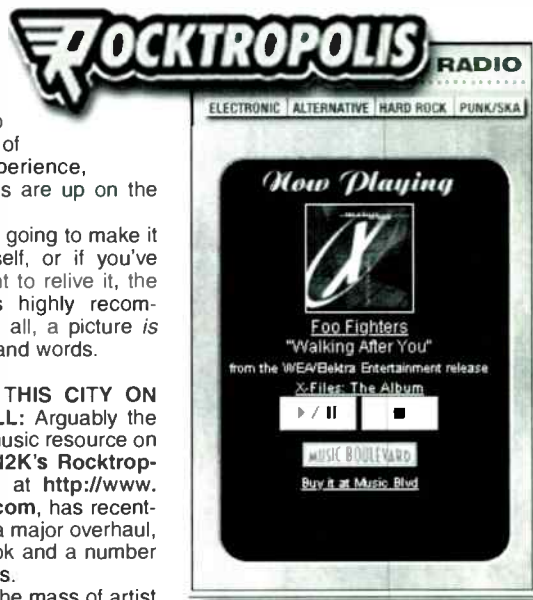
At the site, Kodak has set up an area in line with some of the themes of the Lilith Fair: namely, community, unity, expression and harmony. So, of course, Kodak's angle is the expressive and unifying power of photographic images. But it doesn't stop there. In addition to selling their one-time-use cameras at each of the Lilith dates, the outfit has equipped each Lilith artist with a digital camera for use in taking candid pictures from backstage on the tour, many of which are available online through Kodak's site and the official Lilith site (<http://lilithfair.excite.com>).

Beyond that, Kodak sent a professional photographer to one of the tour's early July dates to provide a photo documentary of the Lilith experience, and the results are up on the Kodak site.

If you're not going to make it to Lilith yourself, or if you've been and want to relive it, the Kodak site is highly recommended. After all, a picture is worth a thousand words.

**THEY BUILT THIS CITY ON ROCK & ROLL:** Arguably the leading rock music resource on the Internet, N2K's **Rocktropolis** web site, at <http://www.rocktropolis.com>, has recently undergone a major overhaul, with a new look and a number of new features.

Along with the mass of artist and album information for which Rocktropolis has always been known, as well as daily music news and features from the site's web 'zine, *allstar*, there is now a full-featured radio service available through the site, as well as new artist areas for fans.



On Rocktropolis radio, you'll find four **RealAudio** channels "broadcasting" 24-hours-a-day, in Electronic, Alternative, Hard Rock and Punk/Ska formats, each with a unique playlist which is determined by the votes of site visitors.

You'll also find the new Rocktropolis format easy to navigate and use, with lower download times and "essential" information more readily available.

**NO LAFFING MATTER:** Since it first came to public light, the fight against HIV and AIDS has been a struggle heavily supported by the music industry, from red ribbons to organizations like **LifeBeat**, the **Eaton John Foundation** and massive fund-raisers like **AIDS Project Los Angeles' Commitment To Life** galas. But what all too often

gets overlooked are the stories of individuals afflicted with the disease, and what individual artists have done to help them.

Recently, **Atlantic Records** artist **Poe** became aware of **Levar**, a boy in Rochester, New York, who is HIV positive and fighting the disease. In cooperation with **LAFF—the Levar And Friends Fund**, a charity set up to help support pediatric HIV and AIDS patients—Poe has released a special recording of the children's song "Rise And Shine," featuring guest vocals from **No Doubt's Gwen Stefani**, to benefit LAFF. The single was initially released to radio stations in the Rochester area and at area music retailers, but is soon to be available nationwide.

The song has already been receiving support at radio, particularly from Rochester area stations, several of which recently aired the single simultaneously to help raise awareness for LAFF and the children who benefit from it.

To learn more about LAFF and



Poe's "Rise And Shine," the best source of information is the official LAFF web site, at <http://www.laff.org>, which is loaded with background information, press releases, the latest news and details, and general information about the organization and the people who are its beneficiaries. This is a vital cause which deserves everyone's attention, so take the time to pay a visit.

**WARNER/CHAPPELL HITS THE WEB:** On July 6, music publishing giant Warner/Chappell Music launched an official web site at <http://www.warnerchappell.com>, and it's loaded with features both useful and fun.

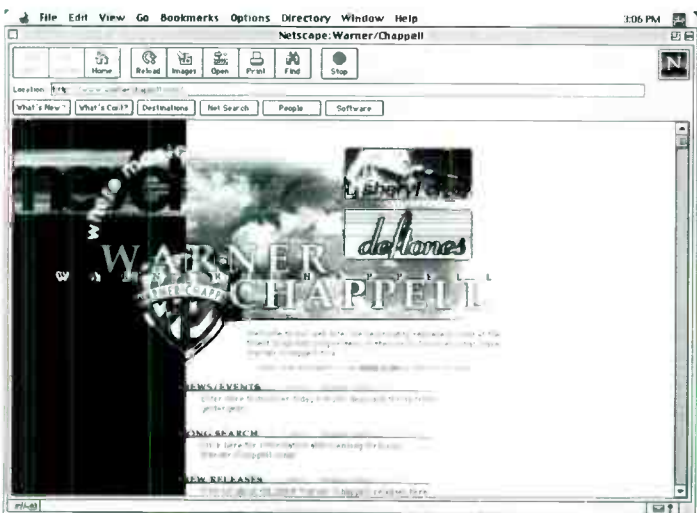
The focus of the site, of course, is to promote the company's writers and song catalogs, and to that end, there is volumes of information available at the site. Visitors can gain up-to-the-minute news and chart information, search through the Warner/Chappell catalog via a number of categories—including chronological searches, artist, writer and title searches, or even searches by chart placement—read the latest in music news, along with past trivia tidbits, and you can even apply to license

individual songs right online, with an interactive license application form.

For those who are just looking to have a little fun, the Warner/Chappell site also features a range of options, from interactive artist and songwriter features to archived articles on music stars past and present. Aspiring songwriters will enjoy the interactive (and entertaining) *Sammy Cahn's Rhyming Dictionary*, and there's even an extensive glossary of music terms for those who need a quick music education or who just need to brush up on the lingo.

No registration is needed to access the site (which sets Warner/Chappell apart from some of the sites by other major publishers), so all you have to do is log on and point your browser in the right direction. "W/C" you there! **MC**

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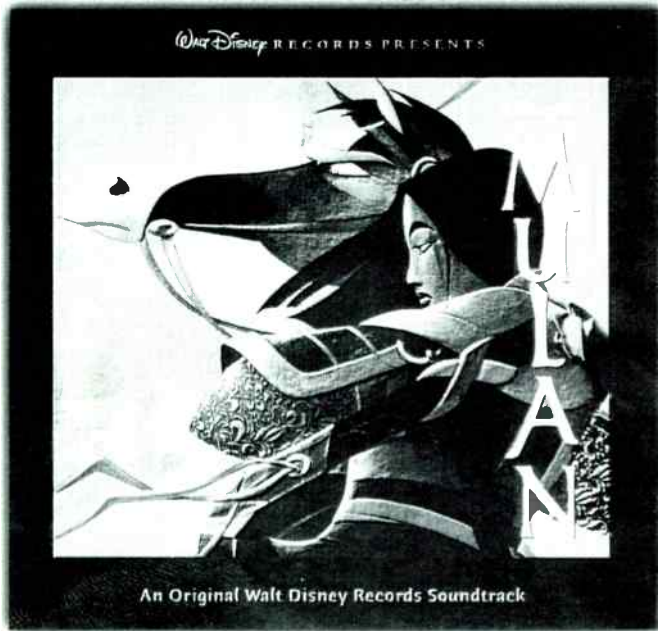
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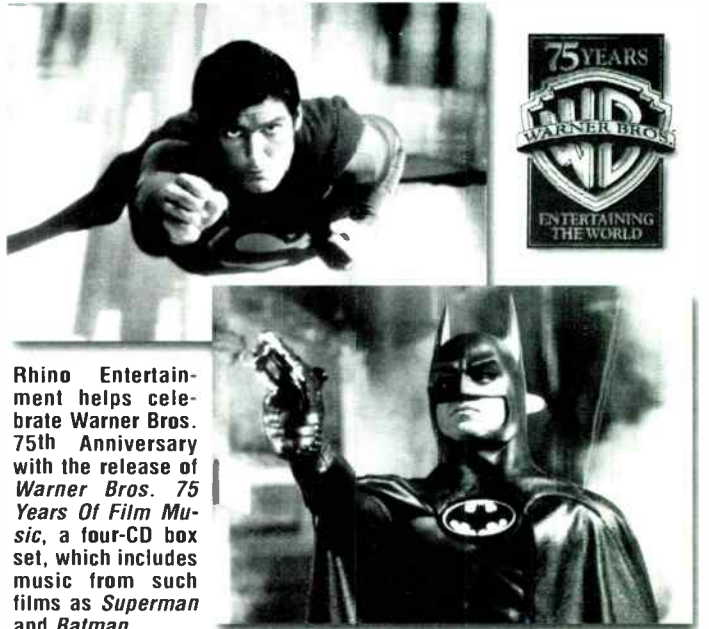


*Mulan* further develops Disney's new set of musical talent. **Matthew Wilder** provides the music and **David Zippel** (*Hercules*) supplies the lyrics to the latest animated feature from the animation giant, which is based on one of China's most popular legends. The film chronicles the daring adventures of a brave young woman faced with the reality that her ailing father—too old to be a soldier but too honorable not to be one—will be killed in battle. Driven by her love and devotion for her family, *Mulan* disguises herself as a man, taking her father's place in the Imperial Army as it prepares to face the Huns.

Song structure reaches back to the groundbreaking *Beauty And The Beast*, though this new team will likely require a few more films

before they hit that plateau. **Lea Salonga** (*Jasmine* in *Aladdin*) provides *Mulan's* vocal talents while **Donny Osmond** joins the Disney fold as *Shang*. In the department of mixed blessings, gravel-voiced **Harvey Fierstein** is also here, as is **Eddie Murphy**, though the latter doesn't sing. "True To Your Heart" by **98 Degrees** and **Stevie Wonder** is the likely hit. Though it doesn't seem to have much to do with the film, itself; this is a killer R&B rave-up. Both film and soundtrack are available everywhere.

Country music artist **Randy Travis** got real credit for his artwork, recently, as he unveiled the painting he created exclusively for the *Private Issue Card*. Comedian **Dom DeLuise** was the master of ceremonies at the unveiling party,



Rhino Entertainment helps celebrate Warner Bros. 75th Anniversary with the release of *Warner Bros. 75 Years Of Film Music*, a four-CD box set, which includes music from such films as *Superman* and *Batman*.

which also featured an appearance by actor **Luke Perry**.

Do listen for L.A. Theatre Works' *The Play's The Thing* live radio theater series when it comes to **KCRW** (89.9-FM). This theater series recently hosted the West Coast premiere of *Black Water*, a new American opera composed by **John Duffy** with libretto by Pulitzer Prize-winning author **Joyce Carol Oates**. The opera fictionalizes the events surrounding the infamous **Teddy Kennedy** fiasco at Chappaquiddick, reimagining the death of **Mary Jo Kopechne** through the victim's eyes. Four performances were recorded before a live audience for later broadcast. No air dates were available at press time, though they may know more now. Call 310-827-0808 for more info, or e-mail [latworks@aol.com](mailto:latworks@aol.com).

The novels of **Andrew Vachss** are the written-word equivalent of the blues. His main characters rhapsodize about blues musicians and songs. With the release of Vachss' latest investigative novel, *Safe House*, the collection makes a new connection with the simultaneous release of **Andrew Vachss: Safe House—A Collection of the Blues**. The compilation features tracks chosen by Vachss and featured in the text of the novel. "Music isn't a meritocracy any more than writing is," says the author. "The cream doesn't get a chance to rise to the top, unless you sample it. I write to tell the truth. If you listen to this collection, you'll know a little more of it, yourself." Both *Safe House* and its attendant CD should be in stores everywhere, but if you can't find it, call **Kathy Acquaviva** at 818-893-8458.

Rhino Entertainment is helping to celebrate Warner Bros. 75th Anniversary this year by re-

leasing *Warner Bros. 75 Years Of Film Music*, a four-CD box set. The anthology features 84 songs, main themes and suites created specifically for Warner films, ranging from **Al Jolson's** immortal rendition of "My Mammy" (*The Jazz Singer*, 1927) to **Paul McCartney's** rockin' "The World Tonight" (*Father's Day*, 1997) with an astounding collection in-between. There are nineteen hit singles here, nine of which hit Number One: "Evergreen" (**Barbra Streisand**); "Kiss From A Rose" (**Seal**); "Chariots Of Fire Theme" (**Van-gelis**); "Secret Love" (**Doris Day**); "Who's That Girl?" (**Madonna**); "Arthur's Theme (The Best That I Can Do)" (**Christopher Cross**); "Something He Can Feel" (**Aretha Franklin**); "Every Which Way But Loose" (**Eddie Rabbitt**); and "On The Road Again" (**Willie Nelson**). This exhausting collection, which also celebrates such landmark films as *Superman: The Movie*, *The Music Man*, *Batman* and *My Fair Lady*, is packaged in a 6x12" deep blue velvet-covered book with an embossed gold metal rendering of the Warner Bros. 75th Anniversary logo. Another fine package from Rhino which is not to be missed.

The key to success today in the film and music industries is to think of new ways to promote both the film and the soundtrack, and with that in mind, **DreamWorks** has come up with the idea of releasing two different soundtracks for their upcoming epic drama *The Prince Of Egypt*. Country stars including **Vince Gill**, **Reba McEntire**, **Wynonna**, **Randy Travis** and **Clint Black** make up one of the soundtracks, while the other features top-selling R&B, pop and gospel artists, including **Boyz II Men**, **Kirk Franklin**, **Jars Of Clay** and **DC Talk**. The "inspired by" albums



Randy Travis holds the *Private Issue* credit card which features his own artwork, as actors **Luke Perry** and **Dom DeLuise** mug for the camera.



DreamWorks has prepared two separate soundtracks albums for their epic drama *The Prince Of Egypt*. The first includes country stars like (top row, L-R) Pam Tillis, Randy Travis and Martina McBride, while the second offering features such top-selling R&B, pop and gospel artists as (bottom row, L-R) Jars Of Clay and Boyz II Men.

are scheduled for release in the fall of 1998, preceding the December 18 opening of the film. *The Prince Of Egypt* tells the story of two men—one born a prince, the other born a slave. The film is, itself, “inspired by” the Biblical story of Moses. This is the company’s first full-length animated feature and stars Val Kilmer and Ralph Fiennes as Moses and Rameses, respectively. The film features six new songs written by the Academy Award-winning team of Stephen Schwartz and Elton John, with a score composed by Hans Zimmer.

You’ve seen her on *Jenny Jones*, as the Seventies’ Super Glam Rock Groupie, but now Liana Lloyd—the self-described glitter goddess and founder of Children Of Gays—is presenting the contemporary artwork of her colleague, Lanning Gold. The transformist artist and photograph-



Liana, the self-described glitter goddess.

er is known for photographing inanimate models and creating the illusion that they are animate. His career began five years ago when he started photographing mannequins through the windows of posh, chic Los Angeles stores and transforming the images by hand-tinting the black and white photographs. His work has been exhibited at the Courtright Gallery in Hancock Park and the Desmond Gallery in Beverly Hills. Currently, the exhibit is at Gallery 825 (located at 825 N. La Cienega in West Hollywood). Call Lloyd at 213-954-1105 for more info.

Alternative rockers Luna got to hang out with actor Eric Stoltz at the New York premiere party for the new film *Mr. Jealousy*. The band is featured on the new RCA Victor soundtrack album, which should be in stores now.

The Clark County Commission in Las Vegas has voted to honor Frank Sinatra. They will name a \$40 million access road after the late legend, though it isn’t scheduled to open until 2000. The new road will run parallel to Interstate 15.

An asteroid the size of Texas is heading directly toward Earth at 22,000 miles per hour, and only one crew can save us. In the hugely-hyped *Armageddon*, NASA’s executive director, Dan Truman (Billy Bob Thornton), calls upon the world’s foremost deep-core oil driller, Harry Stamper (Bruce Willis), and his roughneck team of drillers, to land on the asteroid, drill into its surface, and drop a nuclear device into the core. The producers took an intense interest



Led by Bruce Willis, a team of deep-core oil drillers tackle an asteroid that threatens mankind in *Armageddon*.


in potential realism for the film, enlisting an extremely cooperative NASA team member, Ivan Bekey, Director of Advanced Programs, to help make the film as believable as possible. He added such plot twists as extra rocket boosters on the shuttle and refueling at the Russian Space Station. What he couldn’t get the producers to do was reduce the size of the fictitious meteor. After all, it wouldn’t take a meteor the size of Texas to decimate life on Earth; one the size of Rhode Island would do. *Armageddon* is on screens everywhere.

He’s a cargo pilot (Harrison Ford) who is heading up another carefree, easy-money plane trip from one island to the next. She’s a New York magazine editor (Anne Heche) who has planned a relaxing holiday in a tropical wonderland. However, nature plots a different course for them when an unexpected storm forces them to crash land on an uncharted tropical isle. *Six Days, Seven Nights* proves a sharply-written, nicely photographed romantic adventure. David Schwimmer and Jacqueline Obradors are in the support cast as the lovers Ford and Heche inevitably leave behind. The film is full of danger and romance, and is a perfect afternoon diversion. Randy Edelman (*The Mask, Anacon-*

da) handled the music chores.

Donald Trump, Miss USA Shawnae Jebbia, Ted Danson, Sean “Puffy Combs, designer Anna Sui and supermodel Veronica Webb will each appear in the new set of commercials touting rapper Russell Simmons’ upcoming line of Phat Farm clothes.

Before *Godzilla*-mania leaves us entirely, let us give a nod to Interhit Records who have released a funky dance remake of the Blue Oyster Cult Seventies rock classic of the same name. There are four mixes here, all included on the CD Maxi-Single, and all except the radio edit included on the 12” vinyl. Funky, fun and likely coming to a radio station near you.

Forefront Records, the leading alternative Christian label, is celebrating its tenth anniversary and has produced a one-hour television special that will air multiple times nationwide throughout the summer. *X: The Birthday Party* debuted on July 11, but you can check your local TV listings for subsequent broadcasts. Forefront also recently released *Ten: The Birthday Album*, a double-CD compilation featuring past hits from the likes of dc Talk and Audio Adrenaline, as well as eleven new songs from the label’s roster of talent. 



Harrison Ford and Anne Heche star in *Six Days, Seven Nights*.



**WHAT DAY IS IT?:** Producer/songwriter Guy Marshall joined Arista recording act the Tuesdays at their LunaPark performance in West Hollywood. Marshall co-wrote the group's first single, "It's Up To You," from their self-titled CD. Pictured (L-R) are: Linda (drums), Hege (guitar), May (bass), Guy Marshall, Kristin (keyboards) and Laila (vocals).



**POWER LUNCH:** The Los Angeles Chapter of the National Academy of Recording Arts & Sciences (NARAS) recently honored four industry figures—Grammy-winning recording artist Melissa Etheridge, Warner Bros. Records President Phil Quartararo, Grammy-winning composer Marc Shaiman and multiple Grammy-winning songwriter Diane Warren—at its Membership Award Luncheon at the Beverly Hills Hotel. Pictured (L-R) are: Terry Semel, Chairman/Co-CEO, Warner Music Group; Bambi Moe', Awards Luncheon Chair; Rob Reiner, presenter; Phil Quartararo; Diane Warren; Marc Shaiman; Melissa Etheridge; Michael Greene, President/CEO, NARAS; Kathy Najimy, presenter; Phil Ramone, producer; Harriet Wasserman, Awards Luncheon Chair; Angelia Bibbs-Sanders, Executive Director, L.A. Chapter, NARAS; Quincy Jones, producer; and Kim Espy, President, L.A. Chapter, NARAS.



