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FEATURES

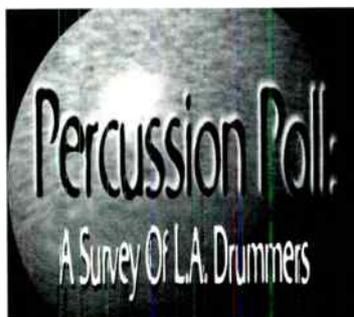


DANNY CLINCH

26 Bryan Adams

Canada's leading pop-rockstar is back with his first studio album in three years, *On A Day Like Today*, which A&M Records hopes will return the internationally successful recording artist to his previous multi-platinum status in the U.S.

By Jose Martinez



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In this insightful look into the world of working drummers, *Music Connection* talks with Los Angeles-based timekeepers across all stylistic lines about their musical education backgrounds, their influences, favorite drums and cymbals, and much, much more.

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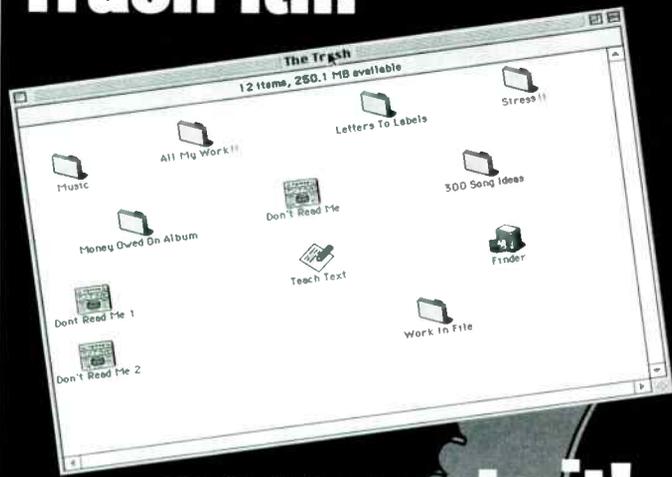
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Current

The Songwriters Guild Foundation will offer a bonus Ask-A-Pro/Song Critique session in November. The session takes place on Wednesday, November 11, 7-9 p.m., and will be conducted by hit songwriter/producer and Grammy nominee Jeff Lorber, who will review all styles of music and also conduct a question-and-answer session. On Wednesday, November 18, 7-9 p.m., Kevin Shapiro, Manager of A&R for Sony/ATV Music Publishing, and former International Coordinator of A&R at Epic Records, will host the regular monthly session. Be sure to make your reservations by calling the Songwriters Guild at 323-462-1108.

The Guitar Center will be conducting the final phase of their 9th Annual Drum-Off Competition when they bring together the top seven finalists to compete for the title of "Top Amateur Drummer In The Country" during drum day at the House Of Blues in Hollywood, California. The event takes place on November 21 and includes performances by such top drummers as Vinnie Colaiuta (Sting), Matt Sorum (Guns N' Roses) and Randy Castillo (Ozzy Osbourne). The event will be hosted by L.A. rock radio station KLOS (95.5-FM). The first 250 people in attendance will receive a commemorative Remo drum. Also, one winner drawn from entries collected across the country will roll four special "drum" dice for a chance to win \$1,000,000, compliments of Zildjian and Guitar Center. Tickets may be purchased at all SoCal Guitar Center locations. Call 818-735-8800 for info.

Indie label Pinch Hit Records will host "Indie Explosion," beginning at 9:00 p.m. on Saturday, November 21, at The Gig in West Hollywood. *Music Connection* is among the sponsors for the event, which will feature performances from Pinch Hits artists World Tribe, even rude, GiftHorse and Pinwheel. The Gig is located at 11637 W. Pico Blvd. in West Los Angeles.

The Music Producers Guild will continue its series of career conferences. "Producing Success" will be held at the USC School Of Music on Saturday, November 24th. The MPGA show features intensive one-day career workshops for young professionals who are serious about improving their production skills and developing contacts in the music community. Top professionals will discuss their projects, as well as offer tips on the latest recording techniques. This conference is free to MPGA members, but tickets are available to non-members for \$25 in advance, \$30 at the door. For more info, contact MPGA at 323-465-7697.

Musicom4 takes place at Loews Santa Monica Beach Hotel in Santa Monica, California on November 9 and 10th. This annual event features panels and seminars which take a look at how the Internet has impacted the music industry. *Music Connection* Cyber Music columnist and Webmaster Joel Pelletier will be moderating the "Custom CD-Compilation: The Future Of Online Music Retailing?" panel, which takes place on the second day at 4:15 p.m. For registration or other information, you can contact 800-647-7600. **MC**

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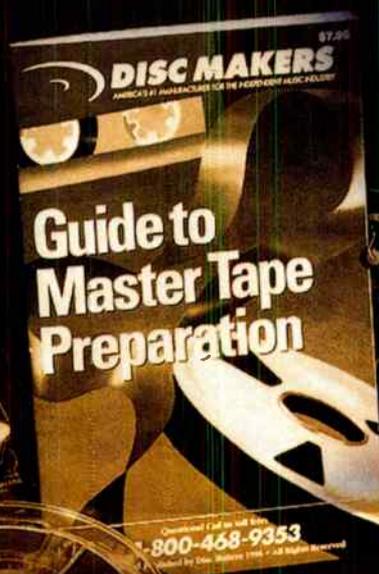
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Capitol Mastering

By Jonathan Widran

Located in the famed building at the corner of Hollywood and Vine, Capitol Mastering—whose business is 60 percent Capitol Records artists and 40 percent outside indie artists—has two crucial advantages which help it to stand out from many of the top independent facilities in town: four of the most respected mastering engineers in the business—Bob Norberg, Ron McMaster, Mark Chalecki and their most recent addition, Robert Vosgien—and the willingness to work out deals with financially limited indie labels hoping to get top-quality finishing on a strict budget.

"A key selling point to our company is the amazing discographies and hit recording experience of our staff members," says studio manager Pete Papageorges. "If someone is trying to decide where to get the best work, and sees that Robert has worked with Bush and No Doubt's records, it's a definite selling point and a source of pride. Beyond that, our main goal is to fulfill our philosophy of never saying no to anyone who sincerely wants a

good mastering job. We always find a way to make things work."

The key, he says, is to understand a client's needs and budget in order to tailor a specific plan for each. This may involve turning him or her over to one of the other seven staff engineers (rather than to the higher charging top engineers) and matching client and engineer according to a staff member's genre of expertise.

"We stretch every dollar," Papageorges maintains. "Say a label has a limited budget, we might arrange for them to come in the evening or work with our apprentice engineers. They have access to the same rooms, same gear. They will get excellent quality."

The Capitol Studios and Capitol Mastering facility offer major record label resources through the entire creative process. As part of EMI, they share a history of advanced recording technology with many renown studios like Abbey Road, Olympic, the Manor and the Townhouse. And their goal is always to provide clients with the latest technological advances with a



Pictured (L-R): Michael Frondelli, Robert Vosgien and Pete Papageorges

quality of service reflecting over 50 years of experience (immortals like Frank Sinatra and Nat King Cole were recorded and mastered there). The tag line located on their web site (<http://www.Capitolmastering.com>) says it best: "Our staff is comprised of recording professionals who can anticipate your needs, making abstract art an aural reality."

While Papageorges is a true

professional, he considers Capitol to be "a very personalized company" as well.

"The greatest part of this business is working with indie artists," he concludes. "Once in a while, as with sublime, a struggling band will make it big, and we'll know we played a positive role in that success."

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Joel Pelletier has become the **Music Connection** (www.musicconnection.com) webmaster and **Cyber Music** columnist. Pelletier's professional experience as a composer/musician and multimedia artist/web designer gives him a unique perspective on Internet applications for musicians and artists. Pelletier is on the lookout for interesting music-related web sites, and he can be reached through his own company, **The Way Home Media** (<http://www.wayhome.com>), at 818-980-8304, or by e-mail (joel@wayhome.com).



Patrick Killianey

TASCAM Inc. has announced the appointment of **Patrick Killianey** to Product Specialist in the audio equipment maker's sales department. Killianey joins the Montebello, Calif., company after stints with **Limelight Audio Services** and **Guitar Center**. Call 213-726-0303.

Atlantic Records has made a series of new promotions. At the label's New York office (212-275-2000), **Bonnie Slifkin** has been elevated to the post of Senior Director of Promotion, and **Robb Henrick** was promoted to Associate Director of Production. At the label's L.A. office (310-205-7450), both **Kris Metzdorf** and **Pamela Jouan** have been promoted to Senior Directors of Promotion.

Northridge-based **JBL Professional** promoted **Michael MacDonald** to the position of President. MacDonald will help develop and implement the firm's long-term business strategy. Contact him at 818-894-8850.

David Lighty has joined **Jive Records** as Director of A&R. He was previously with **Violator Records and Management** for four years where he worked with the likes of **Cam'ron**, **Mobb Deep**, and **Cru**. Call Jive at 212-206-1088.



Christine Wolff

MCA Records has promoted **Christine Wolff** to Senior Director, Publicity. Previously, Wolff was a Publicity VP for **Warner Bros. Records**. She'll remain based in New York. The label has also promoted **Valerie Lewis** to Associate Director, Publicity, R&B Music. Contact MCA's New York offices at 212-841-8167.

Karin Roiseux has been named head of International A&R for **Twisted America Records**. She will seek and sign new artists for the MCA Records imprint for all territories. A native of Sweden, Roiseux has been active in **Twisted's** London office, but will now be based in New York. To reach her, call 212-841-8167.



Gihan Salem

Gihan Salem has been appointed Director, Press and Artist Development, for the **Elektra Entertainment Group**. She began her industry career in 1987 as an A&R assistant for **Polygram**. Based in Los Angeles, she can be reached at 310-288-3800.

TVT Records has promoted **Adam Shore** to Director of A&R. He will be responsible for finding and developing new talent, as well as overseeing special projects, compilations and reissues. He can be reached at 212-979-6489. **MC**

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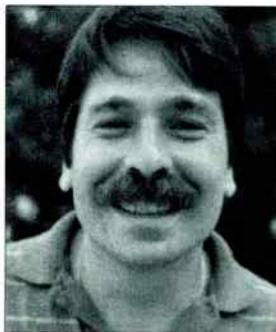
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P.O. Box 67279

Los Angeles, CA 90067 USA

For more info, e-mail us at: indiemktg@aol.com
or fax: 818-995-6665



Jerry Gordon

**Vice President
Evidence Music, Inc.**

Duties: Full service
Years With Company: 8
Mailing Address: 1100 E. Hector St., #392, Conshohocken, PA 19428
Phone: 610-832-0844
FAX: 610-832-0807
E-mail: jerrygord@aol.com

Background: Evidence Music was started in 1991 by Howard Rosen (President) and Jerry Gordon (Vice President). The pairing of old friends from Philadelphia was immediately successful. They surprised the jazz world with their releases of Sun Ra, sparking a critical re-evaluation of the keyboardist's career and music. On the blues side, they reissued the works of the Black & Blue, Isabel, and L+R labels, making the Seventies' and Eighties' work of such American blues artists as Otis Rush, John Lee Hooker, Koko Taylor, Buddy Guy and Junior Wells available for the first time outside France.

Soon the label began producing new recordings by contemporary jazz and blues artists. Their current lineup includes works by Andy Bey, Tommy Flanagan, Barry Harris, Ralph Peterson, Melvin Taylor, Paul deLay, Carl Weathersby and Chico Band.

Over the years, Evidence has received many awards and nominations, including a 1997 Grammy nomination in jazz for Tommy Flanagan's *Sea Changes*, and a 1995 Living Blues award for J.B. Lenoir's *Vietnam Blues* as the Best Blues Album of 1995 (Historical). The label also received back-to-back AFIM Awards: Best Historical Recording in 1997 for Sun Ra's *The Singles* and 1998 Best Traditional Jazz Recording for Flanagan's *Sea Changes*. The label remains closely associated with the music of Ted Hawkins with two albums currently available and a third on its way to stores.

Beginnings: "I owned Third Street Jazz & Rock, which was for seventeen years the city's hippest record store. It was selling Roxy Music imports when you couldn't find them,

and was offering Patti Smith 45s when no one else was selling them. We were there at the beginning of punk and reggae music, and we were the jazz headquarters. We sold lots of funk and blues so we were the hip record store. I did that for seventeen years.

"My partner in Evidence owned We Three Records. They were a seventeen-store chain in Pennsylvania, Jersey and Delaware. We were like Mutt & Jeff. He was the antithesis of me. He had mall record stores; however, they were well known for their inventory and efficiency."

Beginning Evidence: "We met at a party and both had interest in starting a label that would specialize in reissues. We actually started in 1990. We spent a year plotting our course, without releasing a single CD. Our very first releases were by Sun Ra. That put us on the map from day one. The very first releases were successes."

Fresh Material: "We had success with the reissues and then all sorts of opportunities came our way to record new acts. One of those new acts, for example, was Melvin Taylor. He's a Chicago blues guitar slinger, and we'd reissued two of his CDs that had come out in Europe, but not in the United States. They were big successes for us and we were getting so much press that it seemed obvious that someone would sign him. So we made our move to sign him ourselves. We've been a label with its own roster of signed artists ever since. Now our business is equally split between reissues and new artists."

Playing Live: "Unlike a big label that might come up with cash to underwrite a tour to get exposure, we can't necessarily afford that. Our kind of tour support is working with venues and their press lists to guarantee every gig has both press and radio.

"We get CDs to whoever needs them to do giveaways on the radio, and we try to generate as much excitement as possible. We have an in-house publicist and hire outside publicists as well, so we're good at generating press for gigs. I think, ultimately, a lot of venues will choose to take on our artists with the knowledge that there will be that kind of support there for it. We also advertise. We're big on posters and things like that."

Promoting Roots Music: "Right now, we're having a really big record in Andy Bey. That record is huge. We've got *Time* magazine, the *New York Times*, *Newsday*, *L.A. Daily News*, Reuters, everything is coming in. We depend on national and international press, particularly in the jazz and blues genres where you need some national recognition."

What He's Looking For: "We would like to have a Jonny Lang and we are looking for him, but we always end up like every record label, motivated by our own tastes. We hope to make a success with music that we love."

Tomorrow's Blues: "These days a lot of blues players have been influenced by music other than the blues. There are so many elements of funk and R&B. You know it's blues and you know it's not Jonny Lang blues, but when you hear it, you know it."

Ted Hawkins: "We've also had lots of success with Ted Hawkins, who doesn't really fit into the blues or jazz categories. Evidence has issued three Ted Hawkins CDs. One of them is 27 tracks from 1985 that were never released in the United States before. These are the recordings that made Ted Hawkins a star in Europe, and made him a presence on the British alternative charts, while he was still an unknown in the United States. They ultimately led to his signing with Geffen years later."

Who's Buying What: "For the kind of jazz and blues we put out, I'd say buyers are age 25 and up, except when it comes to Sun Ra. He's been sampled so much, and because of his influence on George Clinton and Sonic Youth and Phish, a lot of ordinary kids are into Sun Ra."

Where Artists Come From: "Evidence mostly focuses on established, working acts because an indie company usually does not have the huge resources like a major that is required to break unknown jazz or blues artists. Instead, we work with an established artist's reputation and touring schedule, and we build on pre-existing success."