**HAPPY BIRTHDAY BLUES BOY:** Recent *MC* cover subject Kenny Wayne Shepherd (Vol. XXII, Issue #12) was presented with a birthday cake by Giant Records at the House Of Blues in West Hollywood to celebrate his 21st birthday, following his performance at the venue. Pictured (L-R) are: Sam Bryant, drummer; Jimmy Wallace, keyboardist; Robby Emerson, bassist; Rich Fitzgerald, Executive VP/GM, Reprise; Noah Hunt, vocalist; Kenny Wayne Shepherd; Larry Jacobson, GM, Giant; and Jeff Aldrich, A&R exec, Giant.



**AN EAGLE LANDS AT NARM:** Navarre Distribution threw a party at the recent NARM Convention and Eagles co-founder Glen Frey, whose new label, Mission Records, is distributed by Navarre, made an appearance, as did VP/Solid Discs recording artist Oavid Tyler Martin. Pictured (L-R) are Mike Cornette, Label Development Manager, Navarre; Glen Frey; David Tyler Martin; Jim Chiado, VP/GM, Independent Distribution Division, Navarre; and Steve Bogan of Mission Records.



**HOT DOGGING:** L.A. alternative radio bastion KROQ (106.7-FM) held its sixth annual Weenie Roast festival concert last month at Irvine Meadows, bringing together eighteen artists on two stages, including mainstage acts (L-R) the Prodigy, Save Ferris and the Wallflowers, along with Everclear, Green Day, Marcy Playground, Third Eye Blind, the reunited Madness, Fastball, Blink 182, Cherry Poppin' Daddies and Creed, and second stage acts Ozo Matli, the Deftones, Crystal Method, Big Bad Voodoo Daddy, Harvey Danger and Sprung Monkey. This year's show carried a fiesta theme, and featured wandering mariachis, piñatas and sombreros galore, as well as several surprises, including a previously unannounced appearance by Eighties rocker Billy Idol. Save Ferris even got into the spirit of the day, bringing out their own mariachi players to close their set. As always, proceeds from the event went to various local charities. —Jeremy M. Helfgot

ART: JIMMY PHILLIPS; BOB: SCOTT B. HENRI; L-R: JEFFREY S. SALTOW





**LADIES' DAY:** Sweltering heat could not distract from the sophomore outing of the all-ladies Lilith Fair tour, which played to over 30,000 fans at the Pasadena Rose Bowl last month. Main stage acts (L-R) Sinead O'Connor, Erykah Badu and tour co-founder Sarah McLachlan, along with Natalie Merchant, Indigo Girls (joined by Blues Traveler's Jon Popper—the tour's first major male appearance) and Shawn Colvin were joined by six side stage acts, including k's Choice and Tara MacLean, for the day-long event, which raised over \$30,000 for local women's shelters. —Jeremy M. Hellgot

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**IF YOU'RE GOING TO SAN FRANCISCO:** The new trio CPR, featuring David Crosby, Jeff Pevar and James Raymond, posed with Samson Music execs, following the group's recent show at San Francisco's Fillmore Auditorium. Samson Music is a wholly-owned subsidiary of Omaha, Nebraska-based Gold Circle Entertainment. Pictured (L-R) are: Norm Waitt, Jr., CEO, Gold Circle Entertainment; Samson Music recording artist McKinley; Jeff Pevar; James Raymond; David Crosby; Richard Musil, VP, Sales & Marketing, Samson Music; and Michael Delich, President, Gold Circle Entertainment.

**GARTH & TRISHA GRAB THEMSELVES A LITTLE R&R:** Music industry trade publication *Radio & Records* recently held its annual three-day convention at the Century Plaza Hotel in Los Angeles, and besides the numerous industry speeches from the likes of Virgin Group of Companies founder/Chairman Richard Branson and Seagram Company President/CEO Edgar Bronfman, Jr., there were plenty of live performances taking place throughout this year's event, including appearances from country superstars Garth Brooks and Trisha Yearwood (pictured, right), as well as from Lionel Richie, Paula Cole, Lee Ritenour, George Benson and a host of others.



LESTER COHEN



**A MORNING PREMONITION:** The KLOS (95.5-FM) morning team of Mark & Brian recently helped rock legend John Fogerty launch his new Reprise Records release, *Premonition*, on the patio of the company's Burbank headquarters. Fogerty performed material from the new concert collection before a crowd of label staffers and KLOS radio contest winners. The event was also broadcast live over stations syndicating the popular morning show. Pictured (L-R) are Brian Phelps, Fogerty and Mark Thompson.

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**1996—All That Garbage (Issue #2):** As their self-titled debut album climbed the charts, Garbage singer Shirley Manson told *MC* about her teenage musical roots: "It was a weird circumstance that drew me into being in bands, in the first place. I met this boy who wanted me to sing in his band because he wanted to fuck me. I wanted to fuck him, too, so it was a hearty alliance."

# Semisonic

## Modern Day Romeos

By Pat Lewis

"Every new beginning comes from some other beginning's end"  
("Closing Time"—Dan Wilson)



**Semisonic (L-R): Jake Slichter, John Munson and Dan Wilson**

"When I first wrote 'Closing Time,' I don't think I would have predicted that it would be a smash hit," confesses Semisonic vocalist/guitarist Dan Wilson. "I knew it was good, and I knew that it would be very useful for the bartenders of the world to play at the end of the night."

And the lyrics prove him right: "One last call for alcohol, so finish your whiskey or beer/You don't have to go home, but you can't stay here/So gather up your jackets, move it to the exits."

Wilson, of course, is referring to the first single from Semisonic's sophomore album for MCA, *Feeling Strangely Fine*, which was

recently certified gold. And thanks to the overwhelming popularity of that song, the Minneapolis-based trio (which, in addition to Wilson, includes bassist John Munson and drummer Jake Slichter) has been thrust into the collective consciousness of a rapidly growing number of modern rock listeners around the country.

"When we went into the studio to record 'Closing Time,'" continues Wilson, "we were talking to our producer, Nick Launay [Midnight Oil, Public Image Ltd., Girls Against Boys], who said, 'It's a bit for the punters, isn't it?'"

The punters? "Yeah," chuckles Wilson. "Nick is Australian and what he meant was

it's for the sort of 'Joe Six-Packers.' A punter is someone in the pubs being rowdy and watching soccer or football or whatever."

But while there are certainly a whole lotta punters out there, it's not just the punters who are embracing the song. As a matter of fact, its mass appeal can be seen from dormitory bedrooms to executive boardrooms. And, in the process, it's also managed to slither across every imaginable radio format, from Alternative to Top 40 to Rock, and everything in between. With its sweeping piano and string arrangements, pop overtones and Wilson's seductive years of "I know who I want to take me home," it's really no wonder the song has struck a chord with so many listeners.

"I got this amazing e-mail, recently, from a young doctor," relates Wilson. "She was assisting at a birth of a baby and the mother asked for the radio to be put on during her labor to soothe her pains and distract her. And just as the baby starts to emerge 'Closing Time,' comes on the radio. And then the baby comes out and is in the mother's arms and as she's looking at her baby for the first time, the song ends. And the mother says to the baby, 'It's not closing time, it's beginning time.'"

"To me," continues Wilson, "it's perfect that this young mom, who probably never heard the song before and doesn't care about us or whatever, could somehow make that statement that pretty much encapsulates the whole meaning of the song. I have no idea why people relate to the song on the 'punter' level, but that's pretty telling that it might have some relevance to someone at a moment like that."

After the 1996 release of *Great Divide*, an album that gave Semisonic the freedom to express their jubilant penchant for radiant guitar riffs and studio experimentation, the band saw a need for a rougher, less polished finish to accentuate the verve of their new material. They were also determined to write poetic, sensually stimulating lyrics that didn't just excite the libido for the sake of a naughty cheap thrill, but brought good old-fashioned romance back to rock & roll. And probably most importantly, this time around they wanted to make sure that the

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# The Law & Your Music

## Protecting Your Career In The 21st Century

By Bernard Baur

Over 30 years ago, Bob Dylan sang "The Times They Are A-Changin'," and that lyric is as relevant now as it was then, and no more so than in the changing world of copyright and creative protection in today's music world. With new technology, the Internet, information overload, and a greater consolidation of the industry in general, the business of music is undergoing significant changes. So that you could be aware of what's going on and what you might expect to see in the future, MC interviewed more than a dozen attorneys who practice on the cutting edge of this current revolution.

They explain the variety of legal and business changes they see happening today, and what they think musicians should know as we approach the turn of the century. And although you may agree with veteran deal maker Peter Paterno, who, when contacted to comment about changes in the industry, emphatically said, "Attorneys suck," you will find that, for the most part, many of the new laws and business practices endorsed by counsel are increasingly artist-friendly. Without a doubt, it is lawyers who are causing a lot of these reforms to occur, but, on the whole, most benefit the music business in general, and attempt to reflect our rapidly changing times.



According to veteran attorney Donald Passman, "Unquestionably, the two biggest challenges for music today, and in the future, are Internet piracy and online distribution. There are people who believe that there is no intellectual property right and they'll put up full songs and albums on the 'Net for others to download and trade for free.

"It may not mean as much today," Passman continues, "because it takes so long to download and the quality isn't that good yet, but it's improving at a tremendous rate and, in the next five-to-ten years, it'll be a serious problem."

At the present time, the only protection that exists against piracy is the current copyright law, and as Michael Morris, counsel on the Board of Directors for the California Copyright Conference, explains, that protective law is having a very difficult time keeping up with the rapidly changing technology which continues to swirl around us at a dizzying rate.

"Copyright Law is a tortoise," Morris says. "It's completely reactionary and slow to change. Its pace is easier to understand when you realize that sound recordings didn't have any copyright protection until 1971. But changes will definitely occur in

order to accommodate new technology."

In fact, one of the latest regulations to bring copyright law into the computer age is the Digital Performance Right In Sound Recordings Act.

Owen Sloane, attorney for Steve Winwood, Suzanne Vega and the Insane Clown Posse, says, "The Digital Act made it easier to sell music over the Internet, because it extended performance and mechanical rights to records in a digital context, and attempts to apply the same rules that have governed radio and television broadcasts for 25 years."

Despite these legal attempts, Sloane cautions that "the principles and enforcement still have to be worked out, because the medium is constantly changing. Perhaps the best legislation proposed to help enforce protections is a recent bill that would make it illegal to invent around encryption technology."

Joel Press, attorney for Chuck D and several New York urban labels, states, "With the advent of the MP3 format, which encodes music and turns a three minute song into a three megabyte file that downloads in minutes with near-CD quality, the need for this legislation is apparent.

"Right now," Press says, "the Recording Industry Association of America [RIAA] and several major labels are working with an audio watermark so that they can track music that's being played and downloaded over the Internet."

Still, Press believes that this is only a first

step to combat piracy on the World Wide Web, and that, in the future, technology will be available to actually prevent copying music in cyberspace. "The Internet today is really like the wild, wild west. And if you're going to put your music out on it, you have to understand that."

The Digital Act also affects Internet web-



**"Basically, you take your chances with music on the Internet, but what are you really risking if you're an unsigned artist? When you put your music on a web site, it's a promotional tool, and if 1,000 people copy your stuff, that means 1,000 people will have it and word will spread. You'll probably get a mailing list going and establish a good-size fan base."**

—Danny Hayes

casts, as well as the growing number of Internet-based radio stations. Richard Greenstone, a Copyright and Cyberlaw entertainment attorney, elaborates on the issue: "[Performance rights organizations] ASCAP and BMI have already issued blanket licenses for many 'Net radio stations. The industry fears that such stations could become so widespread that they might cut into recording sales. They believe that stations which specialize in a specific type of music could have a negative effect on their marketing. So, by charging them a performance fee, they figure they might limit their growth."

On the other hand, there are people like Bob Kohn, a music licensing attorney and founder of the Goodnoise Internet Record Co., who believes the recording industry is overreaching when it comes to online distribution. "The problem is there's no distinction between a delivery and a transmission," he says. "People are arguing that if you play music over the Internet you should pay two royalties—mechanicals and performance. Under some interpretations you could owe a royalty and yet have nothing to do with a sale because of the implication that a little buffer memory [information stored on an end-user's PC] used to play a sample, is, in fact, a delivery. And under those circumstances, a full royalty rate would apply in addition to a performance fee. Simply put, that's double-dipping, and it's not legal."

The attorneys agree that it will probably take a while for all of these issues and controversies to resolve themselves or to have any major impact. But the bottom line for artists is probably best expressed by Danny Hayes of Manatt, Phelps and Phillips, counsel for Everclear, DV8 and A&M Records. Hayes says, "Whenever you play your music over the Internet, proper copyright registration becomes all the more important. An infringement is an infringement, and if someone steals your music, the only way you'll be adequately compensated is if it's properly registered."

However, Hayes also sees a more practical approach: "At this point, the only people who are really concerned about these kinds of issues are labels and publishers. Basically, you take your chances with music on the Internet, but what are you really risking if you're an unsigned artist? When you put your music on a web site, it's a promotional tool, and if 1,000 people copy your stuff, well, that means 1,000 people will have it and word will spread. You'll probably get a mailing list going and establish a good-size fan base."

In the area of copyrights, another vital aspect that is expected to change shortly is also long overdue, suggests Richard Greenstone, who says, "There's currently a proposal to extend copyright protection that will bring our law into conformity with the rest of the world. At this time [in the U.S.], a copyright is valid for the life of the owner, plus 50 years. When the proposed change takes place, it will extend it to life plus 70 years, and will then be comparable to inter-

national standards. American songwriters can then have the same protections overseas as their European counterparts. This is extremely important, because more songs are being used over years and years, for all kinds of purposes, and can produce income for a very long period of time."



**"The biggest concern is the royalty structure for online usage and new technology. The typical industry standards don't apply to those areas, but labels don't see it that way. They have added provisions for new technology and insist on deducting for unknown costs so that royalty rates are actually 75 percent of the applicable rate."**

—Michael Morris



Artists will be happy to hear that most attorneys say that recording contracts are getting richer. However, by the same token, it may not be such good news to hear that less acts are getting signed because of these mega-dollar deals. Nevertheless, if an act has created a buzz or a bidding war, the times have never been better, even though there are new points for counsel to fight over, when it comes to recording contracts.

Marnie Kapernick Nieves, attorney for Aftermath, Surfdog and Trauma Records, as well as the Smashing Pumpkins, declares, "Artists seem to have much more leverage right now. They're getting amazing deals, because record companies want what they think are the hot bands." Danny Hayes confirms that assessment, stating, "The sky is becoming the limit, and labels are getting very aggressive in pursuing certain acts. They step in real fast and furious to get the deal, so that you don't take it elsewhere."

Hayes, for one, believes that one of the reasons for such a financial boom is simply the evolution of a more closed A&R community. "Nowadays, everyone knows what everybody else is doing and who they like. A&R guys go out with each other—they bring their competition to the shows with them. They want to know that someone else is interested in an act, because then it's eas-

ier to sell it back at the office, if they can say another label wants them. What this creates," he says, "is fierce competition and a bidding war for the act."

Indeed, many attorneys are saying that they're seeing more seven-figure deals with three-album guarantees and an option for only one more. While that may be good news for the few bands and artists who can reap such attention, there are other areas within today's contract negotiations which are causing many attorneys to be apprehensive of the way things seem to be going.

Michael Morris, attorney for Henry Rollins, Alice Cooper, Billy Childs and Sonic Images, says, "The biggest concern is the entire royalty structure for online usage and new technology. The typical industry standards don't apply to those areas, but labels don't see it that way. They've added provisions for new technology and insist on deducting for unknown costs so that royalty rates are actually 75 percent of the applicable rate."

Bob Kohn, as the founder and chairman of a record company that distributes over the Internet, doesn't think there should be such a discrepancy. "When it becomes possible to distribute music by transmission and downloading, it should provide for significantly higher royalties," he says. "After all, there's no pressing, packaging or inventory costs involved. The reality is that 75-80 percent of the cost is simply storing and moving goods around. Labels should only take the 75 percent reduction if it's licensed through third parties."

Donald Passman agrees, but adds, "The Internet does eliminate the typical infrastructure—there's no warehousing, shipping, etc.—but the problem becomes getting your stuff heard. There will be 100,000 people all doing the same thing and the big challenge is how you deliver your product through all the other noise."

Danny Hayes points out that even though most labels are looking to the future and negotiating clauses for new forms of product and distribution, there are other contractual areas which remain firmly planted in the past: "It's amazing how many labels still want to take a royalty reduction on CDs. It's understandable because of unseen costs, but to keep the same old CD reduction is ridiculous."

"They'll give you a fifteen percent bump on a royalty," Hayes continues, "but then deduct it with a totally arbitrary reduction. There's no reason for it anymore, and some of the majors are finally coming around and paying full rates. But the mid-line labels and most of the indies are still living in the past."

Another new territory which many artists have created for counsel is Internet marketing. With the growth of artist web sites, the right to sell merchandise over the Internet has become a brand new negotiating issue. In fact, Owen Sloane states, "Recording contracts will probably become less exclusive because of the Internet." And Michael

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# Semisonic

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vocals were treated with the same care that the rest of the tracks received.

"I thought that I really kicked ass on the lyrics for *Great Divide*," admits Wilson. "I put a lot of heart and soul into them. But some critics said, 'The sounds are great, the melodies are amazing, the song structures are so cool, it's very experimental and pop at the same time; the lyrics, of course, are meaningless fluff.' At first that hurt me, and I was really bummed. But then I realized that we'd put the lyrics pretty low on the priority level of how the album was going to be presented. I realized that the vocal was there, but kind of quiet and tucked into the mix, almost as though it was just there to carry the melody."

So, when Semisonic headed into the studio to record their follow-up album, they concentrated on giving the lyrics as much breathing room as possible. "Last time we might've made like ten sample loops and five super distorted weird guitar sounds and piled them all on, and put the vocal inside of that," explains Wilson. "Whereas this time, we put the vocal up front, and then around it we put one super weird sample or one distorted angry-sounding guitar. We kept the experimental edge to it all, but made sure that the songs were presented loud and proud."

"The other thing," continues Wilson, "was going into it last time, and every other time that we've been involved in any recording, it seemed whenever there was a budget involved, everybody wanted to do it in a very factory-like way. So, this time, instead of doing like a week of drums, a week of bass, a week of guitar, a week of vocal, and then you're done, I was really determined that we would have a very free experimental atmosphere in the studio, where anybody could do what they wanted to do, when they felt like it."

"And to that end, we rented this old antique store two doors down, that had been abandoned, and we turned it into our secondary space. We set up all of our samplers and some nice—but not top-of-the-line—recording gear and created a demo studio. And then we were able to bring tapes back and forth from the main studio to this rehearsal space. So I might be singing some song in the main studio, and come back into the antique store and find John creating crazed backwards sound effects for 'California,' or Jake working on a

string arrangement for 'Gone To The Movies.' It was a really an amazing experimental couple of months for all of us."

If you give *Feeling Strangely Fine* a casual spin on your CD player, you might initially feel that it sounds pretty much like your average rock & roll record. However, upon further examination, you will probably begin to notice the more subtle, non-conformist sounds that really give the album much of its perky flair. And while the band is a little uncomfortable to admit it, they're really "secret techno weenies" at heart.