Unsolicited Material: "Very few demos we receive in the mail are selected, because most of the people who send us demos blindly are not established artists. Very few of the artists we have signed come from tapes in the mail."

The Long Run: "We plan a year in advance and when we sign artists to the label we're committed to them. We go into every signing with a long-term plan that extends past a year—where can this artist be three years from now if we continue to promote him?"

"The successful jazz and blues records that are successful have a long shelf life. If it's a stiff, it never has a shelf life. A lot of the artists on our label are established guys in their fields and these guys have long careers."

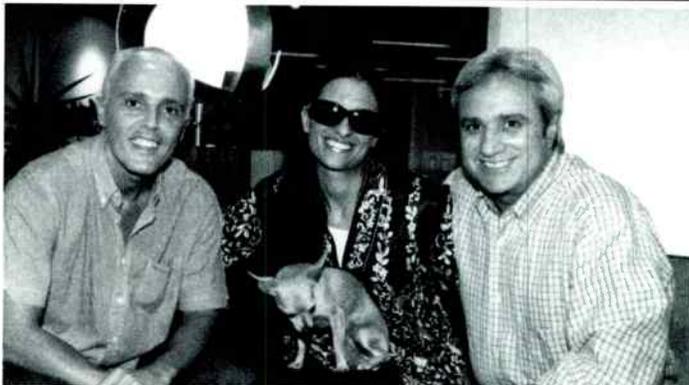
Market Saturation: "The jazz and blues markets are saturated. Unless a CD is really strong, and is by an artist with fans who tours a lot, marginal albums have less of a shot today than five years ago. Because there are so many CDs out there these days, if you can't hit a home run with a record and put that kind of energy into it, your chance of success is slim.

"When I owned my record store and sold LPs, there were only ten Jackie McLean LPs in print. The records would go in and out of print. Now nothing goes out of print. Now there are 60 Jackie McLean CDs available. That piece of the pie has just been sliced in so many pieces, it's still costing the same to make the record, but people have a million more choices. The consumer's money is split.

"If you can't just go to war with a record and give it all your energy and invest money in it and make it an important product, it's pretty hard to profit on it."

—Interview By
MC Staff Writer Tom Kidd

YO QUIERO ANGELIQUE!



Curt Smith, the former bassist/vocalist for Eighties' pop duo Tears For Fears and current leader of Mayfield, has signed on to manage Red Ant Entertainment artist Angelique (pictured with her canine companion, Rennie), whose recently released solo debut album, *Present*, contains songs co-written with Dave Jerden (Red Hot Chili Peppers, Jane's Addiction) and Rich Costey (Philip Glass, Pavement). Pictured with the L.A.-based Angelique are Smith (left) and Red Ant's President/CEO Randy Phillips.

Mercury's Beauty

Mercury Records has established a new label imprint, **Beauty Records**, with plans to sign three developing acts a year, all of which will be signed by **Jim Fouratt**, the new label's President, who is also continuing in his duties as Mercury's VP of A&R. Beauty plans to market and promote its new acts in non-traditional ways, using new technologies to bring its music to the marketplace, including an active presence on the web.

The first two Beauty signings are **David Clement** and **Sidedoor Johnnies**. Beauty Records also plans to fill its roster with bands that fit into niche markets, such as New York's alternative pioneers the **Bush Tetras**, a Mercury band that is currently in the studio with producer **Don Fleming**. You can reach the label at 212-603-7648.

!Tang Ex'press

Unsigned Bay-Area ska-funk band **!Tang** has received a certificate for the equivalent of \$10,000 of free studio time to cut a demo at **Ex'pression Center For New Media**, the Emeryville, CA-based visual media and sound arts training center (510-654-2934).

As the Grand Prize winners at the recent '98 **Weekly Alternative Music Awards (WAMMIES)** in San Francisco, !Tang will have their session produced and engineered by Ex'pression's President (and gold and platinum-award winner), **Gary Platt**, in January.

In the future, Ex'pression will invite local acts to record at the facility as a training tool for students. Ex'pression has also granted free studio time to **Tenacious D**, **Unleaded Plus**, **Lysa Flores**, **Flogging Mary** and **Harvey Sid Fisher**, who were the Grand Prize winners at the recent **New Times Los Angeles 1998 Music Awards**.

ASCAP Comps

On November 18, **ASCAP** (American Society of Composers, Authors, and Publishers) will release the first in a series of CD compilations designed to showcase the quality of talent the organization's showcases and workshops have developed over the years.

ASCAP EAR Vol. 1 features 22 cuts by new artists like **Sonichrome**, **ExtraVery**, **Mach Five**, **Jonatha Brooke**, **Ozomatli** and **Martin Sexton**, who have gone on to sign with major labels. Past participants in ASCAP programs include **Pearl Jam**, **Vonda Shephard**, **Gin Blossoms** and the **Verve Pipe**. ASCAP plans to circulate future CD compilations in order to continue to be an effective development resource for up-and-coming writer/artists and industry decision-makers. For further information, contact ASCAP's West Coast offices at 213-883-1000.

Arista's New Profile

Arista Records has acquired certain assets of the pioneering rap/hip-hop label **Profile Records**, which made its mark in the Eighties with groundbreaking releases by rappers like **Run-D.M.C.** Under the terms of the deal, Arista will acquire various Profile catalog and master recordings, current artist contracts (including raps acts **2nd II None** and **Camp Lo**), and the Profile name, which it will use as a new imprint, **Profile/Arista**.

The new label's debut release will come from the Compton-based rapper **DJ Quik**, whose new CD, **Rhythmalizm**, will spin "Hand In Hand" as its first single. In advance of the album, which presently has no release date, Profile/Arista is set to unleash Quik's "The P'ssy Medley," an all-star 12-incher, featuring **Snoop Dogg**, **Nate Dogg** and **El DeBarge**.

Profile founder **Steve Plotnicki** will continue to own and operate the dance label **Sm:)e Communications**, and the progressive **Astor Place Recordings** label. Plotnicki is also retaining rights to Profile's dance music catalog.

Earth To Mickey

Drummer **Mickey Hart**, a 30-year veteran of the **Grateful Dead** and producer of **The World** series on **Rykodisc**, has put together a multicultural percussion ensemble called **Planet Drum**. The global fusion group—with Hart performing on **R.A.M.U. (Random Access Musical Universe)**, an instrument which incorporates both acoustic and electronic percussion—also includes **Bruce Hornsby** drummer **John Molo**, premier Latin percussionist **Giovanni Hidalgo**, vocalist/keyboardist **Rebecca Mauleón**, and **Glenys Rogers**, a singer and percussionist known for her work with **Santana** and **Tracy Chapman**.

On Their Way

Oglio Entertainment Group has made the **Inc. 500 List** from **Inc.** magazine, which rates the country's fastest growing private companies. Past graduates of the list include **Microsoft** and **Domino's Pizza**.

So just who is Oglio, and why were they the only recording music company to make this year's list? The **Hermosa Beach**, California-based label's 819% growth over the past five years has been bolstered by the success of such releases as a CD from **Howard Stern** sidekick **Jackie "The Joke Man" Martling**, the 10th Anniversary CD from syndicated **KLOS** morning duo **Mark & Brian**, as well as a slew of Eighties reissues. Look for a tribute to the **Pixies** and a **Star Wars** lounge music CD next year. For more info, contact **Hands On PR** at 213-467-6967.

SHEENA IS A STOCKING STUFFER



Sheena Easton will be featured on **Windham Hill's** upcoming **The Colors Of Christmas** album, the companion piece to the television special and star-driven national holiday tour, now in its sixth year. Among the artists appearing are **Peabo Bryson** (with whom Easton duets on "The Place Where We Belong"), **Melissa Manchester**, **Jeffrey Osborne** and **Roberta Flack**. Pictured at the **Colors TV** taping are (L-R): Executive Producer **Stig Edgren**, **Jeffrey Osborne**, **Sheena Easton**, Video Director **Duane Andrews**, and **Faithe Raphael**, VP of Strategic Marketing for **The Windham Hill Group**. For tour info, contact the label at 310-358-4850.

The Bowie Influence

While his commercial impact in the States has been waning over the past decade, **David Bowie's** impact in Europe remains as strong as ever. In fact, in a recent survey of musicians and critics conducted by the London-based

magazine **Time Out**, Bowie was named the most influential musician of the past 30 years, beating out the **Beatles** and **Bob Marley**. Other artists in the Top Ten included **Jimi Hendrix**, **James Brown**, **Marvin Gaye** and **Iggy Pop**.

—Compiled By MC Associate Editor **Mark Nardone**

KRS-A&R?



Chris Parker, a.k.a. **Jive Records** rapper **KRS-One**, has hooked up with **Reprise Records** as Vice President of A&R. Parker plans to be a talent scout who will bring top young recording artists into the company. Pictured (L-R, flanking a boom box-toting Parker) are: **David Kahne**, Senior VP of A&R, Reprise; **Rich Fitzgerald**, Executive VP/GM, Reprise; and **Reprise President Howie Klein**.



ASCAP'S 'QUIET ON THE SET' STILL MAKING NOISE



ASCAP's "Quiet On The Set" showcase began its eighth year with an event at Largo in Los Angeles. Pictured following the recent Largo show are (L-R): performer Katie Stone, performer Fisher, ASCAP's Brendan Okrent, performers Dan Bern and Kathrin Shorr, and ASCAP's Ron Sobel. The next scheduled show is November 18 at Largo, with scheduled performers Sixpence None The Richer, Greg Walsh, Chin Injeti, Penny Framstad and Matt Nathanson. Show time begins at 8:00 p.m.

Legislation Update

Congress slammed songwriters with the passage of a long-debated bill that addressed critical issues affecting the music world. "In one sweeping legislative action," said Marilyn Bergman, ASCAP's President/Chairman Of The Board, "the House and Senate have passed music copyright term extension with one hand, and yet severely curtailed music copyright protection with the other.

"With this music licensing legislation, which seizes the private property of copyright owners," Bergman continued, "the U.S. Government has severely penalized America's songwriters, composers and publishers. Not only will our earnings be reduced, but so will the creative incentive for future generations of songwriters. It is important to let music creators everywhere know that we did everything

humanly possible to combat this unconscionable legislation."

"This is a sad day for all creators of music in America, and intellectual property rights owners," added Frances Preston, President and CEO of BMI. "This legislation challenges the spirit of the Constitution as it expropriates, without compensation, the intellectual property of our songwriters, composers and publishers. Legislation which was first introduced under the guise of protecting mom-and-pop establishments now is revealed as a scheme to protect the largest restaurants in the nation while damaging tens of thousands of genuine small business people—America's songwriters and composers."

The average songwriter earns approximately \$4,700 from performance royalties, while the average restaurant owner earns about \$44,000, according to the Nation-

KIRSCH'S FIRST #1 CAPTURES CMA AWARDS



Billy Kirsch, songwriter for Hamstein Publishing, had his song "Holes In The Floor Of Heaven" (co-written and performed by Steve Warner) voted the winner of both "Single Of The Year" and "Song Of The Year" at the 32nd Annual Country Music Association Awards. Shown at the sweet moment of victory are (L-R): Steve Warner and Billy Kirsch.

al Restaurant Association figures. Even before this legislation was passed, music licensing costs constituted far less than one percent of the average restaurant's gross sales. The annual earnings of songwriters, composers and publishers have now been reduced by tens of millions of dollars.

The bill that passed is written in two parts: The much-needed **Sony Bono Copyright Term Extension Act**, and the so-called **Fairness In Music Licensing Act**, which allows more than 70 percent of all bars and restaurants to use radio or TV music for free, according to the Congressional Research Service. Copyright Term Extension

extends the length of copyright in the United States by another 20 years from the current standard of the creators "Life Plus 50 years" to "Life Plus 70 years."

Bergman and Preston, in a rare joint statement, said, "While copyright term extension brings United States law in line with most of the world, we're concerned there will be international repercussions resulting from this new music licensing legislation. Simply put, we will be collecting substantially reduced royalties from the majority of restaurants, bars, grills, and many retailers in the United States for the songwriters of the world." They concluded, "ASCAP and BMI are

BMI'S LATEST EXECUTIVE APPOINTMENTS



Carole Easterling
Director, Performing Rights



Robert Prisament
Director, Online Communications

ZOMBA HONORS EMMY NOMINEES

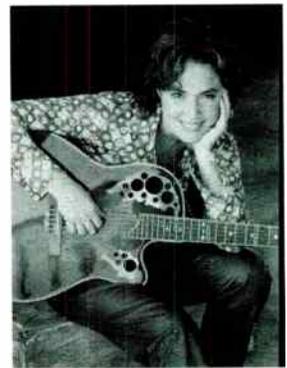


Zomba Screen Music honored three of its film/television music composers for receiving Emmy nominations. Pictured (L-R) during a cocktail reception at the Recording Academy in Santa Monica are: David May, Zomba Screen Music; Mark Adler, Trevor Jones, Jay Chattaway, composers; Katurah Clarke, Zomba Screen Music; and Neil Portnow, Sr. VP, West Coast Operations, The Zomba Group of Companies.

CLAUDIA BRANT

Argentina's Pop Poetess
Conquers Markets North Of
The Border

By Dan Kimpel



Argentinian singer-songwriter Claudia Brant has a career which spans continents, mediums, styles, and languages. Now signed to international publishing powerhouse, peermusic, and residing in Los Angeles, Brant has no fewer than ten cuts slated for release between now and the end of the year.

So how does she maintain a schedule which often includes writing up to five songs per week? Says Brant, "I'm actually planning to write less. It depends on my mood and how busy I am. I'm not a factory, but if somebody says, 'We need two more songs for this record,' then I write them. I prefer it when I get inspiration and meet someone to collaborate with. I write music and lyrics, but most of the time in the States I'm collaborating as a lyricist."

As for how the music business in the U.S. differs from South America, Brant explains: "The opportunities and the size of the market here are much bigger. For Latin artists, you can't even compare the amount of units sold in the U.S. compared to Argentina. In South America, people have less money to invest in entertainment."

Brant is also an accomplished singer with three albums released on Warner Bros. in Argentina. Her song "Adonde Estas Ahora" was chosen for the OTI Song Festival, and her second self-titled album spent a month in that country's Top Ten, spawning a song, "Juntos," which was used in a national cigarette commercial. The tune was also selected for the Lapiz de Oro award given by SADAIC, the Argentina Composer Society. The album was subsequently released in the U.S. and Mexico, and Brant was nominated as "Best Female Artist" for the A.C.E. awards.

As her country's representative to the Festival Internacional De La Cancion De Viña Del Mar, held in Chile in 1994, she performed to an audience of more than 20,000, won the Gaviota De Plata (first prize) and a check for \$40,000. Meanwhile, her songs were gaining momentum on their own. Three songs, co-written with EMI-Argentina artist Flavia Palmiero, sold over 200,000 copies. The two also co-wrote a pair of songs, "Estamos Juntos" and "Puedo Decir Que Si," for Diego Torres' debut album, and they both became Latin American hits. She also wrote for Brazilian artist Afonso Negro (BMG Records), Mexico's Cristian Castro and U.S. salsa artist Jerry Rivera.

But with her successes as a writer, the question is whether or not she will have time to renew her recording career stateside. "I was a singer first, and I became a singer-songwriter," she says. "I'm currently rehearsing and planning to record in Los Angeles. My wish is to get a new deal and continue with that aspect of my career."

In addition to her original songs, Brant enjoys performing Argentina's best-loved music: tangos. "I'm working with just a piano player to perform traditional tangos," she enthuses. "The lyrics are wonderful. They're very dramatic and I interpret them as a performer; it's more of an acting thing. I'm planning on performing in both mediums."

Growing up in Buenos Aires, Brant was first influenced by the music of her parents. "In addition to traditional Argentinean music—especially boleros—I also listened to the Carpenters, Frank Sinatra, and a lot of Latin songwriters. When I was in my early teens I listened to the Beatles, then James Taylor and Stephen Bishop. I love that kind of music; those songs will last forever. You don't need a huge band to perform them."

Brant's mother is an English teacher. Consequently Brant grew up speaking English as well as her native Spanish. She is also fluent in Portuguese. "I'm interested in studying the English language a little more," she explains. "I want to study poetry and the use of words. I arrived just four months ago. I'm trying to meet as many people as I can, because meeting other people improves my writing."

Collaborations have paid off handsomely for Brant, and upcoming cuts include two songs for Marta Sanchez (Polygram), four songs recorded by Ednita Nazario (EMI), and cuts with Patricia Manterola, Daniela Castro and Lisette Salazar.

peermusic, with the Los Angeles Latin division headed by the formidable Catalina Schindler, seems a perfect home for the prolific Brant. "I'm happy to be signed there," she says. "They have a lot of plans for me and I think we're going to do well together." Concludes Brant, "It's a big change here; I think I can grow a lot. With all of the people I've been introduced to here, it really opens my mind."

Contact peermusic (323-656-0364)



ST-ST-ST-STOP THAT MAN!



DANA NICOLELLA

Songwriter Stuttering John dropped by BMI's offices to steal everything that wasn't nailed down. Pictured (L-R) are: Marc Kleiner, Director, Writer/Publisher Relations, BMI; Stuttering John; Charlie Feldman, Vice President, Writer/Publisher Relations; and David Fritz, Attorney, Grubman Indursky Schindler & Goldstein P.C.

committed to working together with music creators everywhere to reverse the effects of this unfair music licensing exemption."

National Music Publishers' Association, (NMPA), reacted less stridently, stating that they were "...somewhat disheartened..." the Songwriters Guild of America, however was more volatile in their reaction, as SGA's President George David Weiss noted: "It is outrageous that profit-making businesses believe they should not pay a nominal fee for our creations even though our music serves their bottom line. Unfortunately, licensing legislation appears to have been the price for term extension."

Song Contest

The Songwriters Association of Washington invites all songwriters to compete in the 15th Annual Mid-Atlantic Song Contest, sponsored by BMI, TAXI, Omega Recording Studios, Songcasting and Writer's Digest Books.

Writers can submit tapes in country, rock, hip-hop/dance, folk, world, and several other categories, until February 1, 1999. The contest is the flagship event of the Songwriters Association of Washington, a non-profit organization that supports the creative and professional development of over 500 members in Washington DC, Virginia, Maryland and West Virginia. The top entries will appear on the winner's CD and receive cash and other prizes from the contest sponsors. For information, call 800-218-5996 or visit the Internet, at <http://www.saw.org>.

BMI News

BMI has named Robert Prisma to the post of Director, On-line Communications and Webmaster. He is based in New York (212-586-2000). Also, Carole Eastling has been named Director, Performing Rights. She was previously Director of TV Operations for the organization, and is based in Nashville (615-259-3625). 

WHEN L.T. HUTTON SPEAKS...MCA MUSIC LISTENS



MCA Music Publishing has signed songwriter/producer L.T. Hutton to a worldwide publishing deal. Hutton, head of A&R at Ruthless Records, who has a production deal with Universal Records, has produced songs for Bone Thugs N' Harmony, Tupac, Easy-E, MC Ren and Snoop Dogg. Shown at the signing are (L-R): Donna Caseine, Director, Creative Services, MCA Music Publishing; Max Gousse, Director, Urban A&R, MCA Music Publishing; David Renzer, President, MCA Music Publishing Worldwide; Betsy Anthony-Brodey, Vice President, Talent Acquisition, MCA Music Publishing; and (seated) L.T. Hutton.



SOUND CITY: Polydor's Expanding Man were tracking at Sound City Studios' Studio A, using its custom Neve 8828 console. Matt Hyde was producing, with Marc Chevalier engineering and Mike Terry assisting. Also at the Van Nuys-based facility were producer Garth Richardson, who was working with the Orange County Super-tones for an upcoming Tooth & Nail Records release; Darren Grahn engineered and Nick Raskulincz assisted. Rick Rubin was in with Jane's Addiction/Porno For Pyros' frontman Perry Farrell, working on the *South Park* movie soundtrack with the show's creators Matt & Trey. Mark Dearnly handled the knobs with Mike Terry assisting.

DOING IT THE OCEAN WAY: Ocean Way Studios in Hollywood has announced that Kelly Erwin is the new Studio Manager for both

Ocean Way and Record One Recording Studios. Erwin takes the reins of seven music mixing and scoring rooms, the largest studio complex on the West Coast. She is replacing Claris Sayadian, who has left to pursue new career objectives. Contact 213-467-9375.

UPCOMING STUNTS: Coming up on December 8, Elektra Entertainment Group will be releasing what it terms a groundbreaking DVD double-disc from Metallica. Entitled *Cunning Stunts*, the disc will feature state-of-the-art DVD features, including 140 minutes of live performances captured during the band's 1997 Load/Re-Load World Tour—the first ever to be filmed specifically for the format. The *Cunning Stunts* DVD includes multiple camera angle options, which allows the viewer to choose which band member to watch. 

MORGAN'S ON TRACK



Country diva Lorrie Morgan tries out her tracking skills in Ocean Way Nashville's Neve room while putting the finishing touches on her latest BMG album. Assisting (pictured, right) is her producer/engineer Csaba Petocz. Joe Chiccarelli engineered the tracking sessions and later moved into the studio's Sony Oxford Room to record vocal overdubs, with Petocz engineering as well as producing.

HE'S GOT THE HOOKER UP



Ben Harper joined up with blues living legend John Lee Hooker at San Francisco's Russian Hill Recording to lay down tracks for a tune on Hooker's newly released greatest hits album, which includes some new songs. Pictured (L-R) are: Harper, Hooker, and blues vet Charlie Musselwhite. Eric Clapton also contributed some licks to the album, which was engineered by Sam Lehmer and Joe McGrath, with assistance from Dug Nichols.

BOOTING UP FOR A DEAL



Music Grinder Studios in Hollywood played host recently to Boot, a four-piece band who were the grand prize winners of Disc Makers Independent Music World Series contest. Pictured (L-R) are: Grammy-winner engineer Dave "Rainman" Banta, band members Kimi Slaven and Remy Lambert, and producer/songwriter Guy Marshall, who stopped by to wish the band well. The L.A.-Detroit-based band, which also counts lyricist Steve Trudell as a full member, has been together for two years and was at the studio to record a four-song demo that is already in demand by a number of major labels who caught the band at a recent Largo gig.

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VSM-1 STUDIO MIC FROM CAD

The new VSM-1 studio condenser mic features a large 1.1-inch, gold-sputtered, 3-micron thick diaphragm. Frequency response is 10Hz to 20kHz, while the polar pattern is fixed at cardioid. The microphone uses a single 12AX7 tube in a "servo tube" head amplifier design and a solid-state differential output amplifier. This mic has a sensitivity of -53dB, a signal-to-noise ratio of 79dB and a specified dynamic range of 118dB. For comparison shopping, the VSM-1 will handle 149dB SPL with the pad switched in for less than 0.5% THD. Noise level is measured at



15dB equivalent SPL, A-weighted with an output impedance of 200 ohms.

Other features include individually hand-adjusted capsules, all brass and stainless steel capsule componentry, hi-pass filter switch for -3dB at 80Hz, selectable non-capacitive attenuator pad for either -8dB or -16dB, and analog power supply with a 30-foot cable. MSRP is \$1,299. Contact CTI Audio Inc. at 440-943-0110.

Cliff Eidelman

This veteran film scorer continues to search for magical moments in his work

By Jonathan Widran

A veteran of over 20 film scores, including this fall's big weeper, *One True Thing*, Cliff Eidelman says he's always aiming for a magical moment like the one he had back in 1992, when he was assigned to compose one of his all-time favorite scores for the Marlon Brando vehicle, *Christopher Columbus: The Discovery*.

"I had been focusing on coming up with a main thing for some time and when it finally hit me, I was so excited that I ran out into the courtyard of the building, not caring if anyone was watching, and just started dancing," laughs Eidelman, whose resumé also boasts *Star Trek IV: The Undiscovered Country*, *Untamed Heart* and *Leap Of Faith*. "The feeling of inventing something that never existed before comes at you like sparks of light. It's a very absorbing kind of emotion."

While many veterans of the film score wars approach their job as a less divinely inspired craft after a few years, Eidelman has found himself compelled to work on some of his projects by pure emotion. As if artistic destiny was guiding him, Eidelman's most personal score, *Triumph Of The Spirit*, was written to a story of survival in a World War II Nazi concentration camp. For the assignment, he hired Cantor Bernard Savitz to write Ladino (a nearly extinct European language) Psalms for the choir, to help represent the pain and hope of the characters.

Likewise, the story of his hiring for the new Meryl Streep-William Hurt-Renee Zellweger hit, *One True Thing*, is a personal odyssey which has yielded spectacular creative results. After reading the script, he asked his agent if he had a shot. Taking no chances, Eidelman compiled a lengthy video tape demo presentation of his best work, including those from his best tearjerkers, *Untamed Heart* and *Triumph Of The Spirit*. Despite the competition for the job, it turned out that the temporary score that director Carl Franklin used for the project was, indeed, *Untamed Heart*.

Not content to simply be one of many under consideration, Eidelman made a unique offer: "Give me some footage, and let's see what I can come up with on spec." Eidelman spent over two weeks mocking up demos to the crucial scenes of the Meryl Streep character's death, and later at her gravesite. "I found out later," he says, "that one of the other composers vying for the job also did something on spec, but he had access to a full orchestra. Carl felt that my more subtle, minimal, and intimate approach was the right way to go, and I got the job. If you put 50 composers in front of a screen, all of them would do something different."

Eidelman actually got his professional start in the late Eighties, when he was a student at Santa Monica College. The classically-trained composer's experience of writing and performing a ballet convinced him that his forte was composing music in a story-based setting. One of those who liked his ballet music was German film director Monica Touber, who had written the script for the French Revolution period film *Magdalene*, and she gave Eidelman a shot. The young composer wrote eleven pieces, and recorded the music on a cheap four-track tape machine, and from there went on to work with a 110-piece orchestra, a 60-piece choir and a 30-piece children's choir for 75 minutes of music.

"Some time went by between submitting my demo and getting the job, and I could swear they had hired Ennio Morricone in the meantime," Eidelman recalls. "But it was really amazing going from begging flaky students to play my ballet for a college crowd to working with world class musicians and conducting a full orchestra in Munich. I thought, perhaps, I might have myself a career at that point."

Contact Costa Communications (323-650-3588).



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something impossible with wood." Only 300 of the new Limited Editions will be made. They come in Burgundy, Platinum and Sapphire urethane finishes, and sell for \$1,995 retail. For further information, you can contact RainSong in Hawaii, at 800-788-5828. You can also find the RainSong web site on the Internet, at <http://www.rainsong.com>.





TOM FARRELL



TOM FARRELL

From the music to the wardrobes, it's all about goth when you enter Southland venues like Coven 13.

IN GOTH WE TRUST

If you thought Halloween was over, look again. On L.A.'s gothic music scene, everyday is Halloween—dark, atmospheric music, skulls, candles, and all the trappings—sans the candy and ensuing tooth decay. And while gothic music nightclubs have sprung up all over the country—actually, the world—L.A. can take pride in having one of the most thriving goth club circuits and fan bases. Not bad for a city where the sun shines brightly 350 days out of the year.

L.A.'s goth music movement started up in the early Eighties in what bands referred to as the "death rock scene." While the term "gothic music" was being applied to English bands of the period like **Siouxsie & The Banshees** and **Bauhaus**, bands on the L.A. music circuit were already at work creating an offshoot of the burgeoning movement. The difference was that both bands had atmospheric roots in the spidery world of late Twenties/early Thirties expressionism, tipping their bowler to everyone from F.W. Murnau and Marlene Dietrich to Sally Bowles.

That cabaret element was com-

pletely absent on the L.A. club circuit, whose bands, venues and audiences were still steeped in the heavy thud of post-punk and hardcore. Meanwhile, such bands as **45 Grave** were performing a rock parody of goth to packed houses at the **Whisky**, while the Inland Empire's **Christian Death** was scaring the hell out of audiences at **Club Lingerie** with their funeral ambience and diabolical leanings.

And over in the Orange County area, **TSOL** was mixing death rock with punk. Throughout it all, there were no venues that catered exclusively, or even primarily, to the gothic or death rock audiences.

Still, goth and death rock began to cast its black lipstick and nail varnish on bands who were meshing whatever form of music (mainly punk) with goth. The recently reissued **Hell Comes To Your House** was a good example of an ersatz goth compilation which featured punks and noise rock bands like **Social Distortion**, **Red Cross** (later **Redd Kross**). **Christian Death** and the soon-to-be-dissolved **45 Grave**.

Despite the cult status that **Hell Comes To Your House** quickly achieved, goth was still without a

home, instead playing to whatever club would have them.

It was not until **Dayle Gloria** and **Michael Stewart** opened the **Scream** club that people, whose favorite three colors were all black, had a place to call home. Stewart and Gloria were both club DJs known for their gothic leanings. Longtime goth balladeers **Human Drama**, as well as **Jane's Addiction**, were regulars. Around the same time, **Janice DeSoto** started the first incarnation of **Bar DeLuxe** with future **Fetish** club promoter **Henry Peck**, who was well-known amongst goths, as the house DJ.

Gloria and Stewart split some ten years ago, thus closing the **Scream**. A year later, Stewart and his new partner, **Bruce Purdue**, opened **Helter Skelter**, considered to be L.A.'s first and longest running goth club. In 1992, they would open **Stigmata**, another goth club that is still in existence.

Today, there are several goth and goth-flavored clubs in the greater Los Angeles area. Local promoters **Joseph Brooks** and **Jason Leavitt** run the successful **Coven 13**, which recently relocated from the former **World Club** to the **El Rey Theater** on Sunday nights. Last issue, we profiled the promoters of **Bar Sinister**, who run a vampire-themed goth club every Saturday night at **Boardners**; the **Fang Club** seems to have disappeared from its short-lived stint at the **Martini Lounge**; the **Probe** (836 N. Highland) hosts **Absinthe** on Wednesdays and **Club London** on Fridays; goth-tinted **Sin-A-Matic** is held on Saturdays at **Club 7969**; and Michael Stewart and Bruce Purdue host **Clockwork Orange** on Saturday nights at the **Hollywood Athletic Club**.

apparently, they've scrapped the entire second leg of their tour, which orbited around the western part of the United States. I hear it's because they wanted to hit Europe instead. Whatever the case, they will be playing at the Universal Amphitheater on January 7, and all Halloween tickets will be honored.

LEGAL UPDATES

House Of Blues employees **Mark Jason** and **Kevin Smith** have been granted another continuance in the "illegal posting" legal matter that was brought against them by city officials in Los Angeles. Originally scheduled to be arraigned on October 1, Jason and Smith were granted a continuance to October 15, and again till November 16th.