"We all like to play with synthesizers and samplers," says Wilson, "and I'm way into getting the weirdest, newest guitar distortion effect, and something that will make things more distinctive sounding. And we just like to play with the gadgets in the studio until something cool happens. John is especially fond of just turning the knobs on a new device that he's never played before,



**"I've always felt, especially over the past couple of years, that there's this major gap [in modern rock music]. Bands are much more concerned with presenting their torn and tattered dysfunctional psyches for the public to psychoanalyze, and they've gotten away from just expressing some kind of message, whether it's love for one person or love for all of humanity or joy or amazement. I just felt [with *Feeling Strangely Fine*] that I wanted to do something like that."**

—Dan Wilson

and usually something really amazing happens after a while. And Jake, who used to be a computer programmer before the band started touring, can be very linear."

Over the course of the last several years, the band has amassed an impressive arsenal of the latest in digital equipment. "We use a Macintosh with [Opcode] Vision [a software sequencer], two digital eight-track recording devices, Kurzweil samplers, K2000s, and lots of odd distortion units," says Wilson. "But we end up using the stuff in completely bizarre and unusual ways."

In addition to newer technologies, the band also uses classic vintage gear, as well. "There's a melody at the beginning of 'This Will Be My Year,' that's played on a synthesizer," explains Wilson. "It's very fat, nasally and thick sounding, and you just can't do that with the newest machines. So, we had to do it with a couple of different Moogs.

"And that also goes for my guitars, as well," he adds. "I ended up using a '59 Les Paul on a lot of the album, and a couple of other old guitars. I like using old stuff when it's appropriate. However, I'm not a fetishist like a lot of my musician friends, where if it's made after 1977, it's not any good. People have this anti-digital attitude, which I don't understand, because I love CDs."

Wilson, who graduated from Harvard with a degree in art, began his music career only six years ago, after joining a band called Trip Shakespeare, with his brother, Matt, who taught him how to play guitar and write songs. It was also during that time that he began working with Munson (the bass player in Trip Shakespeare) and Slichter (who composed several string arrangements for the band and filled in on drums when the original drummer hurt her shoulder). Although Trip Shakespeare had amassed a healthy following and self-released several impressive albums, the original drummer and Wilson's brother parted company with the troupe in 1993. And it was at that moment that Semisonic was born.

From just about the get-go, Wilson has always derived pleasure from writing lyrics that tickle the sensual, and sometimes even the erotic side of the listener's imagination. And in keeping with that theme, many of the songs on *Feeling Strangely Fine* deal with romantic subject matter. You might venture to say that Wilson is a modern day Romeo. "There's a lot of defensiveness pounded into our psyches about protecting ourselves and stuff like that," he says, "but I think everybody would just love to let go and give themselves over to someone. And I think that a lot of the album expresses that. And for want of a better way to put it, I think there's sort of this Zen factor in the album—sort of accepting life as it comes and embracing it and taking the bitter with the sweet."

Wilson is also a huge fan of modern rock, naming Smashing Pumpkins and Nirvana among his favorite bands. However, he sees a problem in the lyric department. "I've always felt," says Wilson, "especially over the past couple of years, that there's this major gap [in modern rock music]. Bands are much more concerned with presenting their torn and tattered dysfunctional psyches for the public to psychoanalyze, and they've gotten away from just expressing some kind of message, whether it's love for one person or love for all of humanity or joy or amazement. I don't know, I just felt [with *Feeling Strangely Fine*] that I wanted to do something like that."

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As the business of music continues to evolve and grow more complex, legal issues surrounding your art are playing a bigger part in your ultimate goals as an artist. With that in mind, *MC* is pleased to present our 12th Annual Guide To Music Attorneys, a listing of lawyers who specialize in keeping up with the music industry.

Compiled by Constance Dunn

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Morris points out, "Actually, a label I represent does allow for an artist to retain that right if they've built up a substantial sales base." However, Morris also notes, "The flip side is that many majors are putting up their own web sites for sales, and there are a growing number of indies that are using the Internet as their primary source of distribution. In those cases, you'd probably have to balance the right by limiting the number of artist sales."

But Alan Mintz, counsel for Van Halen, Marcy Playground and Sheryl Crow, believes, "It's easier for an act that has an established track record to retain those kinds of rights. They have less need for the major record company machinery." And Peter Paterno, attorney for Metallica, Olfspring, Rancid and Dr. Dre, brings it all down to earth by answering this way: "The truth is, there is little you can do as a new artist. A box exists that you don't get to negotiate outside of, unless there's a bidding war. Concessions really don't get meaningful until you've sold ten million records. Everything else is ice in the winter time."



In California, there is a little known and very controversial law which basically says that a recording contract is for personal services and, therefore, under state law, can't exceed a term of seven years. And with the phenomenal growth of the recording industry and so many outlets for music, it's natural that artists would like to keep their options open when new opportunities arise. But, despite the existence of the Seven Year Law, things just don't always work out that way. The fact is that, quite simply, no legal precedent for that particular California law, within the recording industry, has ever been set, and has thus far been used more as a renegotiation tool than any type of free agency.

Kia Kamran, an attorney for Risk Records and a variety of indie labels, says, "The law, as it stands, is in a state of flux, and really doesn't provide any guidance for anybody. It's full of uncertainties and will never be settled until someone has the balls to take it all the way through trial."

Danny Hayes agrees, noting, "The Seven Year Rule is a wonderful thing, if it really worked and was enforced. We're starting to see more lawsuits now than ever before, and if any of them go to conclusion, we'll finally know if this rule is effective. But the only acts that can seriously pursue it are the very successful ones who may be in the middle of their recording commitment."

Marnie Kapernick Nieves concludes: "One reason the law is in such a state of flux is that, so far, no cases have gone all the way. And the reason for that is that no

record company wants to be the one to put the definitive law on the books. They don't want their name in the case title. Nobody wants to take the risk and end up with egg on their face, so they usually renegotiate."



The attorneys all agree that publishing rights are the most valuable property an artist can have. Owen Sloane points out that "dealing with your publishing rights is one of the most important things you'll ever do. If your songs produce income, they're an asset and could even be used to secure a loan."



**"By the time you receive serious industry interest, you must have [a contract between band members]. And even from the earliest days, you should have some idea of how you want to deal with income, royalties, publishing splits, exiting members and the band name."**

—Alan Mintz

However, it seems that everywhere you turn, someone wants a piece of your publishing, because it's usually the most lucrative asset. This is most apparent when dealing with indie labels, as Danny Hayes explains: "Indies almost always want an artist's publishing and they make it a condition of the recording contract. In the long run, that could cost an artist a lot of money, because it precludes them from making a better publishing deal down the line."

Alan Mintz contends, "The irony about indies is that, in theory, they're supposedly artist-friendly, but from a business standpoint, they can be particularly onerous. Anyone dealing with them should always check out their track record before making any long-term commitments." But Ben McLane, attorney for Big Bad Voodoo Daddy and several indie labels, suggests, "If an indie is the only label interested, it may be to the artist's benefit to make the deal and try to limit it in some way." Sindee Levin, an attorney and publisher, advises, "Too many artists don't realize that most of the time they're signing away their publishing rights 'in perpetuity.' If they don't want to do that, they should go elsewhere."

One way that attorneys try to limit and recapture publishing rights is to negotiate a reversion clause. McLane says, "Typically, a reversion is conditioned upon results over a period of time. If a song isn't released or someone doesn't record it, you get your publishing rights back." Hayes adds, "You can also try to get back the rights after a twelve-to-fifteen year period, but it's largely a question of leverage. Sometimes you have to recoup development money, other times you can trade off and balance a reversion against a smaller advance. Any way you can do it, it's always good to get your publishing rights back."

But Levin understands the feelings of those on the other side of the bargaining table, saying, "As a publisher, I know how much money goes into developing and working a song. And after all that work and expense, most publishers are loathe to release those rights."

As a general rule, though, Mintz believes that "it's always a good idea to pre-negotiate your escape clauses in any contract, or at least agree to revisit the area so that you can negotiate it later on down the line."



Artists spend a lot of time choosing a name for their act, and, according to counsel, more of them are seeking to protect it than ever before. This becomes especially important with so many music web sites on the Internet. As Morris points out, "If you play in one state, it's usually not a problem, but if your music is being sold over the Internet, it constitutes interstate use and you should apply for a trademark." Additionally, McLane says, "It's a good idea [to register your band name], because when you register, you have to claim ownership and that will cause the band to discuss who has the right to use the name. Under the law, without an agreement, each member may use the band name even after they leave."

Owen Sloane believes that "if a group goes through the expense of producing, pressing and marketing a CD, they should at least protect the name, because a certain amount of good will attaches to it. They could, at the very least, register it with the Secretary Of State, but that will only protect the name in that state."

Usually it can be the expense of a name search and/or registration that prevents a band from filing for protection, but as Richard Greenstone says, there are other ways to protect yourself. "One way to get protection without too much expense is to file an 'Intent To Use,' which enables the artist to protect the name during their development stages." But the really good news, according to Hayes, is, "Many times a label will do it for a group and treat it as an additional advance. It's a pretty routine matter, and, in fact, no label will sign a band unless the name is protected."

## CONTRACTS & BAND MEMBERS

While all of the attorneys that we spoke with agree that bands should have a contract between themselves, according to Peter Paterno, there can be a downside to this. "They're a pain, and it's an expense most new bands can't afford." However, McLane advises, "With so many bands coming and going nowadays, a member may be in more than one group. And it's definitely better to have an understanding before any money starts flowing. Everyone should come to terms with how they're going to handle situations. It's the best protection they can have."

From personal experience, Kia Kamran says, "A lot of bands seem opposed to it at first, until trouble starts. They should just grow up. It is a profession, and basically it's about having the proper respect for your work and career." Alan Mintz advises that, "certainly by the time you receive serious industry interest, you must have one. And even from the earliest days, you should have some idea of how you want to deal with income, royalties, publishing splits, exiting members and the band name."

There is agreement from Hayes on that point, who also says, "Many more artists are interested in having a band agreement, because some have been burned in the past. They want to settle things before they get out of hand."

An agreement becomes especially important when a recording contract is signed, as Hayes explains, "Lately there have been bands where one or two members sign a deal and the others are paid like employees." Kapernick Nieves adds, "A lot of times, just the key member is signed to a label, because they're the writer and frontman. And without a band contract, that can cause problems with their band mates."

Perhaps the final statement on this question is as simple as Michael Morris says: "The word 'business' in the music business does not just apply to labels or publishers—it applies to artists, too. And they should also 'take care of business.'"

## TAKIN' CARE OF BUSINESS

There are many areas of the music business that will be affected as we move into the next century. And although the attorneys we spoke with didn't always see eye-to-eye on every topic that was discussed, there is one area that they all said was important, and will continue to be so, because, quite simply, the way of the modern world, and the way the music business is currently being conducted, is only becoming more and more complicated.

Alan Mintz believes that "we're in an age

of information overload and the way business is being done is changing day by day. At best, we're ten minutes ahead of the

curve, and the best advice I can give is to have a good relationship with your counsel."

Marnie Kapernick Nieves simply says, "You need to know what you're getting into, and don't sign contracts without an attorney reviewing them. If you're going to fight for concessions, know what they're for and what you're going to do with them. I've seen some horrific contracts out there, and some artists have signed them without the benefit of counsel. Then, it's a nightmare."

Danny Hayes agrees, noting, "It's true that occasionally an artist will do a deal without an attorney. But the majors won't allow it and will even suggest somebody to contact. Of course, you may want to choose your own, though."

Richard Greenstone concluded by saying, "It's been my experience that the artists who generally understand the business aspects of the music industry are the most successful. They know when a deal is good or bad, and when a lawyer is doing the right job."

And Hayes' final insight is one that all artists should take to heart, because it's something that nearly every attorney we questioned mentioned: "Artists should take a good look at their career and know where it's at and where they want to go with it. That's why it's so important to at least visit a lawyer if you have any questions, and establish a relationship with them. Because if you're successful, you're going to need one eventually." MC

**You need to know what you're getting into, and don't sign contracts without an attorney reviewing them. If you're going to fight for concessions, know what they're for and what you're going to do with them. I've seen some horrific contracts out there and some artists have signed them without the benefit of counsel. Then, it's a nightmare."**

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# The Risk Taker

## Frank Volpe

### President Risk Music Group

By Scott Lenz



Imagine this, if you can: Seagrams, fresh from its acquisition of Polygram Records, is still thirsty. So they show up one day at the Hollywood office of Risk Records, an eighteen-month-old indie label owned by (in reverse order) ex-agent (Divinyls, INXS), ex-manager (Concrete Blonde, Ass Ponys) and ex-roadie Frank Volpe. During his nelmsmanship, Volpe has signed and developed such burgeoning and eclectic acts as the melodically pristine Autumns—who have placed a couple of songs in the popular TV series *Party Of Five*—and Jack Off Jill, whose raucous antics have garnered the almost all-girl outfit a loyal cult following which has even extended to cyberspace. Understandably, Seagrams is eager to snare Risk into its ever-growing musical family, and offers Volpe beaucoup bucks. To which the Sydney, Australia-born and bred Volpe calmly replies, “No way, mate.”

Though this exact scenario is fictitious—although one of Risk’s acts was recently offered worldwide distribution by a major label, which was politely refused for reasons to be explained later—it is nonetheless indicative of Volpe’s calming approach to business.

“I think a laid-back atmosphere is the best way,” says the 38-year-old Volpe. “You make more problems than you solve with all the carry-on. When a band has just been frantic and carrying on onstage, when they come off they want to sit down with you for a quiet, calm dinner in a serene atmosphere. I’ve been around some crazy people who just explode onstage and the day after, we’re just having breakfast, talking, and it works. We try to be that even keel in everything we do.”

Volpe is the founder and President of Risk Music Group, which is made up of three separate labels, including the L.A.-based imprint Risk Records, which is home to the above-mentioned Autumns and Jack Off Jill, as well as newly-signed Atlanta-based Underwater, and two Orange County bands, Tom Racer and My Superhero. Innerworks is a Nashville-based, country-leaning label, featuring a revitalized Rita Coolidge, ex-Blasters guitarist and ubiquitous L.A. club hopper James Intveld and Australia’s “Queen Of Yodeling,” Mary Schneider. The third label is 404 Music, an Atlanta-based arm which has overseen distribution of many of the label’s records, and established a joint-venture with the Chi-

cago-based label Dance Music Authority for the purpose of signing and developing acts of that genre. 404 is also seeking a similar deal with distribution giant Navarre to begin an urban label.

Volpe, of course, can’t be in three places at once, and has put solid industry veterans in charge of each particular branch. Fellow Australian Joe Lamort, a successful film music supervisor and international A&R consultant, leads the Nashville wing, while Nina Easton, co-founder of the revered R&B label Ichiban Records, holds down the 404 fort in Georgia.

“We tried to set up a structure that would keep us from spreading ourselves too thin,” says Volpe. “You could look at it and say it’s a bit too much, but we do have great people running each label. At the end of the day, the format is what it is: you go out and work records—it doesn’t matter what the music is.”

Which is not to insinuate that the music doesn’t matter. In fact, for a man who has seen the grimy underbelly of the industry at almost every level, Volpe is refreshingly passionate about music, and particularly his own roster of talent, and surprisingly unjaded about the business in general.

“My starting a label was built on an understanding of the industry at the grass roots level,” explains Volpe, “which is being out there with a band and playing in front of people, whereas the other end is getting into the record store and on the radio.”

“Most times,” the label owner continues, “major labels pick up a band and try to take them to that radio situation really quick. It’s an expensive process and, nine times out of ten, it doesn’t work. And rarely is a band given a second shot. That’s the way the [major label] system is—and there’s nothing wrong with that.”

“When I talk to bands, I say, ‘Look, there’s that way of doing it and there’s this way.’ And we’re finding that a lot of bands we’re talking to are starting to understand that. They have friends in bands that have been on major labels and have seen the situation, so they’re a little gun shy [regarding majors]. We do everything I did when I was in management, only now we’re in control

and we’re allowed to develop our acts for one-and-a-half-to-two years—until the band says, ‘You know what, we’re ready to move on to the next one.’”

And in developing those acts, Volpe and his cohorts use many of the time-honored methods that have worked for both majors and minors. Risk’s merchandising arm, The Goods, deals in the usual fare: T-shirts, hats and stickers—and not only for his own bands, but Interscope’s Artificial Joy Club,TVT’s Sister Machine Gun and cult favorites Lords Of Acid.

But merchandising won’t sell unless people know your bands, which simply means that labels have to find ways to get their acts noticed. Yet, Volpe doesn’t look to mainstream radio as the answer: “Radio is what it is. The playlists are getting so tight. When I came to America, six or seven years ago, the most played songs on alternative or modern rock radio would be 25 spins-a-week. Now, I look at R&R, and the same stations are playing songs 40-to-50 times a week, so it’s getting harder to get into that situation.

“We work really hard on the specialty shows—at least 90 of the 110 so-called alternative stations have these specialty shows on Sunday nights, so we work hard on those stations, and we go and do interviews, and give those shows whatever they want,” he says with a laugh.

Still, Volpe thinks the best way to break a band is the old-fashioned way: “Word-of-mouth and great shows,” he says firmly. “What we get off on is finding and developing bands. When I watch Jack Off Jill and see [lead singer] Jessicka do what she does, and think about where they were five months ago to where they are now—it’s just like this explosion onstage. That’s where you get all excited.”

Volpe says he would like to keep the number of bands on Risk’s roster at around a half-dozen, with possibly one or two as joint-venture projects with major labels. “Not a lot of artists, but consistent and long-term,” says Volpe. “We’re not the kind of label that’ll just do one record and move on. All of our bands are signed to long-term contracts, because it could take three, four or five albums to develop an act. And if a major comes and talks to them, it really comes down to our decision as a label, and theirs as a band, as to whether it’s the appropriate thing to do at the time.”

And what about that inevitable takeover bid by Seagrams? “Artist by artist, territory by territory, you have to put your hands in with the right people,” Volpe says. “We were having a discussion the other day with one of the [band’s] managers. They wanted a worldwide distribution deal, and it didn’t make sense because maybe a band should be with different labels in different countries for right now. As the company develops, it’s probably best that we don’t just put a certain act on a certain label, because then we wouldn’t be truly independent—we’d just be part of the system.”

Contact Risk Records at 323-462-1233. 



**Alien Fashion Show**

**Label:** SurfDog/Hollywood Records  
**Manager/Contact:** Mary L. Aloe/Proud Mary Entertainment  
**Address:** 8306 Wilshire Blvd., Suite 460, Beverly Hills, CA 90211  
**Phone:** 213-658-0458  
**Legal Rep:** Scott Harrington/Manatt, Phelps & Phillips  
**Band Members:** Eldon Daetweiler, vocals, trumpet; Jeff Daetweiler, drums, vocals; Todd Thurman, guitar, vocals; Jeffrey Alan, electronic & acoustic upright bass, vocals; Kenji Saito, keyboard, vocals.  
**Type Of Music:** Swing/Pop/Rock  
**Date Signed:** March, 1998  
**A&R Rep:** Dave Kaplan

**W**hen local swing/pop band Alien Fashion Show was searching for a label deal, they found success by skirting the typical A&R route. At first, their manager, Mary Aloe, sent their demo out to every A&R rep she could, but the results weren't impressive. Aloe did some creative thinking, and, instead, chose to bypass contacting record labels directly.

"We decided to go right to the star," explains the band's manager. "The guys' favorite artist was Brian Setzer, who is certainly along the lines of the music that they perform, in that swing genre."