A council meeting to discuss new ways to enforce the statewide smoking ban in nightclubs was also postponed from its original October 19 date until November 18th. Nightlife will keep you informed of all future developments as news comes in.

CLUB SCENE MOVIES

In addition to **Penelope Spheeris'** **Decline And Fall Of Western Civilization Part 3**, which will be screening at the **Nuart** on **November 13** (not the 10th, as we stated in our last issue), there are two other films depicting the local club scene which are nearing completion. **Dramarama** frontman **Chris Carter** has swapped his musician status for that of movie producer for the documentary **The Mayor Of Sunset Strip**, which focuses on longtime local scene fixture **Rodney "On The Roq" Bingenheimer**. In case you've forgotten, after his stint as **Davey Jones'** stand-in on **The Monkees** TV show, Bingenheimer opened the popular **English Disco**, which bore his name back in the early Seventies. Bing-

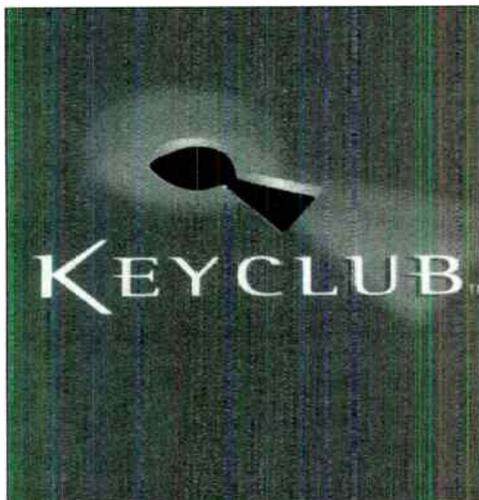


JEP/LA VITTE

Bauhaus is a favorite of goth fans.

CULTURE-LESS

Why did **Culture Club** scrap their Halloween appearance at the **Universal Amphitheater**? Well,



Dick was greeted with a level of restrained and polite applause usually reserved for second grade violin recitals or golf tournaments. While he's undeniably amusing on *NewsRadio*, Dick's Key Club routine provoked the same level of embarrassed silence that you'd probably get by ordering a tuna sandwich at a Greenpeace rally.

Pointing out the Key Club's desire to book further comedy, someone within their camp (who actually left during Dick's performance)

enheimer has been the champion of local talent for over 20 years.

Further along in the works is *Age: 78-79*, which covers the turbulent Southland punk scene of the late Seventies. Handling the production chores are **Scott Jacoby**, **Michael Bishop** and **Harold Bishop**. Longtime local producer **Geza X** will be in charge of a soundtrack venture for the movie.

No word on exactly when either of the above projects are scheduled to hit the screen. As always, we'll keep you updated.

KEY CLUB NO LAUGH FACTORY

The **Key Club**, which recently adopted a new logo, launched a foray into comedy recently with the appearance of **Andy Dick**, best known for his top-notch work on the hit comedy series *NewsRadio*, as well as hilarious skits for the **MTV** music and video award presentations. Unfortunately, Dick and his backing troupe, the **Circus Of Freaks**, utterly stunk.

pointed out that he did draw a sizable group of people. Well, so did Marie Antoinette's beheading. Hey, if you really want to see something funny on the Sunset Strip, walk into the Rainbow.

COLLEGE JAZZ

The **Jazz Studies Program** of the Music Department at **California State University, Los Angeles** will present a **Jazz Combo Concert** on Thursday, November 12th. Three student small jazz ensembles, all under the direction of **Paul De Castro**, will perform in a contemporary jazz style. For more info, call 323-343-4060.

MEN WITHOUT SEX

The **Opium Den** is hosting **Eighties** night every Wednesday with house band **Men Without Sex** and a slew of mystery DJs. The **Opium Den** is located at 1605 1/2 N. Ivar St., in Hollywood, at the former location of the **Gaslight**. **MC**



TOM FARBELL

One of the many mystery DJs at the Opium Den.

BOOKER PROFILE

Ask somebody to name the oldest nightclub in Los Angeles and you'll probably hear, "The Troubadour," which has been in existence since 1957, effectively making it L.A.'s oldest rock venue still in operation. But maybe that's because there was no rock & roll back in 1937, the year the Mint opened.

The Mint was "very active in the heyday of the Los Angeles jazz and blues scene around the same time period," as Jed Ojeda points out. The venue, which has been at the same location under the same name for more than 60 years, has passed hands from owner to owner over the decades. In the mid-Eighties, Ojeda and his band were



regulars at the Mint and began "four-walling" it from the owner for parties and gigs.

"We would do these things and the owner finally decided to sell it to me and my brother. That was in 1989. We opened it to the public in 1990 and pretty much became the starting point for what later became the huge blues resurgence in Los Angeles.

"That lasted a few years," he goes on to say, "and then everybody in town started doing blues and I was kind of prompted to change formats around 1994. We started booking more eclectic acts. We had guys like Jeff Buckley playing in here a few times before anyone knew who he was. In fact, the Wallflowers did a long stint here along with what



Jed Ojeda Co-Owner & Talent Booker

The Mint
6010 W. Pico Blvd.
Los Angeles, CA 90035
213-954-1992

was then called **Radio Flyer**, who became **Tonic**. The club slowly started changing its image, in the respect that we were breaking a lot of bands, and the industry got hip to that."

Five years later, the Mint underwent another change, one that came as a result of what many people would see as misfortune. But the Ojedas found that silver lining in the dark cloud, as Jed explains: "What ended up happening was, around 1995, there was a lot of construction which tore up the streets right at my corner, and it kind of killed my business and all the businesses around us. The old Mint was pretty much a shotgun shack type of setup, where you'd walk in and the stage would be straight ahead.

"I seized that opportunity to expand and remodel," Ojeda says. "We tripled the floor space, so rather than looking at the stage when you walked in, it was over to the left. In essence, the room was wider than it was deeper, which pretty much gives you a perfect eyeshot from anywhere in the room. In the old days, if you were in the back, you couldn't see the band. With a room with that type of configuration, you really have to deal with the acoustics, so we brought in these sound consultants who ended up designing the room to become a sound stage. The same people who designed the **Sony Sound Studios** designed our room.

"They made recommendations for the sound system, etc. This, in combination with how good the room sounded, prompted us to turn it into an operating studio. There's an isolated control room that allows us to record any show we're having here. As a result, we have some really good shows that were recorded here and are now out on CD. The **Royal Crown Revue** recorded their album *Caught In The Act*, and released it last year. **Wayne Kramer** recorded his new album for **Epitaph Records** here. We have a really big coup coming in—**Taj Mahal** decided to do three exclusive nights with his band to record a live album. We've also been recording a lot of the unsigned bands in the hope of putting out a local compilation CD."

Ojeda says that bands wishing to play the Mint should send in a "standard package—tape or CD, bio, picture, etc." But he concludes by saying, "Clubs cherish bands that bring people in. It's a tough climate, especially in a town like Los Angeles where you open the *L.A. Weekly* and there's all these bands out there. There's a lot of competition, and the bands that are going to succeed are the bands that work hard and do their best in promoting." **MC**



WHO SHUT OFF THE LIGHTS?:

So you want to have your own web site? Lots of bands are doing just that, with or without record labels and professional web designers. E-mails regularly come in to my box announcing another new band site, or updates, or changes or re-launches of existing sites. There

SQUEEZE PLAY:

As featured here in the last few issues, MPEG 3 is a music compression system that squeezes CD audio files down to an acceptable high audio quality and a very acceptable file size (45 MB files can shrink down to 3-4 MB), making it feasible to download music on the Internet. What's

great about this is that it creates a way for musicians and indie acts to post their songs and samples on the web, and even sell their music online without the need to manufacture and ship CDs. It also makes it easy for anyone to post any music, making it free to download anywhere in the world.

This second scenario doesn't sit well with the music industry, of course, whose fears of bootlegging and illegal copying has already led to the destruction of the DAT audio format for consumers before it could get started.

Echoing those industry fears about new technology, the Recording Industry Association of America has gotten a court injunction against Diamond Multimedia Corporation, the company trying to take downloadable MPEG 3 music to its next logical step. Diamond was about to release its "Rio" player, a walkman-like device that can take downloadable MPEG 3 files from your computer and allow you to walk around and listen to them. (This device has already been available in Asia for a while, and was spotted at NAMM '98 in L.A.).

In an effort to quell fears, at least for now, there's a web site devoted exclusively to legit MPEG 3 music distribution and education. It's located at mp3.com, and it counters the RIAA's claims, saying that the organization can't place any dollar amount on how much the industry is actually losing to MPEG 3, and that although the RIAA claims they have found

over 80 web sites using pirated song samples, most were not working properly and/or shut down quickly due to bandwidth costs or hardware limitations.

"We should point out," commented mp3.com founder Michael Robertson, "that the [online music] market is already well underway and that just because [the RIAA] are not controlling it does not mean it does not exist and is not flourishing—legitimately."

Robertson says that the music

industry has chosen to sit on the sidelines and do nothing. "The train has already left the station," he continued, "and now, they want to derail it. [The RIAA] support the record industry. We believe mp3 is a very good thing for artists. It empowers them and gives them a vehicle to distribute their works."

The RIAA maintains that its lawsuit is an attempt to prevent the destruction of legitimate digital delivery of music on the Internet, although mp3.com currently features more than 10,000 "legitimate" songs, many from major labels and major artists, with over 65,000 daily downloads. Meanwhile, MTV Online reported that the RIAA is circulating letters to artists' managers, trying to persuade them to sign up for an "educational campaign" against Internet "piracy." Sarah McLachlan was among the artists the RIAA claimed were involved, although her management and record company said they knew nothing about it. An RIAA spokesperson initially denied that the campaign even existed, then admitted it did, before officially responded with a "no comment."



SOLID BUZZ: If you read this column, you're well aware that musicians all over the world have been using the Internet to get their music to potential listeners, without the benefit of the established recording industry. The industry, in turn, is always looking for new ways to use the 'Net to bolster their marketing campaigns, including web-only releases for downloading, chat rooms, live concerts, and even online-only purchasing of CDs before their release to retail stores. For many labels, artists and retailers, the latter technique is an effective way to generate fan support.

For example, the new indie label album by pop duo Wendy & Lisa, entitled *Girl Bros.*, was recently

"pre-released" about three weeks before its official October 20 retail launch, via popular online record store, Music Boulevard (<http://www.musicblvd.com>). The Music Boulevard site included song samples from the album (in MPEG 3 and Real Audio), and offered discount pricing for anyone ordering the record from the site.

Wendy Melvojn and Lisa Coleman previously played in Prince's band for eleven years, and together they have played, produced and/or recorded with the likes of Seal, Sheryl Crow, k.d.lang and Me'Shell Ndegeocello. Their new album was co-produced by Tchad Blake.

Armed with these first-class credentials, *Girl Bros.* is the pair's fourth album together, but only their first on an indie label (World Domination Recordings, with ADA distribution). Without the benefit of a major label machine behind them, more and more acts, like Wendy & Lisa, are taking advantage of online technology. There's no question about it: these marketing techniques are proving to be very effective in the continuing battle for consumer attention.

LIQUID RIGHTS: One company that's shooting for a "legitimate" method of digital delivery over the Internet is Liquid Audio, which offers another software-based method of music compression and delivery. The company has put a lot of



emphasis on secure delivery systems, including encryption, electronic "watermarking" and usage reporting systems, and continues to lobby the industry, musicians and artists, who have their future art and careers at stake, to work on partnerships, licensing and education on this important issue. Organizations which they have been trying to include in these discus-



are sites from superstars like Rod Stewart (www.rodstewartlive.com) who, in a press release, "personally" announced the launch of his site. (Boning up on your HTML, Rod?). And there are sites from local L.A. bands like the Scarlet Pimpernel (www.thepimpernel.com). At least *maybe* they are an L.A. band. I have no way of knowing. Their unique site features a blank BLACK index page (see above) with no working links, buttons or hints about where to go.

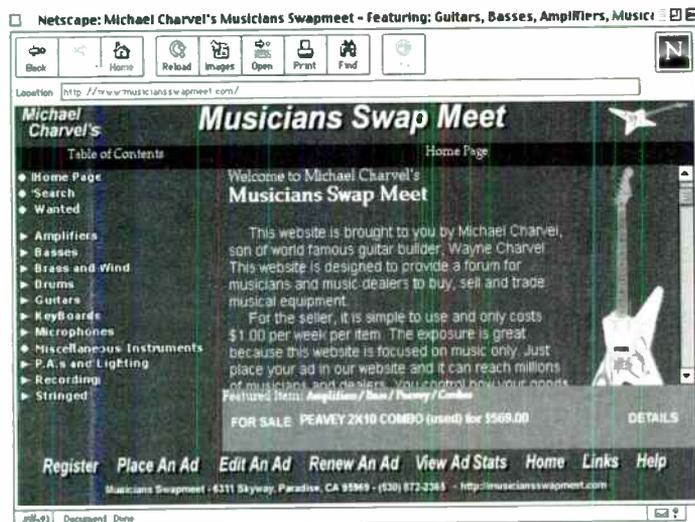
A quick check of their code suggests that the page, although designed to "hide" buttons and navigation like a video game, relies solely on Java, a programming language that works on only some Internet browsers. So viewing it with any other version doesn't seem to make the impression the



band is looking for, further illustrating the serious need to be certain that your web site—like your music—is made available to the widest possible audience of viewers and listeners. Look, everyone knows about the short attention spans of A&R execs; but those of Internet surfers are even shorter. They're a new breed of animal that loses patience almost instantly if your message, like a bad song, doesn't get across as quickly as possible.



Wendy & Lisa's new album was pre-released on the Internet.



sions are ASCAP, BMI, SESAC, AMCOS, GEMA and the Harry Fox Agency. They've also hosted Music Rights Forums at their Redwood City, CA-based headquarters, but the digital dust will probably remain unsettled for a while, and it will be interesting to see if we end up with a musical climate that's good for all musicians.

'NET SWAPPING: Michael Charvel, son of guitar builder Wayne Charvel (and proud to remind you of it), has started an online swap meet for musicians and music dealers. **Musicians Swap Meet** (<http://www.musicianswapmeet.com>) allows musicians and dealers to post—for \$1 per week—anything they may have to sell. There is no

fee for searching the site for stuff, although their complex database and endless subcategories required six choices just to eventually find that there were no four-string Fender Jazz basses currently listed. As this young site goes through its design growing pains however, it may find a market for its services to go along with the easy-to-remember URL and music industry name tie-in.

industry name tie-in.

PSEUDO GETS REAL LOUD: Pseudo Programs Inc. (<http://www.pseudo.com>), known for its hip-hop Internet TV programming, has now teamed up with Loud Records (<http://www.loud.com>) to feature programs from Pseudo's **88HIPHOP.com** channel on the Loud web site. Loud Records has created a new section of its site especially for this, called the "Loud Channel," so definitely check this out.

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There's been a line out in front of the **Improv** on Melrose recently, and it's not just when comedian **Drew Carey** performs. The rising star of the Hollywood comedy scene is **Henry Phillips**, a comedian who some have called "a twisted comedic version of **Dan Fogelberg**" and others have liken-



Henry Phillips

ed him to "early Dylan" with a young man's sardonic eye. Even those who don't remember the Sixties seem to like this guy. Phillips' new **Oglio Records** CD, **On The Shoulders Of Freaks**, can be heard regularly on the radio shows of **Tom Leykis**, **Mr. KABC**, **Garth Kemp's Five O'Clock Funnies** and **Dr. Demento**. Look for his CD wherever you buy comedy. And look for his performances wherever there's a line down the block.

Under the complete supervision of **Mick Jagger** and **Charlie Watts**, the **Rolling Stones** have announced the release of a strictly limited worldwide edition of 250 exclusively authorized hand-signed and numbered lithographs of classic Stones albums. Titles include **Bridges To Babylon** (125 available), **Tattoo You** (50), **Black & Blue** (50), **Stripped** (12) and **Voodoo Lounge** (12). Each lithograph is hand-signed by **Jagger**, **Watts**, **Keith Richards** and **Ron Wood**, and is accompanied by a Certificate Of Authenticity. While no prices have been given, you can probably expect these to be expensive. Call Music Art at 800-219-MUSIC for more information.

The world's most famous doll, **Barbie**, has a new album in the stores. She and her new group, **Beyond Pink** (featuring friends **Christie** and **Teresa**), have just released their debut from **Sony Wonder**, **Epic Records Group** and **Mattel**. Keeping with the "you can do whatever you put your mind to" theme, the songs on **Beyond Pink** are fun and empowering. "You Are The Universe" features

Barbie on lead vocals, singing such inspirational words as "You are a winner/Time to do what you came here for." **Mattel** has, of course, launched **Beyond Pink Barbie**, **Christie** and **Teresa** dolls in conjunction with the release of the album. All come complete with pretend musical instruments and a "Think Pink" cassette single from the album. Each package also includes a \$2 mail-in rebate on the purchase of the CD or cassette.

N'Dea Davenport, formerly of the **Brand New Heavies**, has taped an appearance of **The Rosie O'Donnell Show**. On the episode, which should be repeating shortly, she performs "Break Your Heart," a duet with **Natalie Merchant**. Her self-titled solo debut is in stores now.

Just in time for the holidays comes the world premiere of **Reggae Hanukkah—Nyangbinghi Skanukah—A Roots, Rock And Reggae Hanukkah Celebration**.

As performed by **Alan Eder & Friends** and **Cantor Evan Kent**, as well as a 20-member multi-ethnic, multicultural ensemble, **Reggae Hanukkah** kicks off the season Saturday, November 21, at 8 p.m., at **Temple Isaiah** in West Los Angeles (310-277-2772). As part of the **18th Festival Of Jewish Artisans**, you can expect a colorful and somewhat counterculture celebration featuring West African drummers and dancers, reggae stylists, cantors and western musicians. If you can't make it, pick up a copy of **Reggae Passover**, the celebratory disc that captures the sonic excitement.

That was **MCA** band **Five Easy Pieces** you saw performing recently on **Melrose Place**. The quintet filmed a concert performance at **Kylie's Blues Club**, the fictitious nightspot frequented by the show's characters, including the evil **Amanda**, played by the lovely **Heather Locklear** (pictured to your right with the band). **Five Easy Pieces** was showcasing offerings from their newly released self-titled debut.

Currently on tour is **Steven Brinberg's Simply Barbra—The Wedding Tour**. Unlike other lesser Streisand impersonators, **Brinberg** does not lip synch, but actually sings a wide variety of Streisand's songs, including ones he thinks she should have covered. **Brinberg** created and began performing **Simply Barbra** in the fall of 1993. Since then, his series has been running for over four years at **Don't Tell Mama** in New York with

over 200 performances so far. **Simply Barbra** has been seen on **The Rosie O'Donnell Show**, inspired a **Saturday Night Live** sketch featuring **John Travolta** in drag as "the **Barbra Streisand** impersonator from **Don't Tell Mama**," and has played in Hollywood, Tampa, San Francisco, Houston and Saratoga, with forthcoming engagements in London. When he comes to your town, be sure not to miss the king of Streisand impersonators. To find out when he's due, call **Teresa Conboy** at 323-660-7748.

Local duo **Gypsy Soul** are preparing to release their first holiday CD, **Sacred**, on their own label, **Off The Beaten Path Recordings**. This stunning collection is filled with traditional songs done in the landmark **Gypsy Soul** style, which is marked by the alluring vocals of **Cilette Swann** and masterful playing of **Roman Morykit**. The group will donate a generous percentage



Is it Barbra or is it Steven Brinberg?

Frank Wildhorn musical, which is set to open on Broadway next spring. First up will be a single CD with songs from the show performed primarily by top artists from the country music world. Early next



Reggae Hanukkah at Temple Isaiah on November 21st.

of the proceeds of **Sacred's** sales to the **F.A.M.E.** charity to benefit children's music education. For more info, call 323-860-0891.

Atlantic Records says that there will be three recordings from **The Civil War**, based on the new

year, the label will release a two-CD, all-star "concept album," featuring performers from the pop, rock, R&B, country, gospel and theater fields, as well as thematic readings by noted actors. **The Original Cast Recording** will follow in



Five Easy Pieces hit Melrose Place and pose with Heather Locklear.

the spring of 1999. Can the market support that many CDs from a production that hasn't made it to the screen? Only time will tell.

There are a couple new soundtracks from **RCA Victor** you should know about. Most prominent is the soundtrack to **John Waters'** latest film comedy **Pecker**. The soundtrack features the original score by former **Police** drummer **Stewart Copeland** and an assortment of tunes handpicked by the director, himself. **Pecker** music is, according to Waters, "the redneck novelty sound you never heard anybody play." He calls the songs "sexually confused disco, cheerfully passive rap, and artistically tortured jazz." Music has always been central to Waters' work, though oftentimes it's hard to get past his sometimes shocking screen images to notice. Of particular note here is the "Don't Drop The Soap (For Anyone Else But Me)," a "Johnny Cash-



styled love song of prison domination," performed by Copeland and former **Wall Of Voodoo** frontman **Stan Ridgeway**. Of somewhat less prurient interest is the soundtrack to **The Imposters**, a new film starring **Stanley Tucci** and **Oliver Platt** as unemployed actors who unwittingly become stowaways. The soundtrack has five songs by the **Forever Tango Orchestra**, plus period pieces by **Louis Armstrong**, **Artie Shaw** and others.

As we mentioned last issue, **CMC Records International** has slashed off its own little piece of the soundtrack market with the label's new **Bride Of Chucky** soundtrack release. **Capricorn Records** outfit the **Screamin' Cheetah Wheelies** have the first video for their new single, "Boogie King." Pictured to the right, celebrating the album's availability in time for the holidays, are (L-R): Capricorn President **Mike Bone**, CMC President/CEO **Tom Lipsky**, **David Kirschner** (producer of the film) and CMC General Manager **Mike Carden**. That's series stars **Chucky** and his bride down front and center.

You know it's time for the holiday season when **The Nutcracker** comes to town. This year, though, there's a special production coming to the **Wiltern Theatre** from



CMC Records International has the *Bride Of Chucky* soundtrack.

UCLA Central Ticket Office at 310-825-2101. For more information, call the Wiltern at 213-380-5005.

From **Touchstone Pictures** comes **Beloved**, the film adaptation of the Pulitzer Prize-winning novel by Nobel Laureate **Toni Morrison**. The film was directed by **Jonathan Demme**—his first feature since **Philadelphia**, and only his second since the Academy Award-winning **The Silence Of The Lambs**—and stars Oscar-nominee **Oprah Winfrey** in the story of Sethe, an iron-willed former slave who must come to terms with her horrific past and newly earned freedom. Designed as a monumental undertaking, **Beloved** is part ghost story and part family drama. Due to its multi-layered construction, this becomes a difficult film to fully comprehend on first viewing, making it only more fascinating. **Epic** has the soundtrack, which features traditional songs performed by the film's cast, and new material co-credited to Morrison. Both film and soundtrack are in general release.

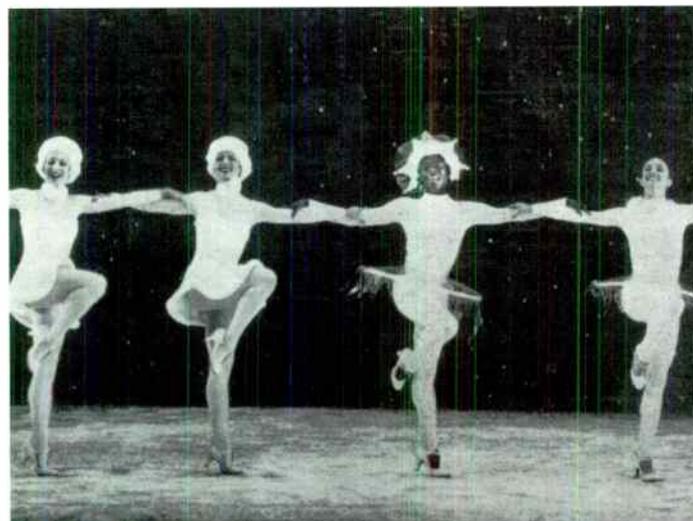
shows begin at 2:00 p.m. *Songs Of The Ragtime Era* and *Songs Of The Jazz Age* are the third and fourth installments of the series—the first two being *Titanic: Music As Heard On The Fateful Voyage* and *Treasures Of Tin Pan Alley*.

As you may or may not know, Whitcomb hit the Top Ten back in 1965 with the song "You Turn Me On," but soon gave up the "rock

November 12-15. **The Donald Byrd Foundation** is returning with its critically acclaimed **The Harlem Nutcracker**, just in time for the **Duke Ellington Centennial**, which is coming in 1999. Set to the syncopated rhythms of Ellington's classic jazz, the choreography seamlessly blends African American music with homage to the better-known classic ballet by **Tchaikovsky**. Presented by **UCLA Performing Arts** and the Wiltern, tickets can be purchased from the



Oprah Winfrey stars in *Beloved*.



The Harlem Nutcracker hits the Wiltern Theatre from November 12-15.

The Alex Theatre is presenting **Ian Whitcomb's Celebration Of Popular American Music**, a series which highlights many of this century's greatest songs. Performed by Whitcomb and the **Bungalow Boys**, with **Regina**, the evening also features couples demonstrating dances of the various periods. On Sunday, November 15, it's **Songs Of The Ragtime Era**, and on Sunday, December 6, Whitcomb presents **Songs Of The Jazz Age**. Both

life" and became a noted musicologist, focusing his attention on early American and British popular music. A man with an extensive and diverse professional history, including being the original host of the long-running BBC series **The Old Grey Whistle Test** and authoring a dozen books. Ian Whitcomb remains an original. For ticket information on these upcoming shows, you can contact 800-233-3123.



BOX SET MANIA: Rhino Records has released three new box sets honoring Ray Charles, Randy Newman and Burt Bacharach. *Ray Charles: The Complete Country & Western Recordings 1959-1986* is a four-CD collection featuring 92 tracks, including such hits as "I Can't Stop Loving You," "Busted" and "Seven Spanish Angels." Many of the tracks were remastered by Charles, himself, specifically for this set...*Guilty: 30 Years Of Randy Newman* is another four-disc set that includes 105 tracks, including his Southern California anthem "I Love L.A." and the platinum single "Short People." There are also plenty of demos, live material, rarities, as well as many of his film scores, compositions and arrangements...*The Look Of Love: The Burt Bacharach Collection* features three discs worth of hit material—75 tracks in all—including Tom Jones' version of "What's

New Pussycat," B.J. Thomas' take on "Raindrops Keep Fallin' On My Head" and Dionne Warwick's hit renditions of "Walk On By" and "That's What Friends Are For." To order any of these sets, you can contact RhinoDirect at 800-432-0020.

LOUIS, LOUIS: The late great Satchmo, Louis Armstrong, is back, thanks to Hip-O Records and Vanguard Records. Hip-O has put together *Louis Armstrong—An American Icon*, a 60-track, three-CD box set that covers his finest recordings from 1946-1968, including his immortal takes on "What A Wonderful World," "Hello Dolly!" and "Mack The Knife," as well as duets with Ella Fitzgerald, Billie Holiday and Bing Crosby. And Vanguard has reissued *The Best Of Louis Armstrong*, a digitally remastered two-disc live album that was recorded in Paris in 1965.



JESSY COHEN

HAPPY B-DAY, B.B.: Legendary bluesman B.B. King recently celebrated his 73rd birthday at the Greensboro Coliseum in North Carolina during the House Of Blues B.B. King Blues Festival. King was treated to an onstage party, which included a serenade from his fellow tour mates. Pictured (L-R) are: Delbert McClinton, Susan Tedeschi, Dr. John and King.



A BIG DADDY THANK YOU: Tony and Tammi Gower (left and center), owners of the Derby nightclub in L.A., were recently presented with a gold record by Scotty Morris, leader of Big Bad Voodoo Daddy. The gift was a thanks to the Gowers, who booked the band every Wednesday night for eighteen months, which resulted in the group's cameo in the movie *Swingers*, and then their label deal with Coolsville Records.



GIVE HIM SOME RESPECT: L.A. Laker superstar Shaquille O'Neal celebrated the release of his debut TWiSM/A&M Records CD, *Respect*, with label execs who presented him with a six-foot high plaque. Pictured (L-R) are: Ken Bailey, A&R, TWiSM; Chris Barry, National Director, Urban Promotion, A&M; Fred Williams, VP, R&B Promotion, A&M; Al Cafaro, Chairman/CEO, A&M; O'Neal; Dave Rosas, Sr. VP, Urban Promotion, A&M; and Kevin Black, Sr. VP, Marketing and Promotion, TWiSM.



BOBBY, BOBBY, BOBBY!: Late Sixties/early Seventies teen idol Bobby Sherman (pictured, right) stopped by the Minneapolis offices of K-tel International (USA) while on the recent Teen Idols Tour with Davey Jones and Peter Noone. K-tel is home to several of Sherman's reissue collections. Pictured shaking hands with Sherman is Bill Hallquist, K-tel's Manager of Publicity and Promotion.



THE FIRST AUDIENCE: Pianist/singer-songwriter Robin "Abigail" Sagstetter (pictured with the President and the First Lady) recently performed at a Democratic fund-raiser for Bill Clinton in Northern California. Abigail is currently recording an album, and will be performing at the Garage in Hollywood on November 21st.



KRISTIN CANTAWAY

IT'S AN ORGY: Reprise/Elementree recording act Orgy recently took a break from their supporting role on the Family Values tour to perform at Don Hills in New York. The set was also broadcast on the band's web site (orgymusic.com). Pictured during the festivities are (L-R): (top row) band members Bobby Hewitt and Ryan Shuck, Elementree Records Co-President Jeff Kwatinetz and Korn's David Silveria; (center row) Orgy manager Gayle Boulware, Orgy's Amir Derakh and Reprise Records VP of A&R Matt Aberle; (bottom row) Reprise Records Manager of International Artist Development Linda Bracero, Orgy's Jay Gordon and Paige Haley, and Reprise Records Manager of International Artist Development Helena Coram.

LUIS ON THE CORNER: Domo Records recording artist Luis Perez recently stopped by Corner Compact Discs in Atlanta, Georgia, to demonstrate for his fans the pre-Colombian musical artifacts that he used during the recording of his Domo debut release *Tales Of Astral Travelers*. Pictured posing for the cameras following the event are (L-R): Bill Adcock, Store Manager/Owner, Corner Compact Discs; (kneeling) Joey Quarles, Senior Vice President, Sales & Marketing, Domo Records; Luis Perez; and Mark Fuston, Field Marketing Representative, EMD.