They knew Setzer had a show coming up at the Greek Theater, and opening for him "was like the biggest long shot I could even think of," says Aloe, "but I thought, 'I'm going to send a great press kit, the cover letter, and let the music speak for itself.'"

The gamble paid off, because Setzer came out to an Alien Fashion Show gig at the Mint soon after, and was so impressed with their performance that the band not only opened his Greek show but also his New Year's Eve gig at the Warfield in San Francisco.

That's when Dave Kaplan, Setzer's manager, and owner of SurfDog Records, approached AFS lead singer Eldon Daetweiler, who recalls, "He said, 'We need you guys on our label,'" and within 30 days, AFS was in the studio recording their debut CD for SurfDog, whose roster also includes Royal Crown Revue and Sprung Monkey. Their CD is coming out at the end of July or SurfDog/Hollywood Records, with distribution through PolyGram.

Aloe believes that bands who are trying to get signed should be creative, "because everybody goes the A&R route." And an added bonus of going straight to another musician is the elimination of label politics. Daetweiler agrees: "We have to give Brian a lot of credit, because he liked the band and went that extra mile to give us a chance. It's really cool when an artist recognizes a fellow artist."  
 —Amy DeZellar



**The Tuesdays**

**Label:** Arista Records  
**Manager/Contact:** Brian Lane/Bandana Management  
**Address:** Unit 6 Walmer Studios, 235-239 Walmer Rd., London W11 4 EY, England  
**Phone:** 44-171-727-2791  
**Booking Agent:** Barbara Skydel/Premier Talent  
**Phone:** 212-758-4900  
**Legal Rep:** Barry Menes, Esq./Menes Law Corporation  
**Phone:** 310-287-1313  
**Band Members:** Hege, guitar; Laila, vocals; Linda, drums; Kristin, keyboards; May, bass.  
**Type Of Music:** Pop  
**Date Signed:** September, 1997  
**A&R Rep:** Keith Naftaly

**T**he process of getting signed wasn't the hard part for us," confesses Kristin, keyboardist for Norway's sensational all-girl band, the Tuesdays. "It was after that when the real work began."

The journey started when the Beatles-influenced quintet formed, primarily out of friendship. At the time, they were hosting a local radio show, playing their favorite records on the air. "We would always say we wish we could play those songs," says Kristin. And after investing in a van for the long-distance drives between cities, the group began playing small concerts.

In the summer of 1993, following their high school graduations, the band embarked on a grueling one-year tour. It was then that they chose the name Tuesday Girls—using the rationale that with the word "girls" in their name, they would book more gigs. It paid off, and the band returned home to demo an original song, "When You Are A Tuesday Girl."

After the recording, a tape found its way to Ole Evenrude, a producer and A&R rep for PolyGram. "Everything just clicked," says drummer Linda. "He understood us and the music we were playing." The single was followed by a full album in January of '95, and success came in both their homeland and in Japan.

However, as successful as the record was PolyGram refused to grant them stateside access and promotion. "I'm not sure why PolyGram turned down the American release of our record, but luckily, our manager brokered a deal so we could chase another label to bring us to America," states Linda. And many labels came knocking.

BMG International flew the band to New York for a showcase, but, in the end, the band chose to work with Arista, although they also received offers from Universal and RCA, among others.

"We're lucky to have the chance to bring our music to America," notes Kristin. "We want to show this country that girls rock, too."  
 —Eric P. Fleishman

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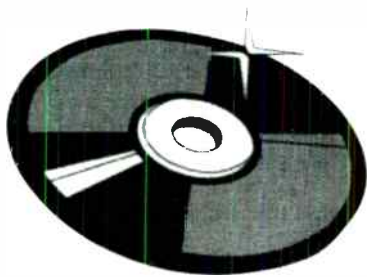


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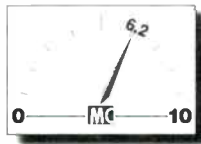


Little Days

Contact: Artist Hot Line
818-789-6960
Seeking: Label/Pub. Deal
Style: Alt. Pop

Little Days is a duo who play a melodic brand of alternative pop, not unlike the stylings of Natalie Merchant or Sarah McLachlan.

- Production.....6
Lyrics.....6
Music.....6
Vocals.....6
Musicianship.....7

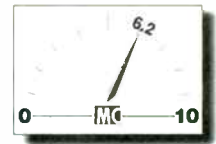


Envoy

Contact: Reverence Records
310-379-2056
Seeking: Distribution
Style: Pop/Jazz

Envoy are a talented and eclectic duo who write and perform what could be best described as jazz-infused, new age-styled pop.

- Production.....7
Lyrics.....6
Music.....6
Vocals.....6
Musicianship.....6

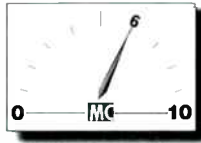


Ken Sharp

Contact: Artist Hot Line
215-659-1417
Seeking: Label/Pub. Deal
Style: Rock

Ken Sharp is a talented singer-songwriter/guitarist, with a taste for the same kind of pop/rock sounds that bands like the Rembrandts have had success with.

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

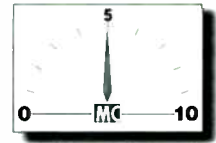


Lisa Shea

Contact: Thomas Hollenbaugh
818-955-8741
Seeking: Label Deal
Style: Triple A/Alt. Pop

Lisa Shea is a vocalist and lyricist who treads the territory where alternative pop and more adventurous Triple A radio formats live and breathe.

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

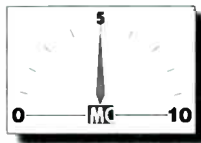


David Kaufman

Contact: Artist Hot Line
818-982-8708
Seeking: Label Deal
Style: Pop/Rock

This singer-songwriter has put together a CD filled with some adventurous pop/rock, however this is one musical journey that got somewhat confusing along the way.

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

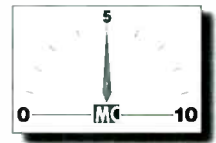


Piss Ant

Contact: Alice Rocks
213-549-5309
Seeking: Label Deal
Style: Punk

Piss Ant plays Seventies new wave-based punk—not unlike the Plasmatics or early Pretenders.

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

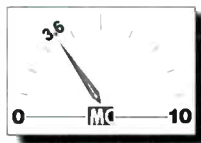


Plastic Dog

Contact: Artist Hot Line
818-877-3197
Seeking: Label Deal
Style: Alt. Rock

Plastic Dog is led by singer-songwriter Josh Curtis, who has sent in a very basic demo, which sounds a bit too rough and raw to be sent out to the A&R community.

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



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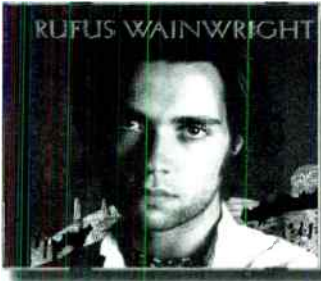
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3. Brief biography with a contact name and phone number
4. Lyric sheet

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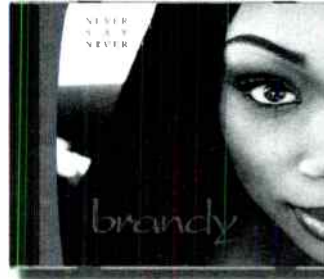
**Rufus Wainwright**  
Rufus Wainwright  
DreamWorks

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Jon Brion, Pierre Marchand, Lenny Waronker, Van Dyke Parks.

**Top Cuts:** "April Fools," "Foolish Love."

**Summary:** When you're listening to the offspring of Loudon Wainwright III, you'd expect satirical folk music, but with Rufus Wainwright, that genre doesn't enter the picture. Wainwright's tunes are steeped in cabaret and storytelling—bouncy, charismatic little numbers that are as pretty as an idealistic summer's day in Central Park. And though he could benefit from a stronger hook here and there, it doesn't stop this from being a two-thumbs up debut. —Tom Farrell



**Brandy**  
Never Say Never  
Atlantic

1 2 3 4 ★ 6 7 8 9 10

**Producer:** Various

**Top Cuts:** "The Boy Is Mine," "Top Of The World," "Put That On Everything."

**Summary:** You'll be hard-pressed to find a more radio-friendly hip-hop ditty than "The Boy Is Mine," the lead single from Brandy's long overdue follow-up to her multi-platinum debut. The rest of this sophomore effort, however, sounds like it's been on the shelf as Brandy balances *Mo'Nisha*, *Cinderella* and other acting commitments. Her debut may have pushed the envelope, but this one opts to fit comfortably within an envelope that's become well-worn during her four-year hiatus. —Wayne Edwards



**W.C. Clark**  
Lover's Plea  
Black Top

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Hammond Scott and Mark "Kaz" Kazanoff

**Top Cuts:** "Are You Here, Are You There?," "Changing My Life With Your Love," "Everywhere I Go."

**Summary:** This is a genuine Texas blues album by one of the masters of the field. Clark has been around for some time, but his soulful voice is only now getting the recognition it deserves. Clark has a tender touch to his guitar, but with the expert production of saxman Mark "Kaz" Kazanoff, everything shows up fine in the mix. And there's good backing from an Austin crew, which includes Tommy Shannon from Stevie Ray Vaughan's band —Jon Pepper



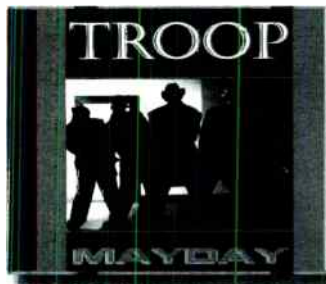
**David Holmes**  
Let's Get Killed  
Go! Beat/A&M

1 2 3 4 ★ 6 7 8 9 10

**Producer:** David Holmes, Richie Fiermie & Tim Goldsworthy

**Top Cuts:** "Radio 7."

**Summary:** This Irish electro-whiz combines techno hip-hop with a wash of NYC urban cool, but has come up with an effort that, at best, sounds like a Quentin Tarantino-triggered Orbital. Imagine the Eno Airport sound era brought a little closer to downtown. Unfortunately, the effort fails to coalesce to a level that would make it tangible to most listeners. Instead, what you get is a Nineties beat-box bravado wrapped around a gangster-tinged ball of confusion that, in the end, rolls practically nowhere. —Tom Farrell



**Troop**  
Mayday  
Warrior Records

1 2 3 4 5 6 ★ 8 9 10

**Producer:** Lil' Steve and others

**Top Cuts:** "The Way I Parlay," "The Audacity," "I Love Only You."

**Summary:** It's been eight years since these boys from Pasadena scored platinum success with the smash singles "Spread My Wings" and "All I Do Is Think Of You." They hit again in 1992 with the Babyface-produced "Sweet November," but then, in the heat of battle for urban supremacy, they vanished. Now on their own label (distributed by Koch), they revive their soulful mid-tempo strut. There's nothing quite as dynamic as singles past, but Troop still sounds better than most of today's current offerings. —Wayne Edwards



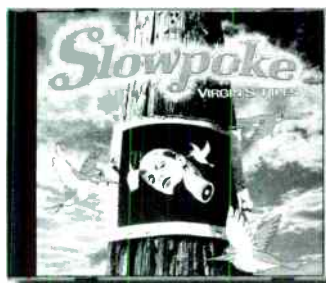
**Pure Sugar**  
Pure Sugar  
Geffen

1 2 3 ★ 5 6 7 8 9 10

**Producer:** Pete Lorimer and Richard "Humpty" Vission.

**Top Cuts:** "Love You Senseless."

**Summary:** Pure Sugar resurrect the corpse of disco, and paint its face with neon pink lipstick. Not even the skills of band member/producers Lorimer and Vission (known for their creative spinning on the local club circuit) can stop Pure Sugar from sounding like any K-Tel "Best Of" disco collection. Not that Pure Sugar alone should stand trial for genre lifting—both grunge and punk made millionaires out of people whose record collections went back further than those of their unsuspecting (and uncaring) fans. —Tom Farrell



**Slowpoke**  
Virgin Stripes  
Award Records

1 2 3 ★ 5 6 7 8 9 10

**Producer:** Wally Gagel

**Top Cuts:** "Hey! Alma Mater."

**Summary:** Slowpoke lilt and roll their way through a dozen examples of middling "modern rock"—the new term coined to replace tired categories like "alternative"—but Slowpoke and their kin have shown us that it still means the same thing: a watered-down post-Nirvana/Pearl Jam lassitude that has become as commonplace and corporate-cool as Starbucks. It's not that Slowpoke are bad—they aren't—they just sound like everything else on the radio these days. Their only exceptional feature is lead singer Dave Gibson's vocals. —Tom Farrell



**Vader**  
Black To The Blind  
Pavement Music

1 2 3 ★ 5 6 7 8 9 10

**Producer:** Piotr Wiwczarek and Andy Bomba

**Top Cuts:** "Heading For Internal Darkness."

**Summary:** Being over the age of sixteen probably disqualifies me as an appropriate critic of Poland's Vader, whose music regurgitates the black metal thunder of bands like Venom and early Slayer. While the band does harp on the usual "devil stuff" in their lyrical content, they are at the least well-read and modern in a cyber-Lovecraft sort of way. Still, to the uninitiated, this musical blast furnace is like being kicked in the teeth. I believe the quote was "filling a much-needed void." —Tom Farrell

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## CLUB REVIEWS



**Cartoon Boyfriend: A phenomenal performance from one of L.A.'s best.**

### **Cartoon Boyfriend** Key Club West Hollywood

Contact: Kenny Kerner: 310-652-1744

**The Players:** Mark Allen, lead vocals, acoustic guitar; Boi, lead guitar, backing vocals; Tommi Tillman, drums, backing vocals; Holly Wright, bass, backing vocals.

**Material:** Cartoon Boyfriend is first and foremost a pop band, but they very successfully integrate alternative rock, hip-hop, rap, calypso and swing, while never losing the integrity of their own sound. They dug into their own pop/rock mode, but threw a separate three-song acoustic segment into the middle of the show to give it even more variety. After the unplugged break, they swung back into high gear for the last four songs, which had more of a power pop feel. Their last song was the radio-ready "Baby 2000," and, in addition to the show's overall impact, they performed an encore, leaving you wanting more.

**Musicianship:** Lead singer Mark Allen not only has pop idol looks, he also has a pop idol voice. This band is big on harmonies, and everyone sings backup well. Lead guitarist Boi plays riffs that are as catchy as all the rest of the stuff he writes, and bassist Holly Wright skillfully executes relatively complex bass lines. Drummer Tommi Tillman not only keeps everyone in the groove, but is a little sideshow all his own, singing along, while twirling his drumsticks.

**Performance:** This club performance had the feel of a major concert. There was an anticipation from the packed house, and when the lights finally came up, the band was dressed in oversized zoot suits, and posed on the drum platform. After five songs in their bouncy pop/rock vein, the lights went out again. When they came up, the boys were all seated on a couch, their jackets hung on a coat rack, and they had acoustic instruments, with the drummer on congas. For the last segment of the show, they took off their button-down shirts and took down their suspenders

and were just in pants and T-shirts—looking more like a young rock band. This was an extremely strong performance. Lead singer Mark Allen is a pretty boy type who had the audience in the palm of his hand, as girls were screaming for him to "take it off." Bassist Holly Wright is the weird/quirky guy with the shaved head, who, along with Allen, handled the between-song patter. Lead guitarist Boi has smoldering Italian looks and a charisma that made him the focus of attention when the others were actually playing to the audience. Although he's a man of few words onstage, he and Wright write all the songs. **Summary:** Cartoon Boyfriend is one of the best bands I've seen in L.A., and I'm not just talking about unsigned bands on the Strip. They really have everything going for them. Their material is very catchy, the band is tight, and they are able to incorporate different musical styles without losing their own individuality. Cartoon Boyfriend should be a mandatory field trip for other bands, as they are more than ready to soar. —Amy DeZellar

### **Cloud Nine** Key Club Hollywood

Contact: Artist Hot Line: 213-960-2010

**The Players:** Tim Branom, vocals,

guitar; Hoffa, guitar, backing vocals; Chris Cooke, bass, backing vocals; Scott Ernest, drums; Melina, belly dancer.

**Material:** Cloud Nine's songs float through a trippy psychedelic haze, creating a convincing rendering of hippie music. Although the genre may have a somewhat limited appeal today, this group's material is better than average. Most of the songs are strong, with several standouts, including "My Soul," "Mona Lisa" and "Never Return." They included a sitar in the middle of the set and had Melina belly dance to some of the tunes which captured the spirit of their music.

**Musicianship:** Hoffa has a good grasp of psychedelic guitar, but every once in a while, his fret work races into an Eighties style of hard rock, which was a little disconcerting. Cooke and Ernest supply that heavy bass line and rhythm that's so important to drive this kind of music, and frontman Branom has a forceful voice which is very expressive. Overall, this band has a good handle on what they want to do and they could easily solidify the sound they're going for.

**Performance:** If anything is going to hold this group back, this is the area. Their performance was almost mannequin-like. This band plays music that should be a lot of fun, but if they don't look like they are enjoying it, why should anybody else. Ernest, way back on the drum riser, had the only distinct personality in the group, and only Melina captured the visual essence of the music. In fact, she seemed to be the only person truly feeling it.

**Summary:** Cloud Nine has some work to do. Their material is surprisingly strong, but this type of music requires movement, and the only movement you saw were people walking around the club, because their attention wandered. If this group could get some help from somebody in front of the stage, they may be able to get it together and then think about where they want to go with it.

—Bernard Baur



**Cloud Nine: Strong songs floating in a trippy psychedelic haze.**



Greg Lastrapes: A standout group whose sound and show has arrived.

**Greg Lastrapes**  
*Coconut Teaszer*  
Hollywood

**Contact:** Artist Hot Line: 213-913-2612 or 310-249-1637  
**The Players:** Greg Lastrapes, keyboards/organ, vocals; Jimmy Keegan, drums; Dave Judy, guitars; Alex Evans, bass.

**Material:** Lastrapes and company deliver funky, R&B-tinged rock tunes and ballads with a happy-go-lucky attitude. While the songs carried threads of Motown, zydeco and folk, Lastrapes claims his clean, modern sound and makes it his own with creative songwriting like "Bumper Sticker"—a runaway ditty about being a bumper sticker roaming the country with a single message. Just this side of rambunctious, most of the pieces were loose, upbeat and fun, only to be leveled with Lastrapes earthy soul ballads.

**Musicianship:** It would be hard to find flaws in this area, because like almost everything else about this group, the musicianship was first-rate. This is a band whose members have a tight rein on delivering Lastrapes' sound—jacking up those great vocal lines with tight, deft percussion, slap-happy guitar riffs and walking bass lines. As for Lastrapes vocals, think of a slightly more buoyant Terence Trent D'Arby. Lastrapes is no stranger to the microphone, either, as he has a great vocal range, both melodically and emotionally. He can glide from a gravelly growl to a keen high note, and throw some nice improvisational scat work on the side, to boot.

**Performance:** Lastrapes possesses a charming, easygoing stage manner. This is a gracious, attractive frontman who can move well, but doesn't let showmanship come close to overshadowing the tunes. When he played ballads of romantic-agony like "While I Loved You," he can sit at the keyboards and croon introspectively, or casually groove at the mic to a faster tune. For several of the songs, a mystery

woman in pigtails joined the boys for some soulful backing vocals. No doubt, when this group took the stage for their opening song, the festivity factor in the well-filled room increased several-fold.

**Summary:** All things considered, this is a standout group with an ambitious collection of jaunty material and a healthy amount of passion. There's little doubt that Lastrapes' sound and show have arrived, and here's hoping that he stays around a while and plays.