KEN FRIEDMAN

PRODUCER PANEL: The National Academy of Recording Arts & Sciences presented its tenth annual Grammy Recording Forum at the recent AES Convention in San Francisco. This year's panel included (L-R): Michael Greene, President/CEO, NARAS; Don Gehman; Allen Sides; Tom Lord-Alge; Bob Rock; and Hank Neuberger, Executive VP/GM, Chicago Recording Company.

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Tidbits From Our Tattered Past

DRUM PROGRAMMERS
 PRODUCTION DEALS
 A&R Report
 Songwriter Profile

charlie watts
 Legendary Name
 Takes A Jazz Break

1993—King Charlie (Issue #23): In our special percussion issue five years ago, Charlie Watts granted *MC* an exclusive interview, but we also interviewed a variety of other top drummers who reflected on Watts' legacy. Kenny Aronoff said: "Charlie just cuts through the bullshit. I'll never forget when I first got together with John Mellencamp, and John gave me a big stack of Rolling Stones records to listen to. I remember listening to a drum fill—just eighth notes on one tom-tom—but something about the emotion and the feel and the exactness of it all, blew me away!"

MUSIC CONNECTION

HOW THE MUSIC COMMUNITY IS RESPONDING TO THE L.A. RIOT

RCY THOMAS BAKER:
 "We need small indie labels to start breaking new artists"

EXCLUSIVE MC SURVEY'S REVEAL:
 • Recording has done 100,000% of
 • Labels put back on new releases
 • Producers asked to lower their fees

Def American's MARC BRIGER
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1992—With Some Help From Don (Issue #11): At the time of his *Time Takes Time* solo CD, Beatle drummer Ringo Starr talked about the recording of the album, and his initial reservations about duplicating the sound of his former band on some of the songs. "At one point, I felt—I think it was just because of the way they'd presented the demo—that 'I Don't Believe You' was too Beatle-y, and I didn't want to do that. But [producer] Don Was said, 'Listen, everyone out there is trying to get sounds like this, and you were one of them, so relax.'"

Bryan Adams

Returning To His Roots

By José Martínez

The titles to Canadian rocker Bryan Adams' records have always told the singer's story. Early in his career he was Reckless. Before that, people said his music Cuts Like A Knife. To start the Nineties the singer was busy Waking Up The Neighbors. So Far So Good and 18 Til I Die were his other recent mantras. His latest release, however, On A Day Like Today, finds an accomplished, more mature Adams moving into the next millennium.

The statistics on Bryan Adams' career are staggering: ten albums, 55 million copies sold worldwide, two dozen hit singles in the U.S., Number One status in over 30 countries, three Academy Award nominations, and the record for the longest running Number One single in British music history with "(Everything I Do) I Do It For You," the smash hit from the 1991 box office blockbuster *Robin Hood: Prince of Thieves*.

With all these accomplishments, Adams' career has often ignited both ridicule and adulation for nearly two decades. Considered contrived by some and brilliant by others, puppy-love ballads like "Have You Ever Really Loved A Woman?" and "(Everything I Do) I Do It for You" may be forever criticized by rock purists, but have compensated the singer nicely, to say the least.

But his latest album is slightly uncharacteristic and confessional, while remaining unpretentious. The songs found *On A Day Like Today* were inspired by a journey to Jamaica, and recorded in Adams' personal Warehouse Studios in Vancouver. "Making this record was more of a return to how I used to make records when I first started," the Canadian-born artist told *Music Connection*, via e-mail, while promoting his latest release in Portugal. "What I mean is, I arranged and recorded all the music in demo form before going into the studio, then I hired folks [such as producer Phil Thornalley, who has worked with the likes of Natalie Imbruglia and Thompson Twins] with great recording ability to get the sound happening."

Of course, it has only been a year since the singer released *Bryan Adams' Unplugged*. But, never one to rest on his laurels, the singer was determined to release new material as soon as possible. Time was something he would not let get the best of him, although, because of his previous successes, such a work ethic is not necessary at this point in his career. "Of course I can take the time," he explains, "but I wanted to



follow up the MTV unplugged record with something this year. I didn't want to wait for another year to go by. So I made up a deadline and stuck to it. My theory now is, don't get too precious about it."

Making records since 1980, Adams admits this methodology hasn't changed all that much over the years. "Well, each record is different," he says. "I can't say I've ever done things the same twice. Now I like to go to Jamaica as much as possible and write. I just love it there."

Oddly enough, the 39-year-old admits that his motivation for writing songs has changed over the past 20 years. "I recently got the rights to own my songs, so I'm even more inspired, because I now own my own work. It is a very gratifying feeling, after being under contract for what seemed like an eternity."

A venerable hit-machine, you would think the north-of-the-border musician has secured the secret to creating radio chart-toppers, but he confesses such is not the case: "I was sure that 'The Only Thing That Looks Good On Me Is You' was a great single. It was a big hit in England, but it never got off the ground in America, so that shows you what I know. 'On A Day Like Today' seemed like it could be a hit song right from the get-go, but just because I like it, doesn't make it a hit. I just know what I'd liked to hear if I turned on the radio," the singer explains.

Although there is no secret to writing a "hit song," Adams admits there is a pattern to his writing process: "It's normally a chorus or a verse that starts out, or sometimes a song title, but, generally, it's a nifty little song chunk that gets jotted down in the afternoon and finished sometime after dinner. I normally unplug the phone, lock the door, pour myself a cup of tea, and sit down and strum.

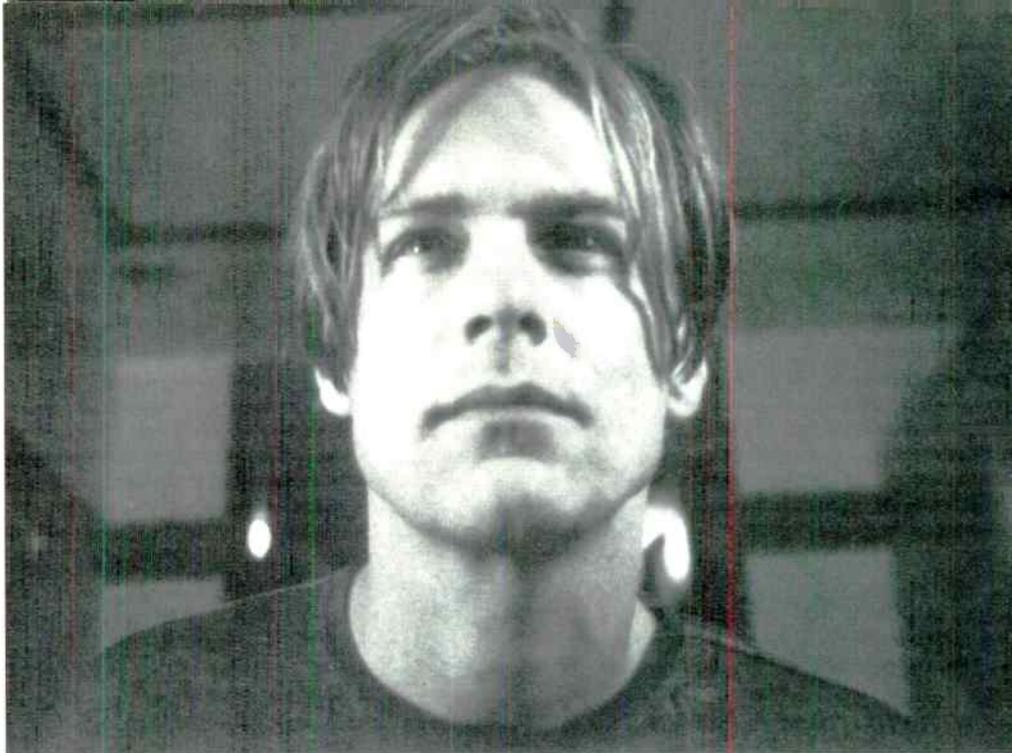
If I get a lyric idea walking around," he continues, "I'll normally jot it down on old restaurant receipts or betting slips, and then my housekeeper will stack them up in my office, along with the rest of the paraphernalia that grows in my pockets."

*I got my first real six-string
Bought it at the five-and-dime
Played it till my fingers bled
It was the summer of '69*

Perhaps the above lyrics are Adams' best known opening verse, however they are not exactly autobiographical. In 1969 for instance, a ten-year-old Adams was living overseas, and a year or two away from actually buying his "first real six-string" at a used guitar shop.

At the age of twelve, Adams' parents separated, and he began living with his mother who allowed her son to spend all his time playing music. When Adams returned to Canada from Tel Aviv, the fourteen-year-old knew he wanted to rock & roll for the rest of his life.

By the time he was able to drive, Adams had dropped out of school, joined a band, and began playing around the Vancouver



area. Determined to make it, the young singer washed dishes and sold pet food to make ends meet until his career took off.

The road to success wasn't automatic, however. In 1980, Adams released his self-titled debut record, and followed that with *You Want It, You Got It* in 1981. Two years later, people took notice of *Cuts Like A Knife*, and after *Reckless* hit the streets the following year, Adams had become a

household name. In fact, *Reckless* topped the charts and spawned a slew of hits, including "Run to You," "Heaven," "It's Only Love" and "Summer Of '69."

Unfortunately for Adams, with success came the poison pens of critics who often referred to him as "Bruce's baby brother," and even a "minor Mellencamp." Although everyone wants to be liked, Adams boasts

Bryan Adams 39 ▶

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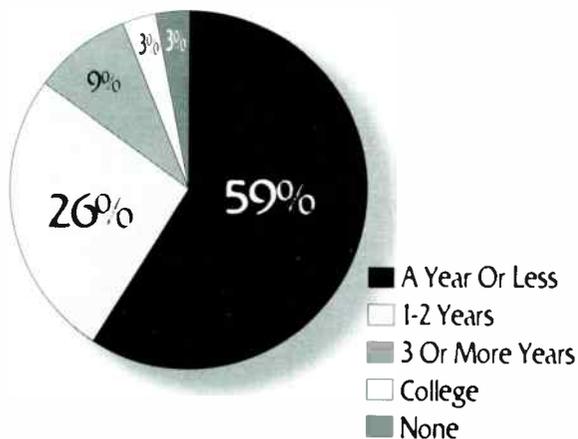
Percussion Poll:

A Survey Of L.A. Drummers

By Tom Farrell

Very few drummers get the recognition that they deserve in the media. So, in conjunction with our *Guide To Everything Percussion*, Music Connection recently interviewed a large sampling of Los Angeles-based drummers to get their responses to a variety of topics, including their musical education background, their favorite equipment and their own drumming influences. What follows are the results of that survey, with a few quotes and thoughts from some of the interview subjects.

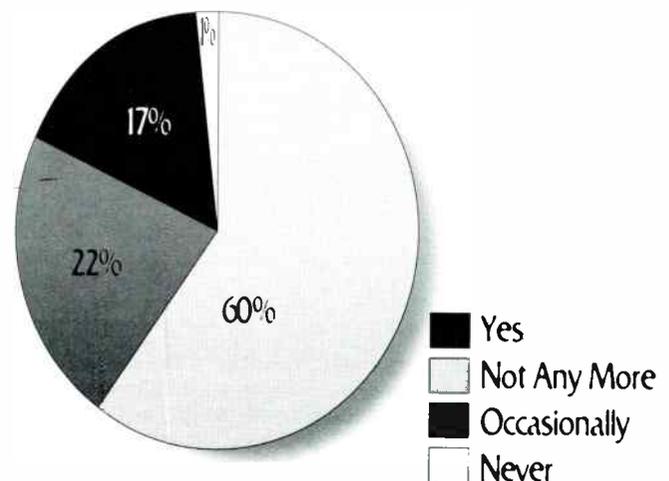
MUSICAL EDUCATION



While the majority of drummers we spoke with had some level of private lessons (91%), a small percentage (9%) had no instruction whatsoever, and a small amount (3%) of those who had received musical education studied their art in college.

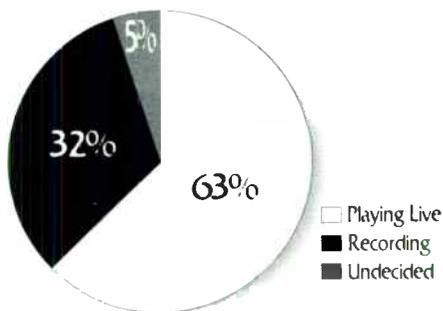
Flood drummer Dave Casey, along with a significant percentage of the others (40%) began studying drumming/percussion early in high school. J.S. Bach Experience/Lefty Head drummer Theo Mordey takes the award—among those who were surveyed—with eight years of private instruction from some of the area's most respected drummers and percussionists, as well as five years of education at Cal Arts, where he earned a Bachelors Degree in Music with the emphasis on drums and percussion. Gene Loves Jezebel drummer Mike Brahm was one of a handful who studied music in college.

DO YOU WORK WITH ELECTRONIC DRUMS?



"I used to" seemed to be the prevalent answer to this question. Most drummers stated that they have tinkered with electronic drums, but have not seriously incorporated them into their routine. Cartoon Boyfriend drummer Tommi Tillman represents a significant amount of drummers we spoke with (33%), when he says, "I use electronic drums in the studio, but I don't use them live."

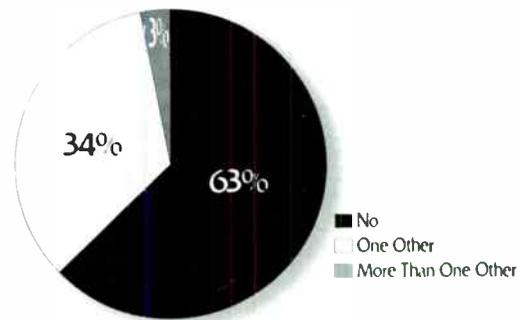
DO YOU PREFER RECORDING TO PLAYING LIVE?



Favorite Drummers Today

1. Vinnie Colaiuta
2. Dave Weckl
3. Neil Peart
4. Stephen Perkins
5. Bill Bruford/
Billy Cobham (tie)
6. Rod Morgenstein
7. Dennis Chambers/
Terry Bozzio (tie)
8. Chad Wackerman
9. Charlie Watts/
Carl Palmer (tie)
10. Alan White/
Matt Cameron (tie)

DO YOU PLAY ANOTHER INSTRUMENT?



Cymbals Of Choice

Paiste

51%

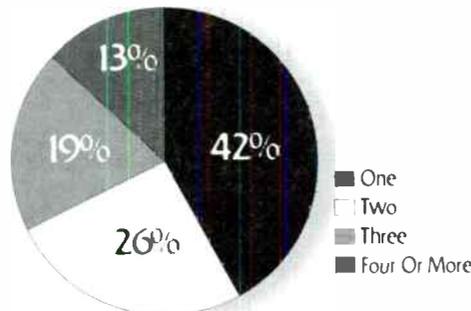
Zildjian

45%

Both

4%

HOW MANY DIFFERENT PROJECTS ARE YOU CURRENTLY INVOLVED IN?



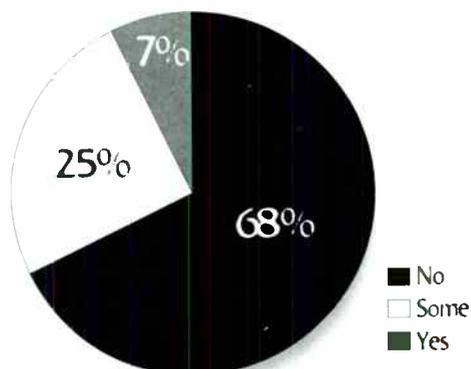
Top Drummer Influences

- #1 John Bonham
- #2 Keith Moon
- #3 Bill Bruford
- #4 Neil Peart
- #5 Vinnie Colaiuta
- #6 Buddy Rich
- #7 Dave Weckl/
Terry Bozzio (tie)
- #8 Charlie Watts/Alan
White/Ringo Starr (tie)
- #9 Roger Taylor/
Peter Criss (tie)
- #10 Rod Morgenstein/Ian
Paice/Tommy Lee (tie)

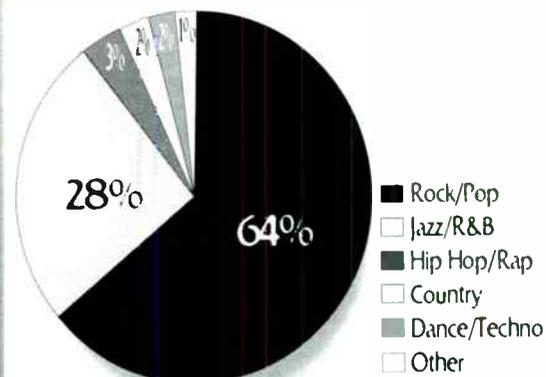
Most Used Brands

1. Tama
2. Pearl
3. DW
4. Yamaha
5. Ludwig

DO YOU READ MUSIC?



GENRE OF MUSIC YOU MOSTLY PLAY



MUSICIANS WANTED

SERIOUS MUSICIANS TAKE NOTE: ROCK LEGENDS ARE BORN; HISTORY IS MADE, SO...WANNA GO TO BED? (MAKE SOME HISTORY?)

Young hot producer/composer/session musician/blah-blah-blah with recording studio is looking to complete a **SUPERBAND** package. **ALREADY LABEL INTEREST.** Singer/writer in place — looking for one drummer, bass player, and one guitar player and one keyboard/guitar player (doing double duty). First you have to be a **TASTY** and **AWESOME** musician—this is the **REAL DEAL, AMIGO. NO AMATEURS** or **BAD ATTITUDES**—don't waste my time! Don't care what sex you are, who you do, what chemicals you do, as long as you can kick ass on your ax, be on time, and play in some serious pocket. Signing background ability is a big plus. If you write as well, that's another big plus. \$\$

NO BURNED-OUT ROCKERS, PLEASE! Only young (mainly young in attitude), fresh, enthusiastic, easy-to-work-with, aggressive, willing-to-die-for-the-art, crazy and honest cats to turn this biz inside out. You dig? You **MUST** be absolutely comfortable with inspiring sexual fantasies about yourself in millions of fans around the world. You must be willing to travel and be a team player.

This image-oriented rock with strong melodies and deep lyrical content (think U2 meets Marilyn Manson with Raging Honkies musicality and Rolling Stones "bad boy" image.) There **IS** a vision, but I want the band to really define it and make it their own. **THERE IS ROOM FOR THE DEFINITION AND CREATIVE INPUT.** We will rehearse first and then jump into the studio the pubic-second it's there. Booking live shows after will be no problem.

Like I said, there will be a nice home for the project, and I want this to become a second family for whoever gets in. Don't sell yourself short, but also, be realistic about your abilities. Do **NOT** think of this as an **AUDITION.** We're all on the level here—no trips at all, so don't freak out. I might be looking for you, and you just might be looking for me.

I need a **SHORT** (less than 3minutes, **PLEASE**) audio sample of your playing and a **RECENT** photo of you. If you only have a full **CD**, please select only one cut to listen to. Don't stress about the technical sound quality of the recordings.

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If you do NOT have an audio sample of your playing, then please call (310) 358-6946

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While drummers rarely get the glory, they are the backbone to every band in existence. This annual directory is dedicated to these masters of the skin, as we give a detailed listing of instructors (for those just starting out, as well as those who are looking to further develop their talents), retail outlets and repair shops who specialize in the world of percussion.

Compiled by Constance Dunn

INSTRUCTORS

ADAM'S MUSIC

10612 W. Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Level: Beginner to expert.
Fee: Call for info.
Housecalls: Yes
Comments/Specialties: All styles.

AFRICAN PERCUSSION

1800 S. Robertson Blvd.
Los Angeles, CA 90085
310-204-3786 FAX 310-204-3716
E-mail: drum1@pacifcnet.net
Web Site: <http://www.pacificnet.net/~drum1>
Level: Beginner to expert
Fee: Call for rates.
Comments/Specialties: Private instruction, community drum circles, corporate events and parties.

BOBBY ALBRIGHT

Squid Music
Stanton, CA
714-826-4000
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No
Comments/Specialties: Works with hand percussion and drum sets; an L.A. Academy of Music graduate.

AMENDOLA MUSIC

1691 Centinela Ave.
Inglewood, CA 90302
310-645-2420
Level: Beginner to expert.
Fee: Call for rates
Housecalls: No
Comments/Specialties: All styles

AMERICAN DRUM SCHOOL

2470 Oswego St.
Pasadena, CA 91107
626-795-3786 FAX 626-792-8362
Web Site: <http://www.americandrum.school.com>
Level: All
Fee: \$20/per lesson
Housecalls: No
Comments/Specialties: All styles.
Over 20 years teaching experience. American Drum School founder Dave "Bedrock" Bedrosian is a degreed teacher, a featured artist in the *Discover Drumming* video series, and the author of *Two Bass Hits*.

STEVEN ANGEL

Santa Monica, CA 90403
310-453-2348
Level: All levels, all ages.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Rock styles; has recorded with Jimi Hendrix; drum therapy for groups.

ALBE BONACCI

818-755-0979
Level: Beginner to advanced.
Fee: \$30 per hour.
Housecalls: Yes, mileage may be extra.
Comments/Specialties: Trouble-shooting technical problems and cultivating a comfortable and efficient technique. Teaching, rudiments and

time playing. Graduate of PIT and the Drummer Collective. PIT visiting faculty with twelve years teaching experience. Has taught many clinics and groups and has experience with kids.

BOULEVARD MUSIC

4316 Sepulveda Blvd.
Culver City, CA
310-398-2583
Level: All levels
Fee: \$20/half-hour
House Calls: No
Styles/Specialties: All styles

KAY CARLSON

Inglewood, CA
310-670-8826
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No
Comments/Specialties: All styles.
Percussion workshops include rudiments and reading.

COAST MUSIC

1500 Adams Ave., Suite 106
Costa Mesa, CA 92626
714-435-7901
Level: Beginner to expert
Fee: Call for rates.
House Calls: Call for info.
Styles/Specialties: All styles.
Additional locations in Mission Viejo and San Clemente.

COLBURN SCHOOL OF PERFORMING ARTS

200 S. Grand Ave.
Los Angeles, CA 90012
213-621-2200 FAX 213-621-2110
Contact: Jerry Kalaf
Level: Beginner to expert
Fee: Call for rates.
Housecalls: No
Comments/Specialties: Pre-college students and adults; one-on-one instruction available in all styles.

DELIAN MUSIC SYSTEMS

5567 S. Sepulveda Blvd.
Culver City, CA 90230
310-390-7882 FAX 310-390-3403
Level: Beginner to expert
Fee: \$18 per half-hour.
Housecalls: Yes
Comments/Specialties: One-on-one instruction in all styles; group lesson for kids on Saturdays

FRED DINKINS

818-766-7331
Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All styles; MI Instructor.

THE DRUMMING STUDIO

26851 Mission Hills Dr.
San Juan Capistrano, CA 92675
714-493-8779
Level: Beginner to expert
Fee: Call for rates.
Housecalls: Call for info.
Comments/Specialties: Group and one-on-one instruction; instruction in live performance and playing studio gigs, with an emphasis on developing personal creativity and excellence.

THE DRUMMERS WORKSHOP

6700 Franklin Pl., Ste.104
Hollywood, CA 90028
888-24-DRUMS
Level: Beginner to expert
Fee: Call for rates.
Comments/Specialties: All styles; showcases, master classes, drum circles and home-study courses.

FAUNT SCHOOL OF CREATIVE MUSIC

12725 Ventura Blvd., Suite G
Studio City, CA 91604
818-506-6873
Level: Beginner to expert
Fee: \$55-\$75/hour
Housecalls: No
Comments/Specialties: All styles.
Accelerated Music Mastery Method for professional and aspiring musicians. Offers flexible scheduling and one-on-one programs.

FITCHETT MUSIC SCHOOL

1710 S. Pacific Coast Highway
Redondo Beach, CA 90277
310-540-6767
Level: Beginner to expert
Fee: Call for info.
Housecalls: Yes
Comments/Specialties: All styles

CHUCK FLORES

Van Nuys, CA
818-785-7058
Level: Beginner to expert.
Fee: \$20 per half-hour; \$40 per hour
Housecalls: No
Comments/Specialties: All styles;
MI Instructor

GEISLER MUSIC

8410 W. Third St.
W. Hollywood, CA
213-651-2020
Level: Beginner to expert.
Fee: Call for info.
House Calls: Sometimes, extra fee.
Styles/Specialties: All styles.

MIKE GOLDBERG

Granada Hills, CA
818-368-1753
Level: Beginner to expert.
Fee: \$25 per hour
Housecalls: Yes
Comments/Specialties: All styles;
played with Joe Walsh & Natalie Cole.

HARRISON SCHOOL OF MUSIC

5077 Lankershim
North Hollywood, CA 91601
800-828-MUSIC
Attn: Mark Harrison
Web Site: www.harrisonmusic.com
Level: Beginner to expert.
Fee: Call for info.
Housecalls: No
Comments/Specialties: All styles, especially pop and jazz. Free seminars, flexible scheduling.

CARLOS HATEM

323-874-5823
Level: Beginner to expert.
Fee: \$40 per hour
Housecalls: Yes
Comments/Specialties: Basic technique; music interpretation.

HUNTINGTON MUSIC

6829 Warner Ave.
Huntington Beach, CA 92647
714-848-9280
Level: Beginner to expert.
Fee: Call for info.
House Calls: Call for info.
Styles/Specialties: All styles.

JIM'S MUSIC CENTER

14120 Culver Dr.
Irvine, CA 92714
714-552-4280
Level: Beginner to expert.
Fee: Call for info.
House Calls: No
Styles/Specialties: All styles

JOHNNY

Corona, CA
909-898-9794
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No
Comments/Specialties: Funk and R&B styles.

KEITH JONES

Altalona, CA
909-989-1516 FAX 909-989-0246
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All ages; has studied and played with top players; patient with all learning speeds and levels; open to developing and promoting a new band.

RICK LATHAM

Van Nuys, CA
818-989-0112 FAX 818-989-0502
E-mail: funkyrick@earthlink.net
Web Site: <http://www.xnet.com/~rlatham>
Level: Intermediate to advanced
Fee: \$50 per hour.
Housecalls: No
Comments/Specialties: North Texas State graduate; 25 years experience; has worked with B.B. King, Pat Travers and Quincy Jones. Author of *Advanced Funk Study* and *Contemporary Drumset Techniques*.

MICHELLE MANGIONE

Gilmore Music
1935 E. 7th St.
Long Beach, CA
310-226-7112
Level: Beginner to expert.
Fee: \$20 per half-hour
Housecalls: No
Comments/Specialties: All styles.

MISSION MUSIC

27620 Marguerite Pkwy.
Mission Viejo, CA 92692
714-347-0900
Level: Beginner to expert.
Fee: Call for rates.
House Calls: Call for info.
Styles/Specialties: All styles.

MUSICIAN'S INSTITUTE (PIT)

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384 FAX 213-462-6978
Web Site: <http://www.mi.edu.com>
E-mail: musicinst@earthlink.net
Level: Beginner to expert.

MUSICIAN'S INSTITUTE (PIT) (cont'd)
Fee: Call for info.
Housecalls: No
Comments/Specialties: All styles, emphasis on live performance. Classroom and/or one-on-one instruction. Guest concerts and seminars.

SAM ASH MUSIC
 8000 West Sunset Blvd.
 West Hollywood
 213-654-4922
 (Call for other SoCal locations)
Level: Beginner to expert.
Fee: Call for rates.
Comments/Specialties: All styles.

SANTA MONICA MUSIC CENTER
 1247 Lincoln Blvd.
 Santa Monica, CA 90401
 310-393-0345
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: No
Comments/Specialties: All styles.

NEIL SEBBA
 8051 Willow Glen Rd.
 Los Angeles, CA 90046
 323-654-8226
E-mail: NSebba@aol.com
Level: Beginner to expert.
Fee: Call for rates
Housecalls: Yes
Comments/Specialties: All styles.
 West L.A. studio. First lesson free.

ED SHAUGHNESSY
 818-766-3851
Level: Intermediate to expert.
Fee: Call for rates
Housecalls: No
Comments/Specialties: Swing/jazz/reading chops. Former *Tonight Show* drummer and five-time "Modern Drummer" Poll Winner.

GLEN SOBEL
 Splash Sound
 West San Fernando Valley, CA
 818-758-2940
Level: Beginner to expert.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Teaches rock, jazz, advanced double-bass techniques, power funk, hip-hop and poly-rhythms. Has worked with Tony McAlpine, Gary Hoey, Branford Marselis, Jennifer Batten and Chris Impellitteri. LAMA instructor and drum clinician for Regal Tip and Wuhan.

RICK STEEL
 1950 Cotner Ave., Studio A-7
 Los Angeles, CA 90025

310-392-7499
Level: Beginner to expert
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: All styles. Over ten years teaching experience. Teaches applied rhythms, hand/foot techniques, double-bass work and transcribing. Host/producer of *Drum TV* and *DrumSt6*. Author and co-clinician of workshop, "Connecting The Years" with Bill Ward (Black Sabbath).

EVAN STONE
 The Drum Pad
 27285 Viana St.
 Mission Viejo, CA 92692
 714-825-0541
E-mail: zappawits@oal.com
Level: Beginner to expert
Fee: \$20 per half-hour.
Housecalls: Yes
Comments/Specialties: All styles.

GENE STONE
 6200 Jackie Ave.
 Woodland Hills, CA 91367
 818-887-2639
Level: Serious beginner to advanced preferred.
Fee: Call for rates.
Housecalls: Yes
Comments/Specialties: Jazz

WEST COAST DRUM CENTER
 3686 S. Bristol
 Santa Ana, CA 92704
 714-545-2345 FAX 714-966-0135
Level: Beginner to expert
Fee: \$17 per half-hour.
Housecalls: No
Comments/Specialties: All styles.

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 4114 W. Burbank Blvd.
 Burbank, CA 91505
 818-842-9495 or 818-849-2793
 FAX 818-842-9413
Store Hours: Tue.-Fri. 10-7; Sat. 10-5

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 10612 W. Pico Blvd.
 Los Angeles, CA 90064
 310-839-3575
Store Hours: Mon.-Fri. 10-6; Sat. 10-4

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 5877 Kanan Rd.
 Agoura Hills, CA 91301
 818-991-8316
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Specialty: Premier drums sets, congas, bongos and cymbals.