—Constance Dunn

**The Oakley Krieger Band**  
*Key Club*  
West Hollywood

**Contact:** Jonathan Shank, American Artists: 310-277-7877  
**The Players:** Berry Oakley, vocals, bass; Waylon Krieger, guitar; Duane Betts, guitar; Alec Puro, drums.

**Material:** The Oakley Krieger Band plays music which, at times, reminds one of their more famous fathers, but it has obviously been strained through the past 20 to 30 years of rock diversity, including punk and alternative. There are musical elements here that are definitely not of their fathers—influences like Nirvana and Smashing Pumpkins. And that is a good thing, because it shows that the band is aware of the times and is relevant to them. This music fits in the current market and expresses the feelings of alienation that a lot of people are feeling today. This means that the band can take the best of the past and mix it with the best of the present and it really works. Most of the material here is original, and these musicians write music that best suits their particular talents.

**Musicianship:** Berry Oakley is an outstanding vocalist and bass player. His presence at the center of the stage holds the attention of the audience, and his vocals express a wide range of emotions.

His voice can portray aching loss and then turn around and show some real sunshine. Oakley's bass playing is so solid that it never seems to miss even the slightest nuance that is available to it, and this is between two very good guitar players. Both Duane Betts and Waylon Krieger are very strong guitarists with riffs that run anywhere from sizzling and popping to cool and lean. It is interesting, also, to contrast the two, and they do play off one another very well. Alec Puro is the binding agent for these three very talented musicians, and he keeps them together through any kind of circumstance. His percussion work not only serves as the rhythm, but also as the punctuation on the musical sentence.

**Performance:** This group has obviously worked together for some time, and it shows. While they ended up with the unadmirable task of opening a show at 7:30, this band did not despair; instead, they just went out and did what they had to do. Chemistry and energy are the key factors which work for this band. Oakley captures the imagination of the audience and won't let go. He creeps into songs and then jumps out, as if from behind a bush, and just grabs the song and owns it. This band acted like a group of professionals, and it came across to the audience.

**Summary:** With fathers like Robby Krieger of the Doors, and Berry Oakley and Dickey Betts of Allman Brothers fame, it might be said that rock music is in the bones of these offspring; but they have taken those landmark roots and made them fit the way they wanted them to. This is one tough band, and famous fathers or not, they're doing it their way.

—Jon Pepper



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## CLUB REVIEWS



**The Scooters: Why this outfit from the UK remains unsigned is a musical mystery.**

### The Scooters

*The Viper Room*  
Hollywood

Contact: Michael Flynn: 213-938-0972 or Amanda Fouraker: 213-658-1958

**The Players:** Christopher Kelly, guitar, vocals; Anthony Carey, lead guitar, vocals; Robert Molcher, bass, vocals; Tim Rooney, drums, vocals; Simon Rooney, keyboards.

**Material:** The Scooters, one of the UK's leading unsigned bands, took the Viper Room by storm with a non-stop breathtaking set of short, crisp pop tunes that rocked the house and made them the darlings of the night. In fact, if the Beatles were a bit scruffier and came from Wales instead of Liverpool, they would be the Scooters. This group has the most infectious pop songs you've heard since the mid-Sixties. Every single number was a gem. And for this band, being poppy doesn't mean that there's no substance to their music. Indeed, the lyrics were often profound in such songs as "Alive" and "Radical," making them all the more astounding. This is one of those groups which has perfectly polished material that will make you smile, make you dance, and make the world a better place.

**Musicianship:** The Scooters have a big sound, playing with enthusiasm, energy and passion. Carey, an impish Davy Jones look-alike, can jump into the air and not miss one lead lick. Molcher and Tim Rooney kept consistently bouncy rhythms going, which made your head bob and your feet move, while Simon Rooney filled the high end with nice touches and pretty arpeggios. Kelly played a hard rhythm guitar and got into an Elvis Costello thing vocally, until the others joined him in chorus. Then, when the group settled into their harmonies, the music was overwhelming. "Unbelievable" does not do it justice, and "awesome" only

begins to describe it and the feelings it evokes.

**Performance:** The good times did not stop with the material. As if the music wasn't enough, this band gave a performance that was one of the most exciting you're likely to see. Starting fast and ending big, it was not subtle in any way. Even on the relatively small stage of the Viper Room, this group didn't stand still for a moment. Interacting together, they were in constant motion with Carey and Molcher jumping into the air and Kelly rocking and swaying between them. Simply put, this band "owned the room"—it was theirs for the taking—and everybody in it was begging for more.

**Summary:** Why the Scooters have not been signed yet is anybody's guess. Whatever the reason may be, it's a sad commentary, because this act is head and shoulders above most bands presently playing. After witnessing this show, it's obvious that the Scooters are primed for success, and it's only a matter of time before the bidding begins.

—Bernard Baur



**Chris Ho Band: A jazz blend featuring very talented musicians.**

### Chris Ho Band

Warner Center Park  
Woodland Hills

Contact: Artist Hot Line: 818-360-9005

**The Players:** Chris Ho, keyboards; John Balbuena, keyboards; Dr. Matt, bass; Wayne Wayne, sax; David Renick, drums.

**Material:** The Chris Ho Band plays a brand of jazz that combines many elements. One can hear traces of bop, fusion, new age, pop and Latin influences. All of this mixed together works most of the time, but when it doesn't, the music comes out a little bland. This is music which needs crisp edges and sharp notes, and these guys miss some of those opportunities. When it is working, the music is very effective and pleasing. The best of these songs contain great flights of fancy, runs of imagination and places for the musicians to roam. Unfortunately, when they don't, it comes off as being second-rate Kenny G.

**Musicianship:** These five musicians are all very talented. Wayne Wayne, on sax, leads the way with a strong sound which carries most of the melodies. He is no screecher, and doesn't stretch his notes to the breaking point, which is a good thing. Chris Ho, on piano and synth, can rock and shake the house, but he can also be tender and gentle when the mood is called for. John Balbuena, on keyboards, supports the whole framework with some very good background playing, stepping up to take a few solos. Dr. Matt, on bass, and David Renick, on drums, are the bedrock for the whole foundation, and they really work. Dr. Matt swings with the flow and can thump his bass when it is called for, while Renick keeps all the rhythm in check and never lets things get out of hand.

**Performance:** Part of the problem with this performance may have been the venue. The band seemed a little restrained, almost tentative, holding back as if they might get too carried away if they let themselves. But getting a little carried away might have helped the set a little bit, since the energy level was never quite what it could have been. The only time things seemed to pick up were when Ho picked up his guitar-like synth and took a short solo. At these moments, there was a little more fire. The group does have good chemistry, although, probably due to poor mixing, the presence of Balbuena did seem a little extraneous.

**Summary:** This is a case of a good band, with some good material, maybe playing the wrong venue at the wrong time. This band seems to have more capacity than was shown here. It was as if their musical promise was never quite achieved.

—Jon Pepper



BERNARD BARRÉ

**Honey House:** Plenty of potential and a charismatic vocalist.

## Honey House

Key Club  
West Hollywood

**Contact:** Artist Hot Line: 213-288-3679

**The Players:** Cody Marks, vocals, guitar; Justin King, lead guitar; Kevin Sousa, rhythm guitar; Justine Kaye, bass, vocals; Sterling Roberts, drums.

**Material:** Honey House unabashedly celebrates the rock stylings of the Seventies and Eighties with their whiskey-soaked, guitar-based rock & roll. The lead singer's reference to the fact that the Key Club, the venue they were playing, used to be Gazzarri's, was very telling. Their sound is guitar-heavy rock, with a female lead singer who has a rough and ready voice that was sort of along the lines of Melissa Etheridge. There was a distinct feeling that one was seeing a bar band in a big club. Viewed that way, they weren't bad. Their set began at a pretty mediocre level, but then picked up markedly about halfway through.

**Musicianship:** Drummer Sterling Roberts kept a steady, if not too flashy, beat, while Justin King and Kevin Sousa supplied the crunchy lines that gave the band its guitar-heavy sound. Lead singer Cody Marks' voice was in the tradition of true bluesy rockers—more whiskey and cigarettes than sugar and spice. She sounded like someone who's been around the block a few times, and while her vocals were close to Melissa Etheridge, there were things about her that also reminded me of Janis Joplin, although that had more to do with style than sound.

**Performance:** Marks was reminiscent of a female Mick Jagger as she swaggered around the stage. The music also got better as they went on, and their show gathered momentum quickly, after a mostly lackluster first half. They brought out a belly dancer (who I've seen

no less than three times this year—this was by far her best and most elaborate costume, yet), which really picked up the energy level of the overall show. Marks was all over the stage for the entire set, and when the dancer came out, the lead singer really held her own, dancing with her. Marks definitely lets her personality shine through, and it's a big plus for the band as a whole.

**Summary:** Honey House showed some potential with a few of their originals, and their lead singer infused the set with non-stop personality. There were occasional glimmers of promise at about the midpoint of the set, both musically and in the performance, but to really stand out, especially with this rather dated type of rock, they need some work. Their show is fine, but not outstanding at this point. —Amy DeZellar

## Silt

The Troubadour  
West Hollywood

**Contact:** Liz Tarshis, People's Revolution: 213-461-7733

**The Players:** Heidar Örn Kristjánsson, vocals, guitar; Ragnar Páll Steinsson, bass; Haraldur Freyr Gíslason, drums; Kristinn Blondal, keyboards.

**Material:** Musically, the Sugar-cubes, and, later, lead singer-gone-solo Bjork, put Iceland on the map. Silt continues that brief legacy with punk-laced pop music that has a silly, whimsical, yet heartfelt, attitude. Their songs are catchy and simple, with an interesting sound that possesses some of the power of punk, but is melodic enough not to turn off anyone offended by the brashness of the genre. Their songs were mostly in English, but a couple were sung in Icelandic, and with titles like "Flight 666" and "Plastic Dolls," "playful" is an apt description of the band's sensibilities.

**Musicianship:** These guys are all good musicians. For most of the set, the guitar, bass and drums functioned as a power trio, with the keyboard player only joining them for a few songs. On guitar, Heidar Örn Kristjánsson alternated between thrashing chords and funny little riffs. His vocals went from plaintive to screaming and shredding. Bass player Ragnar Páll Steinsson was capable and melodic. Rounding out the rhythm section, drummer Haraldur Freyr Gíslason was outstanding. He was his own little powerhouse, and his crisp technique was more and more impressive as the set went on. Kristinn Blondal, on keyboards, added to the punky feel, pounding on the keyboards with unbridled exuberance.

**Performance:** Silt's performance was unaffected—there was really nothing very flashy about them. When their lead singer, Kristjánsson, spoke to the audience, he was very gracious and humble. Running his hand through his blond bowl haircut, he looked like a little kid. Part of what gave him his charm was that he didn't say much, because I don't think he spoke much English. When someone from the crowd bought them a round of shots, they toasted the audience. There were a lot of people at the club, partly left over from the act before Silt, but this band seemed to have won over quite a few fans judging by the enthusiastic crowd, most of whom stayed until the final signals of feedback died out from the lone guitar that was left in front of a speaker after the band disappeared from the stage.

**Summary:** I think there's something to developing one's craft in a place where the music industry isn't a prevalent force, and you can't get much farther away than Iceland. Silt is refreshing and unaffected, and that spirit carries over into their music. This is definitely a band worth checking out while they're still in this country.

—Amy DeZellar



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Disclaimer: Always be vigilant of people attempting to make a "feedback" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are co-fringed by a dishonest or "shady" operation, drop us a note informing us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right to publish without our decline in poor taste, or do not list our guidelines.



EQUIPMENT

2. PAs & AMPS

- \*Acous snd systm, 125 rms pwr 5 band eq, cab w/1 150 JBL spkr, \$400 818-990-2328
\*Crata 4x12 gut cab 4 12 Crata spkrs Great sndng 1/2 sluck Brand new in box \$325 714 495-5075
\*Fender Twin reverb, org silver face, recently re tubed, 100 watts w/mastat volume, gd cond, snds great \$500 firm Lv msg 213-957-4804
\*GK 800RB head, xint cond, \$400 Peavey M2600 pwr amp, \$225 Boss ME8, \$325 Boogie MKIII head, \$650 Lv msg, Bryn 805 269-0917
\*Hartke 2000 bass amp, 200 watts, mint cond \$400 obo Hartke 410 bass cab, mint cond, \$400 obo Jeff 213 654-3623
\*Leslie rotatng spkr cab, beautifl vintg wood snds ncredibl on keybrds or gut, model 25, gd cond, \$400 818 888-0588
\*Mesa Boogie 50/50 tube pwr amp w/FKB case \$600 818 343-7855
\*Mesa Boogie MKIV combo amp, perflct cond, Celestn or EV spkr w/road case \$1,300 Allen 800-359-2684 x135
\*Peavey KB100 amp, \$200 714 835-5550
\*Tascam TSP8 8 trk rec/reel xint cond, will sacrifc \$800 obo Paul 818-761 6770
\*Vox AC30, top boost, lawn color, re-issue from Vox, leathr handles, perflct cond \$1,800 obo Jeff 310-854-5844
\*Yamaha 50 watt bass amp, 17 yrs old, snds great \$100 obo or trade, Doug 213-857-7420

3. RECORDING EQUIPMENT

- \*Alesis audi XT, xint cond, \$1,400 805-581-4861
\*Ampeg ATR-104 reel/reel, 15/30 ips, 2 trk & 4 trk

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- heads, xint cond \$3,200 obo Jerry 818-706-3542
\*Lking for Panasonic 3700 dat w/hrs 818-999-7915
\*Sndcraft recrdng console, 24/8, w/pwr supply & all manuals \$1,000 415-346-5693
\*Tascam 38 1/2" 8 trk machn: Never used, mint, w/manual, \$875, Brian 818-766-4051
\*Tascam 424 4 trk recrd, still in box, perflct cond \$400 obo, Jeff 310-854-5844
\*Tascam 488 8 trk, just srvcd, great snd, w/manual, retail \$1,500, sell \$700 obo 818-508 1176
\*Yamaha Pro Mix 01, 16 chani digt mixr, 2 internl fx/automatd, great cond \$1,110 obo Fred 281-448 0934

4. MUSIC ACCESSORIES

- \*Furman pwr supply, PL-4 \$75 714 835-5550
\*Rockman midi pedal w/xtra lrg patch selectrs: blue on blk, xtremly durable, \$150, After epm, Mark 310-376 4450
\*Wind, 1000-1000 CD rack, mude of cherrywd? Help! mag111111@aol.com

5. GUITARS

- \*1991 Gibson LPaul custom, wht w/blk pinstripe around edges, gold hrdwr, ong case incl \$1,250 firm, 310-664-0704
\*1996 Yari 6 string acous gut, Rosewod alvares, Pre-amp & eq, Case incl List \$1,655 Steve 213-851-4591
\*Evan Halem Ernieball gut, pink, gd cond, \$2,000 firm Rick 213-579-2412
\*Fender 1996 lrd editn, flt handd Strat, only 250 made, honey burst finish, new cond, \$1,000, will apprec 310-798-5461
\*Fender Mustang bass, '68 pre-racng strip, red body, all org, ong ownr, in case for last 25 yrs, \$750 firm, No dealers pls, Bryan 805-269-0917
\*Godan JJ Boggs elec/acous gut, blk w/whrdshell case Like new cond, Price negotbl, bluze@btmail.com
\*Jackson FlynnV, blk w/Floyd rose, stock pickups, xint cond, snds awesme, brand new, \$750 w/case, jay 805-498-1183
\*Martin 0000-1 Dreadingt acous gut, sold top & bck, beautifl, great tone, lo action, like new, \$700 818-888-0588

6. BASS GUITARS

- \*Warwick Corvette 6 string bass gut, mint cond w/bag, big tone, \$950 firm, 310-396-6811.

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8. KEYBOARDS

- \*E-mu e-6400 samplr, like new w/32 meg ram \$1,949 obo Nancy 650-738-9714
\*Roland VS880 w/v 2 expandd slthr & fx board, \$1,400 715-878-2363, 435-878-2357
\*Sacrflct Korg I1 full pro studio systm, gen I midi, standrd midi, PCM sample plybck, built-in rom/digitl fx procsr 40 wait spkr systm, more 818-545-8748
\*Yamaha DX7 w/ulltimd stand, pedals, case, Roland U 229 snt module, \$500 714-835-5550

10. DRUMS/PERCUSSION

- \*Boss DR5 drum machn w/guit, bass, keybrd snds, mmt \$325 760-770-4564
\*Complt 5 pc drum set w/cymbals & hrdwr, perflct cond, snds great, chain drive pedals 22, 16 13, 12 14x5 1/2 cymbal snare, \$425 818 888-0588
\*DW 20x16 kick \$600 DW 15" piccolo tobacco sunbrst lacquer, \$300 Paiste 3000 20" reflectr chna, \$125 All like new 213-883 9578
\*GMS 2 24x16 10 12, 14 16 toms, wht w/brass hrdwr rims mount, great cond \$1,700 obo, Mark 818-982-0180
\*Older set of Singsnldr drums, blk/clear no hrdwr except tree 2 toms, floor & kick, some w/batter heads, also older Ludwig orch bass drum, rwhite1@ccipost.net
\*Tom dnl bass, blk, 24" bass, 7 toms, hrdwr, new Sabians, cymbals, show set, 100 much to list \$2,500 obo Ray 818-709-5208
\*Yamaha Studio Recrdng series drum, 8" tom, blk, gd cond \$80 obo 818-768-3580

12. TRADES/FREEBIES/ETC.

- \*DAVE DELACROIX & THE PEPPER DINERS Free CD in exchng for mailing address Yrdrbrns, Lennon 2nd release Layla, 818-908-1121
\*Free recrdng time w/pro studio gut in exchng for key-brd studio work, Pro 310-262-5575.

13. GUITARISTS AVAILABLE

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- \*2 gut plyrs w/plenty of music lking to form, join, complt rock prog. Have great songs, lots of melodies, no corn-flakes. Zep, Kiss, Stones, 213-851-1071
\*Beate/George lking for working tribute act Have Gretsch, will travel 310-798-5461
\*Blk lead gut/bass, 27, via Hendrix, Boosly, E.Hazel, Prince, Easley, avail for studio sessns 818-872 0688
\*Blues/rock gut avail. Pro, exp, taste, tones. Club &/or org Hrd edge blues, sthrm, Chicago & Brit style Slide & lead Frank 818-992-0070
\*Dead, DMAtthews, REM, Clapton, Phish Pro gut w/tons of recrdng/tour exp, sks fun, pro band Gd vbe Path 714-377-9096
\*Guit & bass plyr avail Sing metal drmr to complt line up Label mt, Intl Soullfly, Machhnd 818-503-0666
\*Guit avail for recrdng sessns: demo work etc Styles rock, HM, funk, blues, punk, pop etc Ron 213 290-1574
\*Guit avail to form hvy groove metal 1-guit band w/hvy tones I have exp & equip Srs only Nichlas 818-992 5477
\*Guit lking for band or voc for collab Play rhyth/lead write music: Intl alt pop, KROQ, Y107 Dave 818 708 9171
\*Guit lking for musicians to form blues or blues rock band Intl Hendrix, Cream, RFord, SRV Alex 818-889-4469
\*Guit lking for the band Softjazz funk blues rock open styles #2 gut Akra 310-479-7625
\*Guit lking for touring blues or blues based rock band Have workd w/veel known blues artists Pro only 310-358-2790
\*Guit sks band sit Pls have simlr Intl Failure Bloody/Val, Weezer, Riodnd Srs only Pls lv detaled msg 213-957-4804
\*Guit sks smart alt pop band w/great songs. Intl Sprkl Horse, Flaming Lips, Red Cross, Lennon Sing too Lv msg 213-874-3126
\*Infl Bauhaus, Joy Div, Killing Joke Have equip & trans- po Lv msg Romeo 626-570-0540
\*Jazz, blues, pop, rock gut avail for live perfrmnc, working Bands only pls, & recrdng sessns. Demo snt clips avail at http://home.earthlink.net/~ayanr/gth.htm
\*Lking to form rock/RB band After 6pm Vance 213-258-8195
\*Monstr gut avail to join/form 70s arena rock style band Intl Foreigner, Strk, C.Trck, BOC, Dave 818-567-2892
\*Outstanding heartfll very exp blues gut w/mage & top grade equip sks outstanding working blues grp Rod 213-850-0189
\*Rhythm gut/lead voc sks enry, enry rock or sthrn rock band. Must be complt band. Covers or ongs ok Lenny 818-767-1415
\*Rhythm/singr/stylst, dbis on flute, sks other plyrs for LA area poss. Pop, jazz, rock, blues. Enc 310-399-3419, 310-452-1805
\*Second gut avail for demos, sessns Acous/elec, Pro gear, pro att Funky hvy jazz pop styles. Kevin 213-465-4615
\*Total pkg Hllywd sleaze gut avail for tour or sign band. Road ready now. Must see & hear to believe Intl Sabbath, Sndgardn, Skynard etc. 818-346-9864
\*Tradn l blues rock gut avail. Pro plyr, xint tone, no BS 818-885-8043
\*Versatl gut avail for live & studio gigs. Album credits, endorses, intl magazine appearncs & airplay, 818-985-8601

14. BASSISTS AVAILABLE
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\*30 yrs old, the total pkg if you can handle someone who plys like Entwistle, Wyman, Bruce, McCartney, Lenny, CapSensbl, TLevin, Eric 818-989-6225.
\*Bass & drmr avail. Into moody & ambient to hrdcore. Srs persons or pros only. James, Deftones, Filter. No beginnrs. 818-955-9022.
\*Bass &/or voc avail for aggressv rock, punk, metal or sthrn rock style. No drugs Career mindd only Kevin 310-454-5900.
\*Bass avail for sessn work. Styles funk, rock, jazz, latin jazz. Johnny 213-504-3711
\*Bass avail, fretd/fretls, Intl Motown, blues, jazz, cajun, rock, folk, mdl eastn. Pros only, 818-344-8306.
\*Bass for estab band w/gigs &/or recrdng pending Have live/recrdng exp, touring, pro equip, fretd/fretls, 4/5 string, Trans Spd, death, grind, aggressv, progrsv 213-221-7514, 213-288-0341.
\*Bass lking for indie type band. Built/Spill, Pavies, Pavement etc. Srs only Avail to tour 310-898-7558.
\*Bass, 32, avail for touring, recrdng, or join pro band w/promising future. Intl AFarsons, Supertramp, Styx, Alanis, Seal, Matchbx, Roger 805-947-2142.
\*Cover bands only. Open mindd bass sks full or P/T cover band to support my orig band. Working or soon to be. 213-526-2979.



MUSICIANS AVAILABLE

\*Elec only Tasty deep road & into grooves. Sks ggrn LA band Go ear's vocs loc. Enc 310-399-3419 310-452-1800
\*Hvy, solid, groove orientd tribal intense lo tuned bass line for great band Infil Tool Deftones, Snqqrarn, Korn He met Race Estlab bands only 818-766-4196
\*Pro bass plvr w many yrs exp. prolent in most styles. ins read. xnt groove Grad of LAMA in bass. P'ros only Gordan 818-409-0142
\*Pro rock bass avail for sessr & showcnq work. Mtr recrdng & tournn credits. Tallyng image Srs pros only pls. 818-382-2800
\*Ready to jam anytime. Infil everything from BMarley to Sa znm. 818-218-2254
\*Solid bass sqwrt & F-T law student. 27. avail to fill in Not for SS just want to play Sony no vocs Joun 213-460-2494
\*Solo groove conscious bass plvr. avail for pro sits 5 str. n' freid treils, all styles. Read great ear' easy to work with Daren 805-255-1710
\*Too bass voc/writer. 32 sks quality musicians who are quality peopie. No druos or egos. Freir startlup w talent versat. ungr 35ers 213-850-0266
\*Unique bass avail. frgdtrfrels recrdng & tournng exp imp wtz. electrica rudo n' 310-391-6888
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MUSICIANS AVAILABLE

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\*A monstr groove drmr sks HR HM band w mgmt. Pwrf plvr. recrd credits, visual trnx. 18 yrs stage/studio exp. Pros. P'rs 213-464-6257
\*Amazing pro drmr avail for touring & studio work. All styles. Jeff 213 469-8227
\*Classc rock r'nts modernzd. K'Moon MM tchell. Sks banu or plvr's. Tour & studio exp. F-T. Must be oper mind & sincerely cool. Franco 310-798-9294
\*Conga, percenst. nard plvr. iso working band. Visr webpg http://members.tripco.com/grav24sure/index.htm
\*Drmr & bass avail into moody & ambient lo incore. Srs persons or projs only. James. Deftones. Filter. No beonms. 818-655-9027
\*Drmr avail for gigs. showcnq. recrdng etc. Have pr. equip & transp. Demo avail on req. Pro sits only. Jeff 818-76, 380
\*Drmr from thr death's Passion, gnt. sensivity. Pushng envelope. total ntecatn. Rich 310-830-8455
\*Drmr sks workn variety cover band 20 yrs exp. ear. imaoe. reliable. easy oing. gd ear. terrific fee. metronomic. strono. harmny. Louie 818-343-5397
\*Drmr 17 yrs exp lng for pod. rock. R&B pane in SF. Infil. P'nsquis. P'olims. Huey. Lewis. Tommy. Jerr. & Purrl. link. nre.
\*Drmr. pro. credits. QJones. Grover. Wash. JMattis. MManchester. MOrme. P'Austi n etc. b'rs. live studio work only. 805-297-1146. SPember@aoi.com
\*Drmr/percnsnt s'ns. wery org band w great dynmcs & meloay. Must r ave gd cutng edge. Infil. everyodoo. Jay 818-762-0558
\*Drmr/voc. 20+ yrs OC niteclubs. solid plvr. tenor vocs. Desires voc oaseo. pop. rock. org. sits on side. Kevin 714-969-5773
\*Exp drmr lng for gd bass plvr for variety of pro sits & to jam. Infil. Geddy Lee to Sara Lee. Adam 213-660-4505
\*Exp drmr, hipnop, funk, pop style. Skng band or to serve as alt drmr. Ron 310-788-0470
\*Gary Taylor, drmr, London, NY. namd bands. Tourn w members of Damned, Replace, Huskr00, Dead Boys, CDs, world tours. Prolent, wiclick, pro 213 883-1837
\*Groove drmr. 26 avail for org studio/live projs. Pro gear, click. frndly. easy to work with. Gd ear for music & knows when not to play. Marc 818-766-9329
\*Hrd hitting, tight groove. 26. Tour/recrdng exp. Infil. Bonham, Pumpkins, Grohl, Tool, Sks poppunk band w/successfl future. Fast learnr, no att. Brian 800-716-1377; 612-338-8037
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\*Play like Lee. lk like Reznor. Skng solid meloic alt band w/gd lk drive. directn. No junkies. kids or stakers. 213-883-9578
\*Pro drmr lng for audits for bands w/label. Infil. Alt. genre. Yng. hrd working & dedicatd. Ray 310-820-3189
\*Pro drmr, hvy exp. world tours, maj contracts, own style, lng for signd. act. more info. avail. youngkus@yahoo.com
\*Pro drmr/percnsnt. w/intl equip. capbl of all styles, avail for sessns, gigs. acous/elec. 213-585-7114
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MUSICIANS AVAILABLE

limbles. trash cans, tkardn vocs. Comdli insanly or utterly serene. Triangie pr's. 310-477-8785
\*Pwthouse pro drmr. 20 yrs tour concert/exp. Dbl kick acc. dbl kick. Roland TDk. elec. Plavs all styles. Tours concert. workn bands. Steve 818-981-0545
\*Ultra dynamic drmr w bckgrnd vocs sks srs band ala Livz. Fooz. Hendrx. Burnng desire & passion essent. b'rs. pros only. Kevin 818 989-2178

18. HORN/WIND PLAYERS AVAIL.

\*Harmonica, avail for recrdng sessns. No charoe for oax no pros. Ma label credits. Matt 213 525-7216
\*Sax, harmonca, vocs. Blues, jazz, rock, reggae. Alto. Trner. barnt sax. Joseph 310 235-1196
\*Trumpet plvr w ma. exp lng for gigs or recrdng sessns. Bar 310-207-3630. bar@earthlink.net

19. SPECIALTIES AVAILABLE

\*Attractv blk transil. dancr sks. productn deal as recrdng artist. Lana 213-671-6054 x41

MUSICIANS AVAILABLE

20. VOCALISTS AVAILABLE

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- \*32 yr old demo voc avail Barin to mid tenor. Screen like McCartney, soft like VGL. Modern rock to entry. Greg 818-507-4470.
\*Ace male voc avail for sessns. Have songs in movies, just released CD. Skng expos & poss matrl. Rock, pop, alt. Pros only 818-996-3074.
\*Aggressive pwrfl voc avail for metal, hardcore band. No drugs. Career mndd only. Kevin 310-454-5900.
\*Alanis meets FMercury. Very diffrnt male voc/sngwr. Call to hear sample 818-386-5869.
\*Ambitious 90s chick w/moody, sarcastic edge plays guit/vocs, has songs talent, sxs band or pcs of w same goals. Talent, vision, intell pls. PJHarvey, Garbage. Helium 213 994 9177.
\*Ambitious fem sngwr/sngwr skng producer w studio, collab, pop dance style & rep or artist develop. Blondee 310-285-7911.
\*Blues frntman. Sings, plays guit, harmonica well. Gd stage presnc & vocs. Sxs blues band. Mike 10am 8pm 310-396-3009.
\*Dramatic fem sngwr/lyncst, 22, sxs org band to live the dream. Raw melodic style. Fleetwld-Stewie meets Sarah Tori. Srs only. Elyse 818 591 8813. Voclyse@aol.com.
\*Dynamic sngwr/sngwr sxs guit for acous ggs & show-s. Org songs. Dishwalla meets EMcCain. Michael 213-953-6533.
\*Fem lead voc/sngwr avail. Low mid range & harmyns. Who Pretendrs, PFDoggers, Lovid/Love, STP 30s, day job, no rock stars pls. Blue 626-584 0463.
\*Fem voc avail for studio sessns, demo, live work. Leads/bckgrnds. Tape avail. 818-769-7198.
\*Fem voc avail w/orig matrl for collab or band. Linda 818-762-1825.
\*Fem voc pro. Have worked w/Ellon, DFoster, Cosby. Sks studio live TV. Film tours, demos 213-660-1994.
\*Fem voc skng band to perf on top 40, collab, perform orig matrl. Have many infl, can send like curr artists. Pgr 818-615-3135.
\*Fem voc/lyncst lking for someone to collab with. Must be

MUSICIANS AVAILABLE

- dedicatd. Infl Alanis, Garbage, No Doubt 213-444-1637.
\*Fem voc/sngwr avail & skng to perform orig band. Pop rock style. Cynthia 818-753-5965.
\*Great lks, incredibl stage energy, pwrfl vocs. BJoel meets BSeeger. Rockin piano plyr. Lking to tour w/big names only. Doug 310-724-1395.
\*Includt fem voc skng keyboardt &lor guit to collab w on new projts. Pros only 818-506-7673.
\*Lead voc/frntman avail. Killr pwr tenor. D above hi C. Hot stage presnc, seasond pr. Rock, top 40. Rookies don't waste my time. Brian 410-742-4945.
\*Lead voc/lyncst lking to comprt 90s alt HR band. No 80s crap. Comm'l & dedicatd a must. No flakes, no drugs, pro only. Ajay 818-297-7654.
\*Lead voc rhythm guit sks entry cntry rock or sthrn rock band. Must be complit band. Covers or orig ok. Lenny 818-767-1415.
\*Lking to form rock/HR band. After 6pm Vance 213-258-8195.
\*Male pop sngvr avail for demos & other sessn work. Have talent exp, range. Pop R&B cntry, foreign langts. CMichael sntalike. Steven 213-876-3703.
\*Preach, sngwr/sngwr, skng studio work, bckgrnd, lead vocs demo work. Very exp done 2 albums, 23. Very lead sound. 818-377-9793.
\*Pro accomp, formtly w/SVaughn JWilliams avail for srs sngwr sessns. 818-769-7198.
\*Sngvr avail for thrash band. 17 yrs old, well roundd musicn & srs, baggy pants & screams incl. Infl Deftones. Korn. Chris 818-563-2716.
\*Sngvr lking for band. Xint range & image. Lking for working class rock or cover band. Will consider estab org bands. Ben 310-398-2129.
\*Sngvr sxs band or musicns to form one. Hvy psychedic. Verve, Doors. 213-913-1487.
\*Sngvr sxs blues, rock, soul touring grp. Sml Faces type band. Pros call. 310-358-2790.
\*Sngvr sxs guit, bass, keyboard & drmr to form R&B funk band. My infl Shakka, TTurner vocs. Dale 310-839-4936.
\*Sngvr/guit, dynamic frntman sks hi voice class punk R&B band, tking like time bomb. cracking wlele, hungry. 213-769-5677. sonny.wncst@maleucic.com.
\*Sngvr/sngwr w/radio ready CD, label int, nds hip band/musicns. No jobtrs. Beatles, Bowie. Hendrix. Bob 626-914-5853.
\*Strong fem voc avail for recrdng sessns, fill-in ggs. Pop, R&B alt. Lead/bckg, harmny, site read, soulf vocs. easy to work with. 310-712-3946. lqibca@aol.com.
\*Voc sks guit. Form new 70s classic rock, blues based, cover band. FT side proj. Tired of folks & not getting paid? 213-526-2979.
\*Voc/lyncst avail, lking for band to collab with. Very soulful, very jazzy, very gospel. 310-521-0538.

MUSICIANS WANTED

- \*Voc/perfmr avail. Lyrcal, animatd, emotv, lks etc. Alt, ltrcky, pop ala NCays, Bauhaus, Deftones, Cure, CWheel. SniKpms. Dandys Bobby 310 836-3371.
\*Voc/sngwr lking for band to do cover work overseas. Ready to work. 213-935-0284.
\*Keypnl sngvr sxs rock band w exp & ambition. Must have great songs, be willing to play mine. Style Matchbx. CCrows. Paul 213-467-5413.

21. VOCALISTS WANTED

- \*#1 world class voc/frntman w vox, image & exp, wntd by sngwr/wrtf/studio songs & all of above. Infl Perry, Plant, Roth. Pros 213 650-0974.
\*#A111 male lead voc wntd for multi gold album w mgmt. studio now deal. Must have great range, w/rpr recrd deal exp. 310-375-4209.
\*2 fem bckp vocs wntd for orig rock band ala Allmans, Doobies. Eagles type music. Must be exp & sing great harmyns. 905-581-4861.
\*2nd tenor ndd for male voc grp. Must be able to sing hrd & rough smooth & pretty. Hi falsetto for screams, highr the bett. Michael 323 292-1220.
\*A band motivatd to rock, nds sngvr Covers & orig. Infl Zep. UFO. Halen. Studio in LngBch. Srs only, must have PR. Scall 310-675-9548.
\*A guit & a keyboard sk creatv voc, under 30, into Radiohd. JBuckley. Seahorses, Pulp etc. 213-852-9339.
\*Aero type band nds sngvr for tour of Japan. 213-856-4708.
\*All pop band sks yng fem sngvr w/ltks alt. style. Infl. Elastica. Veruca, Oasis. Great songs, maj art, mgmt, label int. 818-786 0776.
\*Are you next Tina or Jans? Cas top pr R&B band sks xceptl fem sngvr w pwrfl voc, sassy stage presnc, hot lks & org art. Larry 818-881-9888.
\*Band skng voc. Ndd to be highly creatv & melodic. Infl. Crimson, Gabriel. Ramone. 562-437-1832.
\*Charismatic soul fired frntman wntd for alt rock band w soul edge. Infl PFRnt. Plant. Vedder. Beck. Bonk. BMarley. Funkidisc. SWtoand. Under 30. 213-930-2799.
\*Christin lead voc, male, wntd for success! HR grp w multi gold albums. Must have great range & resume w recrd deal exp. 310-375-7709.
\*CNtry band lking for lead voc who plays rhythm guit. Jeff 818-348-6671.
\*Dynamic, modern rock band sks outstanding sngwr, infl, cool voc & charisma req. Guit optionl. Radiohd, U2, 3EYe. Matchbx. Mark 818-905-5310.
\*Electric rock band skng strong fem voc for ggs, recrdng. Nick or John 949-768-7513, john.e@hotmail.com.
\*Estab musicns w matrl, sk dynamic soufl rock artist, under 30, w/plenty same exp. Mary infl, Sly, Zep, Radiohd, Beatles. 213-936-0530.
\*Estab pop band sks sngvr lyrcst. Infl JFaulkner, Spacehog, Radiohd, Toad, Pat 818-986-2623, Jeff 213-650-1633.
\*Evedder voc wntd to complit PJam tribute band. No drugs, no alt. 818-506-1470.
\*Fem lead voc wntd, Gtg ready, CD in works, all orig ala LyingColour. Pretendrs, Zep. Chris 818-360-6158.
\*Fem sngvr or fem sngvr wntd for eclectic, summer acous coffee house proj w/cellist & viola plyrs in pr. Srs but fun. 818-907-7680.
\*Fem voc wntd by compos/musicn w home 8 trk studio, for collab, recrdng, Pop, adult contemp, dance music. 310-840-2389.
\*Fem voc wntd for estab band. Steady work. w/passprt for traveling. Lead/bckgrnd vocs, into hi energy dance, funk rap. R&B etc. Mike 818-508-1374.
\*Fem voc wntd for rock band. 70s HR meets KROQ. Lking for unique style w/pwr. Dave 818-261 4206.
\*Fem voc wntd, 20-25, to start pop all type band. Main infl. Cranbrys. Pls be dedicatd & srs about music. Jimmy 213-707-9096.

MUSICIANS WANTED

- \*Fem voc, blk or 1/2 blk, under 26, lng hair, very attractv, who loves early Frnce, Parrrnt. wntd for funkdc proj. 818-872-0688.
\*Fem voc/lyncst w/maj connx wntd by sngwr/keyboardt Must have deal in works. 818-342-3100.
\*Frntman w/charisma, soufl & blk edge to vox. For complit urban lking rock w/studio & tunes. 310-737-0062.
\*Great voc ndd for label band. Call if you can sing more attractv than Dio, Coverdale, Bonnet. Also lk import. 310-533-1778.
\*Hrd core sngvr wntd for formng HM band. Jay 805-498-1183.
\*Iron Maiden tribute band lking for sngvr. Mike 818-988-6254.
\*Latina, 17-25, bi-ling, gd dncr. exp a must. For grp ready for recrd deal. BU 626-966 9616.
\*Lking for fem voc in LA area. We're techno band. industril band w FT recrdng mid studio. Jeo 213-525-8200.
\*Lking for fem voc. Exp, melodic type feel. jazzy R&B hip-hop type music. 818-344-5722.
\*#MADAREUS sxs voc, Sing like Dicknson & Dio. For CD recrdngs. 213 467 6876.
\*#Marriot, Tyler, Robinsn ndd. Sngnd band, Hilywd rehrsts. Send pkgs to Mary Swanson, POBox 2453, Seal Bch, CA 90740-1453.
\*Now audntng male voc for orig HR grp. Must have transpo, exp, hungro to be somebody. Ready for shows & recrdngs. Jay 213-461-3708.
\*Open mindd band wntd voc to create cool music. Style & soufl, aggressive & lunky. Danny 213 655-3389.
\*Pro voc ndd to make \$5 plying out arnd town. Style is typical blues/rock. Talent very impprt. 818-509 1241. ProfBand@aol.com.
\*R&B sngvr, male fem wntd 30 & under. All nationalty ok. Gd stage presnc, moves, appearnc +. Sngvr rapr ok too. 310-548-3309.
\*R&B sngwr/musicn w studio sks blk male/fem voc, 18-30, to pursue label int. Infl Maxwell. Groove Theory, Timband. Warren 213-851-8674.
\*SHOOT STEVEN, orig modern rock pop band w demo sks, fem complit sngvr for ggs. 818-768-3580.
\*Stnd classc funk alt rock band sks amatng voc. Zep. Jans, PFunk, BMarley, Bonk, Beck, HAndrix. Ages 21-28. 213-874-4138.
\*Singr wntd for band, fem pref. Bass & keys +. No posers, no drugs, no whiners. Must be able to travel, write, recrd, play. 805-251-1834.
\*Singr wntd w/versatl range. Toplay covers/orgns. Covers to incl. Metallica, Scorpions, Foreigner, Sabbath, & more. Anthony 818-349-6736.
\*Sngwr/wlpp, R&B sngvr, sks male/fem voc who nds hit songs, ballads or dance for recrdng or demo. Terry 818-908-2603.
\*Stylish fem voc/lyncst w/range wntd for melodic, contemp, smart pop proj w sngwr/musicn. I have many songs & studio. Jomie 310-838-5245.
\*Tyler, Johansn ndd. Band has indie deal, lckout in Reseda. 626-856-1506.
\*Voc wntd for musicly open mindd band. Roots rock, improv jam band. Infl Dead. Rusted Root. Gary 213-851-9585.
\*Voc wntd for new grp. Guit & drmr skng style. dRadiohd, U2. Srs only. Paul/Eric 818-981-9723.
\*Voc/sngwr wntd. Must be diverse in style. Infl. Sublime, BMarley, Tool, Pennywise, Prmms. 714-406-7355.
\*Working cover band immed nds strong fem lead soprano to sing curk blk music, infl. 92 3 The Beat, Valerie 818-572-0789.
\*Yng male voc ndd for modern rock band. Infl. Jans, New Order, Zep, Police, Velvets. Have recrdng & int. John 213-874-0284.

22. GUITARISTS WANTED

- \*#1 suprstar guit ndd immed. Aggressive singable R&R. Label connx, CD, radio play, tour. Early to mid 20s. Foes, STP, Lady Peace, Beatles. 818-343-8181.
\*90s band skng modern guit w Cure, NIN. Radiohd. CWheel. spc/gtg vibt. You ndd real gear & ckp. Lv mvs. 213-132-2905. amurk@earthlink.net.
\*Acous/elec. Bush meets DMalthews. Equip. transpo a must. Rehrs Newhall, recrd LBC. Gags. Wldnd Hills, Pasadena. Indie proj, no pay. Ralpho 818-228-1791.

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MUSICIANS WANTED

- Aero type band neds guit for tour of Japan 213-856-4708
All rock band, signed to indie label, sks guit for recrdng a performing Intl Bowie, Beatles, Prince David 714-606-9816
Band forming. Singr/sngwrtr/strummr who's demo CD features platinum plays is partnr w/assortd gigs. Skng bass, drums, add'l guit Beatles, Stevie Nicks 818-994-5393
Bass/voc/writer, 32, sks drug-free guit/voc/writer, 23-35, for great music. Have & expect talent, pro equip, lks. transpo 213-850-0268
BILLION DOLLAR BABIES, ACopcor tribute nds 2nd lead/rhythm guit/bkng vocs. Must know early Alice matrl/vibe. Male/fem team plyn pros only. Daice 213-268-9275
Class/flamenco 2nd guit wntd for R&B, flamenco, pop proj w/gigs & CD 818-222-0964
Cool, moody, artistic, intell, hip, 100% involvd & drivn 90s guit for logthr band w/outkout, shows, ambln, talent, songs, P.J.Harvey, Garbage, Helium, Radiohd 213-994-9177
Dolls, Hanoi Rocks type act neds guit. Signed in Japan. Send tape to Skip Sterling, P.O.Box 935, Bellflower, CA 90707-0935
Dominant bass forming band Hrdcore & Brit pop Who, Damned, G.Numan, M.Manson, Blur, Rancid Exp nec No facial hair or piercings. Eric 818-989-6225
Dop-wop, one neds rock, pop, band skng guit, keys & brass for gigging. Can you make em dance? Strck rtdims & jacket a must. Pat 213-461-0174
Dramatic fem singr/lyrcst, 22, sks org band to live the dream, 2 gults Fleetwd-Lindsey/Sleev meets Sarah Srs only. Elyse 818-591-8813, Veyse@aol.com
Duran Duran tribute skng guit plyr Jason 310-390-6037
Dynamic singr/sngwrtr sks guit for acous gigs & showcsg. Orig songs Dishwalla meets EMCCain. Michael 213-953-6533
Estab singr/sngwrtr lng for rocke Tele/Sirat guit for bluesy Amerca style band. SEarle, J.Hlatt. Big/Todd, Skyward Pros only. 818-548-8032
Exp guit neds to push to next level. James Delftones, Fitter Very srs only. 818-953-9022
Fem voc/lyrcst lngng for guit plyr to write songs in style of Cole, Morrisette, Jewel, Angella 310-390-5211
Guit wntd by brave new band. Song orientd. Music for radio Intl Bowie, Aha, Gabriel, Blossoms Srs only Alan 213-850-0567
Guit wntd by pwrlf new band. Strong melodies Ong pop Intl Bowie, Collins, Culture Club Srs only w/instrum & transpo. 310-358-7194
Guit wntd for band. SOUNDER Some infl mcl Jayhawks, sets, Luna, Hrtbreakers, Everclear, Wilco etc Jay 310-289-4057
Guit wntd for estab proj. Horns do most solos & melodies. Guit sinks in w bass, big fat funky licks w/hiphop beats. 818-763-7187
Guit wntd for fem front all pop band w/label int, know sampr/mtd helpfl. Intl Garbage, Curve Mitchell 818-999-0994
Guit wntd w/bkcup vocs by manic depressv pop band Intl Big Star, Suede, Bunnymen Alan 213-957-4659
Guit, 38, over 25 yrs exp, sks tradl 70s HR band. No flav-or-of-month bands pls. 818-382-7944
HOT CLUB WEST, band w/mandolin & guit, lngng for guit, strng bass, cello or multi. Paul 310-391-3695, Clyde 310-450-9375
Industrl fem voc skng keybrdst &/or guit to collab w/on new pros. Pros only. 818-506-7673
Innovatv guit neds by newly forming band Intl Floyd, Funkldc, Donovan, Meters, Blue Cheer, Sly & War. 213-254-2626
KWShepherd neds Lead guit for rock blues band. Must have hvy blues leads. Ndd immed Ginger 213-360-2450.
KWSheprd, JPerry neds Top gun for band w/inancng Band ages 23-30. A rehrtse. After Gm 626-338-3106
Lead guit/bkcup voc neds to complt band Intl KXLU radio, Secadoh, Guidd/Voices, Radiohd, Dino Jr, Replace 818-972-9979
Lkng for gd lngng male guit plyr, pros only, for all band covers & orgs. Strong commit, no flakes, no drugs, sng/wrtng a+. 213-466-6241
Local band lngng for HR guit, pref non-smokr, Frank

MUSICIANS WANTED

- 805-250-1838
Nd final piece 2nd guit to supply flavor, feel, some bck-grnd vocs Buffalo Tom, Weezer, World Party CD ready. song in movie, lets go. 213-666-3379
Orlando FL: lead guit neds to complt SHOES FOR PAUL Commtd, team plyr, 20-25 no drugs. Intl Semiconc, Everclear, Beatles, U2, Weezer. http://www.shoesforpaul.com
Passionat guit wntd to join pop R&B band w/strong org matrl Srs focus 310-915-5353
Pop band, ala Beatles, C.Trck, w/great songs, lyrics, harmnys lngng for lead guit w/chops & flair. Have gigs & label int. Henry 818-354-7810
Pro bandng for innovatv pro guit plyr w/90s approach, edge commt. Shld be team plyr, contnb to songs, dynamic, hvy, melodic. Carlos 310-543-5217
Pro guit neds to make \$\$\$ plyng out arnd town. Style is typical blues/rock. Talent very import 818-509-1241. ProBand@aol.com
Psycho blues westrn pop, Think Mazzy, CJunkies Tanya Pgr 602-203-4026, TanOya@aol
Punk rock guit neds by estab SF band relocatd in Hillwyd. Rnmoney, Dolls 323-512-7765
RANDOM still interrwngng wts. We are from G.Numan, SplitEnz, Radradh, Beatles school. You have bckng vox, drive, gear, transpo & this #. 213-463-1193
Single guit, lead/rhythm, wntd to join gigging band. Ong hvy groove rock. Slash, Page, Cantrell. Ready to go, blues based, no lazy tunes. 626-937-0251
Singr/sngwrtr lngng to form band. No Doubt meets Jewel. Hi energy, career dedicatn. Pop/Ska. Hillwyd area. Nikki pgr 619-687-6438
Singr/sngwrtr w/CD, label int, sks guit rhythm sectn for gigs, tour. No jobs Beatles, Bowie, Young, Hendrix. Bob 626-914-5853
Singr/sngwrtr/guit sks guit plyr to form band & recrd hrd, hvy, groove orientd, melodic matrl. Focus, desire, srs only 213-391-0822
Skng attractv image mntd guit. All pop/contemp Lead/rhythm, acous/elec, strong bkcup vocs a must. Drug free, showcsg, label int. Lisa 818-762-4895
Skng fem lead plyr that sings, lor duo & band int. Linda 818-762-1825
Sprtly mntd idnv to complt hrd & soufl org pro for album & showcsg. Auditn now. Samson 909-931-1928.
Straddling Thunders neds Band has indie deal, lckout in Reseda. 626-856-1506.
Team plyr to join pro exp proj. Must be solid plyr, responsbl, to join famly atmos. Very accessbl matrl, Intl rock, blues, soul. 818-771-9253
THE PIPER DOWNS neds lead guit plyr w/no songs Intl HuskrDu, MSweet, Focs, 213-845-9336
Tlee type sks DNavarro type for commrd all inflnce Divorcs songs, bg beat, drk image. No drugs 25-32 213-883-9578.
Voc/sngwrtr neds keys, bass, drums, guit w/sngng for cover band. Work overseas & org music. Gino 213-935-0284.
Want to recrd? Im lngng for bluesy rock guit to finish my 4 trk demo. No pay. Will exchng. 213-526-2979

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members of "E" St & Robert Cray Bands
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MUSICIANS WANTED

23. BASSISTS WANTED

- #1 funky bass wntd for AAA acous trn w/hiphop DJ. We've got CD, gigs, live! Some pay for gigs. 213-538-5395
1 funky rocking bass plyr wntd for gigging all org pop rock band CD & label contax. Intl Matthews, Seal, U2, Gabriel Derek, 213-389-6619, www.mannedudes.com
5 string bass/voc wntd for 30 something commcl mod-ern rock band. Mktbl songs, great vocs Van Nuys studio. #AAG 818-507-4470.
AAA intell org folk, jazz, rock band skng bass 20s. Have charts & demo. DMatthews, Sting, Fretts or uprite a+. Gabriel 818-776-1930.
Acous duo w/gigs, lngng for bass plyr, Determ, dedcain a must. Rehse in Marina area. Have gigs. Cutng edge melodic pop. 310-917-6986.
Acous/elec, Bush meets DMatthews. Equip, transpo a must. Rehse in Marina area. Gigs Wldnd Hills, Pasadena. Indie proj, no pay. Ralph 818-228-1791.
Aggressive bass neds for hi energy punk band. Bad Reign. Pennywise style stuff. Srs only Pgr 818-595-4892, 818-877-7045.
Alt pop band sks dedicatd & creatv bass. Loops & samples used. Have lkout & recrdng studio. 213-852-1107.
Alt pop band w/Brit int, sks creatv bass plyr w/style. Band has maj label develop deal, upcoming showcsg. 213-851-1680.
Alt rock band, signed to indie label, sks bass plyr for recrdng & perfmg. Intl Bowie, Beatles, Prince David 714-606-9816.
Band forming. Singr/sngwrtr/strummr who's demo CD features platinum plays is partnr w/assortd gigs. Skng bass, drums, add'l guit. Beatles, Stones, Byrn 818-994-5383.
Bass for classic rock, 16 trk addt recrdng, Maverick label contax. LA harbor studio-no brkdown, 2 nites/wk. 310-732-6973.
Bass neds by KROQ style band w/edge. Cool songs, cool hooks. 24-30 yrs old. Jason 310-452-7077.
Bass neds for pro org Dire Straits, Dead type band w/intrng, bkg agent, touring, recrdng exp. great gear, vocs a+. Dairtel 213-883-1953.
Bass neds to complt org trn B.Juel, Elton, Ben Folds style. Age 22-30. Uprite a+. Elliot 818-995-8166, egress@concentric.net
Bass neds. Family vibe, highly improv. L.Lobos, Phish, Dead. Gary 213-951-5585.

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- Bass plyr & drmr wntd for org melodic modern rock. No pros, beginners ok. Bckgrnd & harmny vocs a+. Maureen 310-391-5323.
Bass plyr neds for successfl R&B band w/great songs & curr conquering the world. Jeff/Tyler 213-654-3633.
Bass plyr neds immed for punk pop band. Must be able to tour, showcsg pendng Intl Pistols, Iggy Eddie 213-464-9917.
Bass plyr wntd by alt pwrrp all org band. Have own studio. Srs incl only 818-277-0716.
Bass plyr wntd by drmr Funk, groove orientd styles. Open minds only Nicole 213-463-8728.
Bass plyr wntd for blues/blues rock band. Alex 818-889-4469.
Bass plyr wntd for crossover pop proj. Ala Oasis, Verve, Radiohd 213-660-0994.
Bass plyr wntd for pop meets punk band w/recrd done, ready for biz. Pro sil 818-891-3671.
Bass plyr wntd for trio complext Intl Mahavishnu, Hendrix, Purple, Crimson. Lv msg 213-851-5168.
Bass plyr wntd to complt P.Jam tribute band. No drugs, no alt 818-506-1470.
Bass plyr wntd to play covers/orgs. Covers to incl Metallica, Scorpions, Foreigner, Sabbath, & more. Anthony 818-349-6736.
Bass plyr wntd for Venice funk rock band w/CD & gigs. Flea, Bootsy Mark 310-664-0404.

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Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.
I believe that all musicians are basically singers, but many chose to play an instrument they could buy already assembled. After all it's so much safer than the complexities of finding out how to turn one's own body into a musical instrument! Imagine "cracking" on a "highnote," or forgetting the words, ugh! Major humiliation! Somehow it's not as personal hitting a wrong chord on the guitar or keyboard!
Here are a few musicians who became singers: Phil Collins, Don Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora., Geddy Lee, Trevor Rabin and Greg Allman.
Rock-singing is very different from singing classical music, and different from musical theatre. Broadway and pop. Rock is fun, passionate, sassy, feisty, challenging, demanding, poignant, etc. And definitely uninhibited! It's hard to sing rock'n'roll though, if you have been trained as a classical singer, and you are restricted and lost those great calls you expressed so freely as a child.
If you've always wanted to sing, but have been too embarrassed or unsure of yourself to get started, just give it a fling! Call Sabine NOW! You do have a voice and there is a band looking for you!



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•Bass p/yr/bkgrnd voc ndd to work w/incredibl heart & soul gut p/yr Alt rock, soul, blues from the raw gut music Label int 818-592-6536.
•Bass wntd for all band w/mrg, gigs, gd songs U2, Riddick P Jam KPOD 213-460-5814
•Bass wntd for band Songs jangly, melodic, upbeat to moody Srs about having fun Have demo Int REM Oasis, Blossoms No drugs Ruben 818-789-5219
•Bass wntd for lem frontd all pop band w/label int. Inl Garbage, Curve Mitchell 818-999-0994
•Bass wntd for song onemtd pop rock band Beatles Police BehBoys, Baharach, Bowie, Zep, Kiss Tom/Ptl 310-398-4198
•Bass wntd to become core member Grass roots pop/rock grp We have prior exp, pro gear, recording, Dan 310-450-3182 x381 drumwkt@aol.com
•Bass wntd. Artist w/pending deal, really! formng band Be gd listenr groove mastr Great matrl Add your touch McLachlan, Morcheeba, Gabriel No immed \$ 818-789-5098
•Bass wntd Gut & drmr sk dedicatd bass to form new proj Infl U2 Doors Radiohd Paul/Eric 818-981 9723
•Bass wntd. Inlo DeRonnes Jambow, Quicksnd, Helmet Jason 310-234-7826 vm 805 531 2117

MUSICIANS WANTED

•Bass wntd. OC punk band We ahve over 20 ong songs. We like MxPx, Blink 182 Scrchng Weasel No fx Ready to play shows & recrd. 17-21. 714-495-5075.
•Bass wntd. Where is Phil Lesh? Improv jam band fam-ily vibe Danny 213-655-3389
•Bass wntd/for mostly lem pop band Secret 213-654-7158
•Can you stand out in crowd & settle into mix? Bass ndd for emerging AAA band, Hnd percussn & kit Xceptnl matrl ala CCrows Matchbx Waitflwrs: 213-467-5413
•CLOUD NINE. estab band, nbs bass w/strong rock vocs. Under 30 pref, 60s/90s snd. 818-508-1176
•Duran Duran tribute skng bass p/yr Jason 310-390-6037
•Estab singr/sngwrtr lknng for soulf bass for bluesy Americana stle band SEarle, JHart, Big/Todd, Skyward Pros only 818-548-8032
•Fem bass p/yr wntd to play w/3 women We have CD with works, free remsl spc, xint musicshp, great songs, att 818-833-0301
•Fem/male bass desired. Beatles Nirvana Fleetwv Pixies, PJHarvey Cool rock, vibe & people 310-479-5333.
•Freaky rock/ky funky bass ndd for all rock triphop band Must be ready to blow up the scene. Gig ready Trcky, Rage, Portishd, Peppers 310-585-8279
•Gigging modern rock band w/CD lknng for perm bass p/yr w/solid & melodic stle Must commit to live remsl sched Srs only 213-851-5460
•Great bass ndd for label band Someone who apprec HM jazz, classcl Intl Holdswrth Yungwe, Bach, Prokofiev, Shostkowsch 310-533-1778
•Guit & guit sngwrtr lknng for drmr & bass p/yr for pop band Adrian 818-907-7960
•Guit p/yr & drmr skng seasond bass p/yr for HR blues band Voccs + Intl SRV, Hendrix, CDuarte Dave 562-924-2534
•HOT CLUB WEST band w/mndolain & guit lknng for guit, strng bass, cello or multi Paul 310-391-3695, Clyde 310-450-9075
•Industrl gothic punk band w/drk blues undrtones sxs brutal bass p/yr 213-845-0227
•Jazz, blues, funk bassnnd for gigs to maybe collab with Intl Badu, Sade, Maxwell, D'Angelo LV msg 213-917-2236
•LA based hi tech cntry/Amercna prr skng bass for hi end music video studio recdng Premier gic at Northn Rockies Folk Festvl in Aug Stefinty@aol.com

MUSICIANS WANTED

•Lknng for gd lknng male bass p/yr, pros only, for all band, covers & origs Strong commit, no flakes, no drugs, sng-wrvng a+ 213-466-5254.
•Lknng to form rock/HR band After 6pm Vance 213-258-8195
•Modern band craves synth p/yr who see nexus of Numan, NIN Duran Cure etc You nd real gear & exp LV msg 213-312-2905, anukirk@ix.netcom.com
•MJO RIB sxs balls-out bass w/choos & eclectic Intl Private Vst/Side remsl songs, gigs all ready to go 310-826-9624, Ezy123@earthlink.net
•Nd bass p/yr 818-845-1518
•Orig metal prj w/label int & tour pending, sxs road ready bass to compile lineup Intl Slayer, Deftones, Meshuggah, 818-766-2271, 818-503-9244
•Passiont bass wntd to join pop R&B band w/strong orig matrl Srs locus 310-915-5353
•Pro bass ndd to make SS plying out arnd town Style is typical blues-rock Talent vry import 818-509-1241 ProBand@aol.com
•Pro bass p/yr wntd by estab working blues band in Ojai/Ventura area 805-650-1429
•Sngtr/guit lknng for bass to form modern rock band Int in recdng & plying live Songs & ideas ready to go John 626-863-7276
•Sngtr/sngwrtr lknng to form band. No Doubt meets Jewel H energy, career dedicatn Popskiz Hillywd area Nikk p/yr 619-687-6438
•Sngtr/sngwrtr/guit sxs bass p/yr to form band & recrd Int nrv groove-intel melodic matrl Focus desire, srs only 213-391-0822
•Smykyn bass ndd by estab SF punk band relocatd in Hllwood Ramones Dolls 323 512-7765
•Solid rock bass wntd for orig pop rock band Must sng & groove! Tonic & Dishwalm meet Costello's lyrics Great songs, plvrs mndvl 818-342-9581
•Solo artist lknng for bass p/yr Infl melodic punk Getting college radio airv across US Canada 213-209-5859
•Uprite rockbly wtd wntd for blues sngng rockbly band Tourng, recdng Intl 710-785-7664
•Vocacus guit actvr 30e, lknng for rhythm secth to hone skills rep to play gigs & recrd Acous, elec ideas Bl 310-676-1835
•WILD HONEY skng bass p/yr Psycho punk all PIs call if you want to know more Lisa 626-572-7455
•Wntd, bass p/yr & drmr by punk R&R artist w/ircd deal: Tour Europe Oct Must be exp 213-769-5677 sonny.vincent@mailexoc.com

MUSICIANS WANTED

•Bass/voc/wrtr, 32, sxs drug-free keybrdts/voc/wrtr, 23-35, for great music Have & expect talent, pro equip, lks, transpo. 213-850-0268.
•CHERRY SNAPPER, Venice pop sensatv w/fem diva singr, sxs keys We have CD, gigs. You have pro att. Call today 310-396-6811
•Doo-wop, one drop, rock steady band skng guit, keys & brass for gigging Can you make em dance? Strck nd-dms & jckett a must! Pat 213-461-0174
•Dramatic fem singr/lyncst, 22, sxs org band to live the dream. Sing & organs-Rhodes Hammond Fleetwv/Stewe meets Saran Atmos raw melodic style Elyse 818-591-8813, Voclyse@aol.com
•Duran Duran tribute skng keybrd p/yr Jason 310-390-6037
•Stab drmr w/credits sxs keybrd p/yr to collab on songs for recdng proj Progress, fusion, latin styles Mark 818-982-0180
•Fem frontd band w/Garbage meets Doors infl lknng for solid keybrdst Local LA gigs & label int. Lloyd 310-470-2309
•Fem singr/sngwrtr sxs keybrdst/sngtr for cover band to work overseas & orig music Gino 213-935-0284
•Free recdng time w/pro studio gic in exchng for keybrd studio work Pgr 310-262-5575
•Greasys, down home blues/R&B keybrdst wntd. Must know OSpann R/Sykes Johnson R/Charles & Volt Sta styles for SoCal's hottest band! Paid gigs! Larry 818-881-9888
•Great keybrdst ndd for label band Someone who apprec HM jazz classcl Intl Holdswrth, Yungwe, Bach Prokofiev Shostkowsch 310-533-1778
•Image mindd keybrd p/yr in strong bkcup vocs ndd for contemporal pop solo artist Showrds & label int Lisa 818-762-4895
•Industrl fem voc skng keybrdst & sng wrt to collab wron new pros Pros only 818-506-7673
•Industrl gothic punk band w drk blues undrtones sxs creep, crazy, freaky keybrd p/yr 213-845-0227
•Jazz keybrdst wntd for all cool swing band Sinatra Waitts standrds & more Career mindd pros 213-466-0164
•Jazz, funk blues keybrdst ndd for gigs to maybe collab with Intl Badu, Sade, Maxwell, D'Angelo LV msg 213-917-2236
•Keybrdst ndd by newly formng band Hammd p/yr Intl Meiers F ovd MM&W 213-254-2626
•Keybrdst ndd for prg orig Dire Straits Dead lvee band w/mgmt bknng agent touring, recdng exp great gear voccs + Jazzel 213-883-1953
•Keybrdst ndd immed for Spanish electrica band Recently commd CD Develop deal w/ ma label Intl Erasure eariv Depeche DeaD/Alive Alex 818-989-1010
•Keybrdst wntd for band Must be aggrsv & jazzy as well as org & aimos No flakes career drivr Josh Davd 210-914-4490
•Keybrdst wntd for mostly fem pop band Secret 213-654-7158
•Keybrdst wntd for paid orig/cover progress rock & jazz prj Diverse infl Reagng & bkgrnd voccs a must Brian 818-315-5588
•Keybrdst wntd Recdng in July, gigs to follow Intl Stereo Lab Eno BNeison Japan Crimson Bowie Roxv Music Stenenn 213-953-4853
•LA based hi tech cntry/Amercna prr skng keybrdst for hi end music video studio recdng Premier gic at Northn Rockies Folk Festvl in Aug Stefinty@aol.com
•Lknng for keybrd p/yr for mphn & R&B lvee music 818-344-5722
•Lknng for keybrdst/synth artist Intl PenBoys to Orbital infl france techno euro techno No drugs, must have equip & dedicatn Matt 310-474-4110
•Pro keybrdst wntd, Sngnd natl act sxs p/yr Collectv Snd Tonic Everclear Orch arrange, ocnng voccs yng girls only ds 213-467-1712
•Rock me down baby I nd slammng keys to tear me apart Open mindd Danrv 213-655-3389
•Sngnd band FLEURISH sxs keybrdst occasnl percussnt Old school snas, Wurlztr, Moog, Brit intl, Spraxss Oasis old Stones, Charms, Motown 25-32 Jeff 310-854-5844
•Sngwrtrng keybrdst wntd, Workna pop sngtr/sngwrtr sxs tastefl secure sngng p/yr w/commt transpo att income Michael 323-850-8181
•Super lunky keybrdst wntd for funk R&B dsco cover band Heavies JB Prince Rufus Have fun & make some \$\$ Mike 805-499-3927
•Working classic rock & Journve tribute band sxs keybrd p/yr Backup voccs & dtbl on guit a+ 714-444-0374
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•Lknng for ed lknng male violnst, strng p/yr, pros only, for all band, covers & origs Strong commit, no flakes no drugs sngwrtrng a+ 213-466-5254
•Violnt p/yr wntd for recdng prj, Radiohd infl 310-236-3204

25. KEYBOARDISTS WANTED
BRAD GORDON
Musician - Keyboardist
Can play piano, Hammond, accordion, trumpet, guitar, and other quirky sounds. Can read, great ear. 25 years old. Available for sessions. Rates negotiable.
213-957-2320
•38 yr old drmr lknng to collab w keybrdst w/antl authority sense of humor Intl Freqncy 104 LA style KLF Mars FM etc. 818-760-2174
•Acous/elec. Bush meets DMathews Equip transpo a must Rehrs Newnall recrd LBC Gigs Walnut Hills Pasadena, indie prj, no day Halono 818-228-1791
•Band skng keys for free form free stle jam band, Family vibe Gary 213-851-5855

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MUSICIANS WANTED

26. DRUMMERS/PERCS. WANTED

#1 dynamic R&B band w/upcoming shows & kickout. sxs soull... #1 supstar dmr ndd immed Aggress singable R&R Label connex... #2 SECOND CYCLE curr auditing drms. Infl Cure, Zep, Pumpkins... #3 SECOND CYCLE nds srs. commtd dmr Infl Cure, Zep, Pumpkins... #4 rock band sxs pr dmr. Styles Fools, Nirvana... #5 Acous duo w/gigs, lng for dmr Determin dedicatn a must... #6 Aggressv dmr ndd for hi energy punk band Bad Religion... #7 Aggressv hrdcore metal band sxs dmr Label intl... #8 Ambitious vrsd dmr/percsnt ndd for emerging AAA band... #9 Artistc, articulate, intell dmr req to complt org... #10 foused band Exp w/all time sgs & creatv dynamics a must... #11 BAD MEDICINE, Jov tribute band lng for exp dmr... #12 Band formng, Sing/sngwrtr/trumpr who's demo CD... #13 Blues rock band, Simple plyr, sm kl pref Intl PGreen... #14 Chrstin dmr ndd by eclectic w/assort lem frontid modern rock... #15 Dbl bass dmr ndd for formng HM band Intl Machnd... #16 Dbl bass dmr ndd for estab melodic metal band Free rehrs... #17 Dominant bass formng band. Hrdcore & Brii pop Who... #18 Dmr & bass plyr wntd for org melodic modern rock... #19 Dmr ndd for org Dire Straits. Dead type band... #20 Dmr ndd for R&R band w/great songs & curr conquering the world... #21 Dmr w/soul wntd for gut pop band of Chrstns Gigs & recrdng... #22 Dmr wntd classc by eclectic litk adad recrdng... #23 Dmr wntd for blues/blues rock band. Alex 818-889-4469... #24 Dmr wntd for estab band w/album & intl Infl CCrows... #25 Dmr wntd for signd indie band. Snd ala Fimplosn, Flint... #26 Dmr wntd to play covers/ongs. Covers to red Metallica...

MUSICIANS WANTED

Floyd etc Talent & dedicatn Pgr 818-490-2937. #Dmr, 21-27, ndd to join hv progrs rock band Focus on musicshp, directn. No drugs, srs only 310-576-2053... #Estab all pop band w/Brit infl, sxs great rhythm sectn... #Estab singr/sngwrtr lng for soull dmr w/feel for bluesy Americana style band Big/Todd, Skynard, Earle, Hatt... #Fem/male dmr desired Beatles, Nirvana, Finetwd Pixies, PJHarvey Cool rock, vibe & people. 310-479-5333... #Great dmr ndd to work w/incredibl heart & soul gut plyr... #Groove masstr rock dmr wntd by full band w/great singr for ggs, recrdng & much more. Must have exp, srs only 213-656-3170... #Guit & guit/sngwrtr lng for dmr & bass plyr for pop band... #Hrd hittn dmr ndd by estab SF punk band relocatd in Hlywd. Flamones, 323-512-7765... #Hrd pop band w/rep skng crackng dmr w/bkng wvg Into solid, simple, innovatv, song orientd music... #Innovatv dmr ndd by newly formng band Intl Floyd, Funkidic, Donovan, Meters, Blue Cheer, Sly & Ward... #LA based hi tech cntry/Amercna prg skng dmr for hi end music video/studio recrdng... #Lkg for dmr wrtrng & composing abtl to do hip-hop music... #Nd dmr. 818-845-1518... #Percusant w/blg ears & many snds sought by bass to form xpermntl prj. All from Comtrains to Bad Headache... #Pro dmr wntd. Signd natl act sxs hrd hittn for melodic man-stn rock prg. Pro gear, ideatn, music. 213-467-1712... #RAINORSHINE, rock band w/CD, studio, regr gigs at Univrsl... #Sngvr & bass sk dmr. STP meets early RStewart. Pro abtl only No 80s gys Lk gd, snd better Pls be ready to work... #Sngvr/guit lng for dmr to form modern rock band. Intl in recrdng & plyng live. Songs & ideas ready to go... #Sngvr/sngwrtr lng to form band. No Doubt meets Jewel. Hi energy, career dedicatn, Pop/sks, Hlywd area... #Sngvr/sngwrtr/guit sxs dmr to form band & recrd hrt, hv, groove orientd, melodic matrl. Focus, desire, srs only... #Skng 2 hrd hittn savage industr dmr for industr gothic punk band. 213-845-0227... #Upbeat orig pop rock band nds dmr asap. Rehre Redondo Bch. We're ready to go but we just nd you. Srs only. Donna 310-379-9654... #Versatll in/pckd dmr wntd to complt rock band w/lockut & label intl. Sanes 818-765-6882... #Voc/acous gut, early 30s, lng for rhythm sectn to hone

MUSICIANS WANTED

skls/rep to play ggs & recrd Accous, elec ideas. Btl 310-676-1835. #Wntd, dmr & bass plyr by punk R&R artist w/recrd deal Tour Europe Oct. Must be exp 213-769-5677... #ZOOKEEPERS still auditing, lourng, part. all org, loikdc party rock Voccs a must. Machn has music samplr 213-465-9445... #27. HORN/WIND PLAYERS WTD. #Band lng for horn sectn incl trumpet, sax, trombone... #Doo-wop, one drop, rock steady band skng gut, keys & flasks for gogng. Can you make 'em dance? Strick rd dms & jacket a must. Pat 213-461-0174... #Wntd, trombone or baritone sax in sectn Voodoo Daddy meets RATM. Rockn hipoppn swingn sleazy grooves. No pay yet. 818-763-7187

PRODUCTION

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PRODUCTION

nylon string gut into mondo pop hits ala Garbage Depeche etc. Lenzo 323-934-2026

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\*Active artist, writes rock, pop, crossover songs, arrange. Gd w/theory, Sks publishing, mgmt & label collabs. Crealy & xpermt! Doug 626-913-0761
\*Alanis meets FMercury. Very diffnt male vocs/sngwr avail. Pro. great lk, stage presnc. No unsngd orig bands. Call to hear sample. 818-386-5869
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\*Sng/sngwr w/75+ 3-min songs wrtn on trusty nylon string gut nds mgr/agent to help turn them into mondo

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WEB SITES

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Abuse Ment Park http://webpst.com/abuse/ment/park
Alchemist http://members.aol.com/alchemist4/alchemist.html
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Almost Ugly http://www.cazmedia.com/bands/AlmostUgly
Alternate Faith http://members.aol.com/alfait
Ama Ro http://members.aol.com/User103365/Clubhouse
Anomaly http://groucho.bsn.usf.edu/~studnick/anomaly.htm
Arianna http://www.rhythmet.com/bands/arianna
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Blue Reign http://members.aol.com/SunCave/BlueReign
Brazentribe http://finetworld.net/bztribe
Cloud Nine http://members.aol.com/cloudnines/index.htm
The Congregation http://www.primenet.com/~biscuit
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Cut Throat http://members.aol.com/ctthroatgr
The Darlings http://www.bomp.com/bomp/Darlings.html
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WEB SITES

- Dissolve http://members.aol.com/dissolve
Dogman http://www.surf.to/dogman
Dogwood Moon http://lama.com/dogwood.html
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- Steve Emmert <http://members.aol.com/SAP>
- erayna <http://www.geocities.com/theartland/1569/erayna>
- Empty Tremor <http://www.akros.it/emptytremor/index.html>
- Finn MacCool <http://www.finnmaccool.com>
- Sydney Forest <http://www.sydneyforest.com>
- The GangBangs UK <http://www.thegangbands.com>
- Bill Gibson <http://www.pnsmaweb.com/gibson/>
- Gilli Moon <http://ourworld.compuserve.com/homepages/gilli>
- Ashley Gough <http://bigdumblove.com>

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- Gravity Pharm <http://www.gravity-pharm.com>
- Grumbletumy <http://www.ssc.igpp.ucla.edu/~tamitha/grumble.html>
- Happy Death Men <http://home.earthlink.net/~happydeathm/>
- Brady Harris <http://home.earthlink.net/~bradyharris>
- Heavy Rain <http://home.earthlink.net/~hhil/>
- Holly Heaven & the Issue <http://home.earthlink.net/~hhil/>
- Hot Water Music <http://www.hotwatermusic.com>
- Hyperview <http://home.sprynet.com/igor3000/head.htm>
- I Found God <http://www.tarecords.com/ifoundgod.html>
- Industry <http://www.ndus3.com>
- The Insects <http://members.aol.com/theinsects>
- It's Me, Margaret <http://www.flowonline.com/bands/IMM/>
- Chris Jay <http://www.wrone.net/internetcafe/chnsjaymain.htm>
- The J.S. Bach Experience <http://www.jsbachexperience.com>
- Jefferson Denim <http://www.lama.com/denim.html>
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- Juice <http://www.aa.net/~slagip/>
- Junior's Garden <http://members.aol.com/rsgarden>
- Kyler Shogen & Blue Reign <http://members.aol.com/suncave/blue reign>
- Legacy <http://www.concnetc.net/~smusic/.legacy.htm>
- Line of Fire-Journey tribute <http://home.earthlink.net/~fretter/>
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- Majority Dog <http://www.majority-dog.com>
- Marian'a Trench <http://www.fishnet.net/~mariana>
- Mauro <http://www.solcommunications.com/mauro.html>
- The May Kings <http://members.aol.com/maykings>
- The Mechanical Bride <http://bomp.com/bomp/MechBride.html>
- Michelle Penn Band <http://www.michellepenn.com>
- Pat Milliken <http://www.inanna.com/yggdrasil/milliken>
- Monophonic Tonic <http://www.monophonic.com/~grey>
- Native Tongue <http://www.cyber-rock.com/native tongue/>
- Rick O'Neil <http://www.hsie.com>
- Nero Zero <http://www.kpspace.com/nerozero>
- Opposite Earth <http://www.Opposite-Earth.com>
- Orphan Moon <http://songs.com/orphanmoon>
- Rick Paul, Songwriter <http://home.earthlink.net/~rickpaul>
- Joel Pelletier <http://www.joelp.com>
- Steve Pemberton, Jazz Drummer <http://members.aol.com/SPember/index.htm>
- Plato's LunchBox <http://www.platoslunchbox.com>
- Poetry band <http://www.cyber.net/lacamusic>
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- Push Comes to Shove <http://www.amss.com/push>
- RAINorSHINE <http://www.ezfindit.com/rainorshine>
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- The Redhot Blues <http://ourworld.compuserve.com/homepages/redhotblues>
- Roadside Attraction <http://pw2.netcom.com/~roadside/roadside>
- The Rolling Tones of St Maarten [www.freeyellow.com/members3/rollingtones](http://www.freeyellow.com/members3/rollingtones)
- Rosemary Silence <http://www.haydenslery.com/rosemary.htm>
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- Stained & Lit <http://www.geocities.com/SunsetStrip/Palladium/4572/stained.html>
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- The Tooners <http://www.unsigned-records.com/tooners.html>
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- Twinstar <http://www.geocities.com/sunsetstrip/palladium/4572/twinstar.htm>
- Two Guns [http://www.uma.com/UMA-2/0ftp/volume9/Two\\_Guns/](http://www.uma.com/UMA-2/0ftp/volume9/Two_Guns/)
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