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 1692 Centinela Ave.
 Inglewood, CA 90302
 310-645-2420 FAX 310-645-0973
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 43-C Peninsula Center
 Palos Verdes, CA 90274
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Store Hours: Mon.-Fri. 10-8; Sat. 10-5

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 14534 Ventura Blvd.
 Sherman Oaks, CA 91403
 818-788-7510 FAX 818-986-1297
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 22946 Lyons Ave.
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 805-259-0888
Store Hours: Mon.-Fri. 11-7:30; Sat. 11-5

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 2820 Sepulveda Ave.
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 310-534-8863
Store Hours: Mon.-Fri. 10-7; Sat. 10-6
Specialty: Special orders.

CASSELL'S MUSIC
 901 N. MacLay Ave.
 San Fernando, CA 91340
 818-365-9247
Store Hours: Mon.-Sat. 9-6
Specialty: A wide variety of drums and middle eastern percussion.

CHARLES MUSIC CENTER
 421 N. Glendale Ave.
 Glendale, CA 91206
 818-242-6597
Store Hours: Mon.-Fri. 10-7; Sat. 10-6
Specialty: Large selection of sets, hand percussion, cymbals, hardware, drum parts, and accessories.

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Specialty: Other locations in Mission Viejo and San Clemente.

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 11033 S. Downey Ave.
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Store Hours: 10-7:30; Sat. 10-6
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DRUM DOCTORS
 11049 Weddington St.
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 818-506-8123
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 5428 Cleon Ave.
 North Hollywood, CA 91601
 818-762-7878
Store Hours: Mon.-Sat. 9-6

FULLERTON MUSIC CENTER
 121 N. Harbor Blvd.
 Fullerton, CA 92632
 714-871-1805
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Specialty: Carries full-line of several major brands.

GARDS MUSIC
 848 S. Grand Ave.
 Glendora, CA 91740
 626-963-0263
Store Hours: Mon.-Thu. 10-8; Fri. 10-7; Sat. 10-6; Sun. 11-5

GEISLER MUSIC
 8410 W. 3rd St.
 Los Angeles, CA 90048
 213-651-2020
Store Hours: Mon.-Sat. 11-7

GILMORE MUSIC
 1935 E. 7th St.
 Long Beach, CA 90813
 562-599-1369
Store Hours: Mon.-Fri. 10-6; Sat. 9:30-5
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 Montebello, CA 91020
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 909-983-3551

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 714-778-2548

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 Los Angeles, CA 90037
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Woodland Hills, CA 91364
818-883-0050
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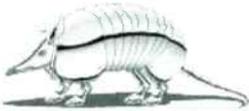
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Bruce Bromberg: Celebrating 15 Years Of HighTone Records

By Jana Pendragon

The survival rate of record labels is dismal at best. Too many come and go without so much as a sputter. In this day and age of corporate conglomerations, few indie labels can lay claim to longevity or success in spite of their high caliber rosters. Oakland, California-based HighTone Records, however, has not only managed to survive for fifteen years, it has been quite successful throughout that time, as well.

The brainchild of industry pals Bruce Bromberg and Larry Sloven, Bromberg recalls the moment those first seeds were sown: "One day, in '81 or '82, we were walking on the beach in Santa Monica. Larry said, 'Let's start a label.' I tried to talk him out of it, and said, 'Larry, you might as well burn your money.'" Bromberg, who created Joliet Records, knew just how quickly money could vanish in such a venture since he had been involved in start-up labels before.

But both men were steeped in the music industry, professionally and personally. L.A. native Sloven, a graduate of UC Berkeley, was in marketing for a West Coast distributor, while the Chicago-bred Bromberg had been following his dream of being a country singer and record producer since leaving the army. Meeting in 1977 in the Bay Area, these kindred spirits discovered a mutual love for Merle Haggard, as well as a strong, enduring bond that would transcend even the rockiest times in the music business.

Fortunately, Sloven's idea of starting a label together was one that gradually grew on Bromberg. "We had a friend at Capitol, Pete Welding. He was in Special Products, so we thought about getting Pete to help us license something, maybe T-Bone Walker or Tommy Duncan," explains the L.A.-based Bromberg.

In the meantime, Bromberg found himself up to his hips in the blues, making his mark as a record producer. "I'd already done the first Robert Cray album for Tomato Records. It came and went, and Tomato went out of business. I figured I'd blown it with Robert."

But, Bromberg met up again with Cray at the San Francisco Blues Festival in 1982. They started talking about doing another project together, and did. They shopped it without satisfaction. "So, we just put it out, and the rest, as they say, is history," the distinguished exec laughs.

It was September of 1983, and Sloven and Bromberg had launched what would become one of the most influential record labels in the blossoming country and American roots music scene with their release of Robert Cray's *Bad Influence*.

Signing former Blasters' leader Dave Alvin in that same year gave them not only a leg up creatively, but also provided them with the man who would come to be known as the 'keystone' of the HighTone label. It was Alvin's work with co-producer Tom Russell on the critically acclaimed 1994 tribute to Merle Haggard, *Tulare Dust*, that gave the new "Americana" radio format its first Number One album.

Closer to home, Alvin's strong ties to the L.A. country and roots music community allowed him to bring cohort Chris Gaffney and western swingers Big Sandy & His Fly-Rite Boys on board. Gaffney's 1992 release of *Mi Vida Loca* and his 1995 *Loser's Paradise* were evidence of his great talent, while Big Sandy, on the other hand, had captured the imagination of the growing rockabilly movement in America. Their first release in 1994, *Jumping From 6 To 6* was produced by Alvin, as was their successful 1995 follow up, *Swingin' West*.

Bromberg and Sloven are well aware of how closely connected some of their artists are. But, as the philosophical Bromberg points out, "People you know bring you other people, and that's how it works."

As a result, HighTone Records has used its clout and success to make more and more of an industry impact with each passing year. With distribution provided by the

Rhino/WEA system, the company created their HMG indie imprint label in 1997. That label is distributed via Ryko Distribution Partners. HMG reissues the catalogs of the Testament, High Water and Rollin' Rock labels, as well as including some new artists like rockabilly wild woman Kim Lenz.

Currently the HighTone roster includes not only Alvin, Gaffney, Russell and Big Sandy, but also folkster Chris Smither, Ramblin' Jack Elliott, Julie and Buddy Miller, Haggard guitarist Redd Volkaert, and the man who married country to rock & roll in the Seventies, Bill Kirchen. Newer additions, Katy Moffatt and Deke Dickerson, are both from the Los Angeles C&W and roots



Pictured (L-R) are members of the HighTone family: Dave Alvin, Bruce Bromberg, Big Sandy, Larry Sloven and Chris Gaffney.

HIGHTONE RECORDS

The early years of the label were devoted to blues and gospel music, and included recordings by the legendary bluesman Joe Louis Walker. But the partners' love of other forms of music—specifically country—allowed them to expand.

Texan Joe Ely was their first non-blues artist in 1986. Bakersfield journeyman Bobby Durham released *Where I Grew Up* in 1987, and the signings of such critically acclaimed artists as the Lonesome Strangers, Jimmie Dale Gilmore, Rosie Flores and Gary Stewart, not only set the tone for quality, but also allowed HighTone to continue to broaden its horizons.

By 1991, HighTone Records had proven

music scene, while the Hot Club Of Cowtown is Austin-based. In October, the label will release a new blues album from James Armstrong, his second, entitled *Dark Night*.

Still, the success and glory HighTone Records has achieved over the course of the past fifteen years has not been without a few losses. Bromberg calmly relates that the label passed on such artists as Lucinda Williams, Junior Brown, Wayne Hancock, and the Derailers. Likewise, there have been other artists signed who did not pan out, regardless of the time and attention given to their obvious talent. Still smiling, Bromberg says, "We've had a few good ones and a few bad ones. What can I tell you?"

But even music industry vets like Sloven and Bromberg must acknowledge the various changes within the industry, itself, that have made keeping a record label alive under the current conditions more difficult than in previous eras. The need to put out more and more projects every month, which results in more returns from fewer and fewer stores, is a problem that all labels—independent or major—must face. Still, ever optimistic, Bromberg points out, "It's a good time for fans, though. There is more 'stuff' out there than ever before."

As for country music, radio continues to be a huge problem for the more traditional country artists and roots acts. Even a lifetime country music fan like Bromberg is wondering if contemporary country radio hasn't already driven a stake into the heart of the genre. HighTone put out projects by one-time radio-friendly artists Gary Stewart, Johnny Rodriguez and Marty Brown without so much as a ripple. Even country music sweetheart Rosie Flores was given the cold shoulder. As Bromberg points out, it isn't something HighTone will be doing again too soon. "It's hard to do country music," he says, "unless you are in Nashville to do the do."

But, both Bruce Bromberg and Larry Sloven are basking in their first fifteen years as a record label. Looking towards the future, both plan on building upon the hard-won success they are currently enjoying. As part of their celebration, several of their artists are making special in-store performances at Tower Records, and the label will issue a promotion-only CD of both past and present artists, *HighTone Records: 15 Years Of American Music*, which will surely become a collectors item among roots and Americana music fans.

Looking back over the years, both men have very fond memories of the good times and the bad times. Asked about what he is personally proudest of when it comes to HighTone, Bromberg smiles and chuckles, before stating firmly, "What I am proudest of is that we've had a lot of really good songwriters pass through here."

And really, as any industry executive worth his salt will admit, in the end it comes down to great songs. And HighTone Records has had fifteen years of some of the best songs ever written and recorded.

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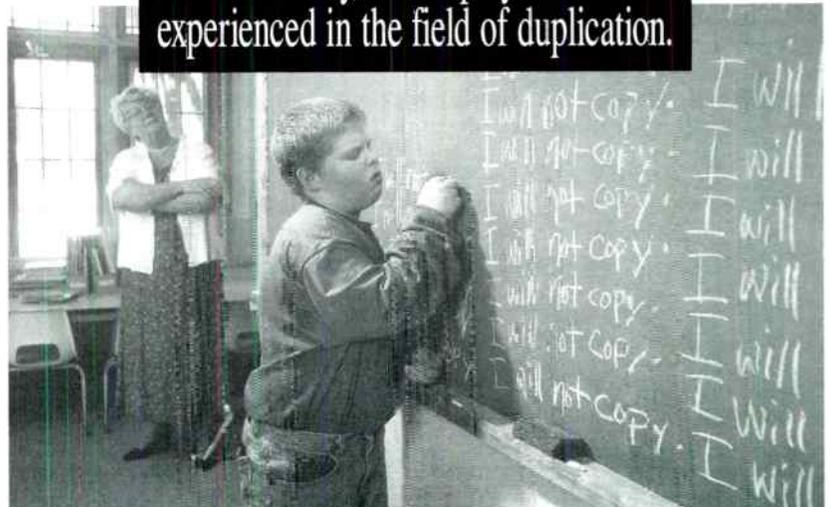
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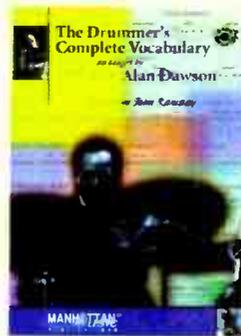


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◀ 27 Bryan Adams

now, "I don't give two pins what people think of me."

Instead, Adams continued to grow as an artist. His confidence was clearly bolstered by his international success, and by the late Eighties—after the Amnesty International tour, where he performed with Peter Gabriel, U2 and Sting—Adams and his longtime collaborator Jim Vallance penned "Tears Are Not Enough," the Canadian record for African famine relief. Other "more serious" songs followed: "Native Son," about a disillusioned North American Indian; and "Rememberance Day," about a World War I soldier. Yet, for every "serious" song Adams wrote, critics would focus on such party-time fluff as "Kids Wanna Rock."

And while Adams has recorded and/or performed with the likes of such rock icons as Tina Turner, Roger Waters, Bonnie Raitt, Sting and Rod Stewart, he has also worked with such pure pop artists as Barbra Streisand and Celine Dion. When asked if he ever feared that working with Streisand or Dion would hurt his rock & roll credibility, the singer muses: "Sure, I thought about it, but I just looked at it as music. Both of those people have extraordinary voices."

And he also adds that he has other duet ideas he wouldn't mind pursuing in the future: "I always wanted to do an album with Paul Rodgers or Sting, where we sing like the Everly Brothers all the way through the album. The sound of two people—particularly two males—singing together has an overwhelming appeal."

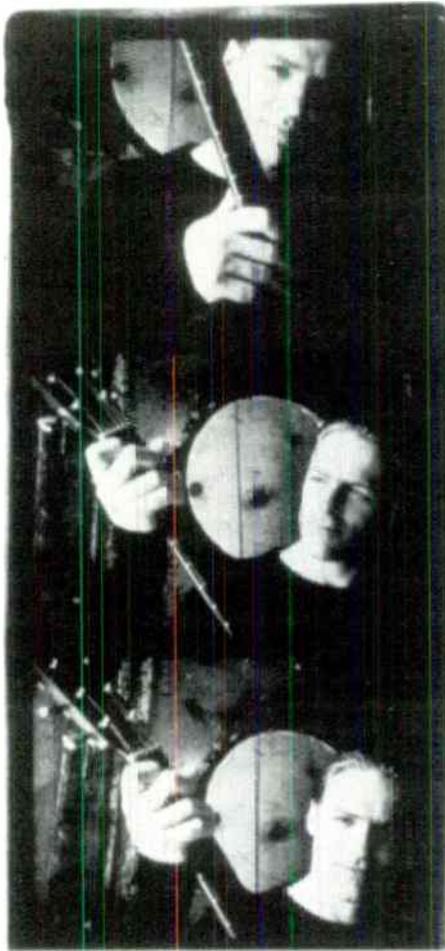
Released at a time when the top of the charts are filled with hip-hop artists, *On A Day Like Today* finds itself in a post-grunge, classic rock-oriented funk. Even Marilyn Manson has been quoted as saying rock is dead. Not that Adams agrees.

"I don't think rock is dead," he maintains. "Prodigy is rock, and they're alive. Rock music is about rebellion and attitude. It's about music your mum and dad hate. If you want to keep making records, you're not always going to make records like that, so you have to re-invent yourself and do things that keep you interested in music. It's not that tough, you just have to want to."

"You can't not pay attention to what others are doing these days," Adams continues. "If they're not on MTV or the radio, they're on the covers of magazines. I have no idea where music is heading, but there is no doubt in my mind that if something does happen, it will be from the gutter, 'cause when you ain't got nothin', you got nothin' to lose."

Unlike other artists who achieve fame after years in obscurity, Adams never seemed to have a problem with success. You never heard him whining about the adulation that came with having a hit song (see Axl Rose or Eddie Vedder), but he says that he did get thrown for a loop in the early days of his success.

"I had enormous problems with it," he admits. "You come from nothing, you're doing it 'cause you love it, then suddenly you



Bryan Adams

are thrust into the spotlight. We all know people who strive for fame and success, but that still doesn't mean that you're gonna like it when you get there! My reaction when *Reckless* went on to be a Number One album was one of complete 'wiggery.' Luckily, I had a girlfriend who was into having a laugh, or I would have flipped I think."

Although Adams is currently non-committal about touring behind the new album, if he does hit the road you can bet you'll be hearing the hits. "[People] love it when you play the songs they know," he says. "That's the main reason they are coming out to see you in the first place. If you don't want to give the people what they want, then fuck off and stay home. I think it's fucking pretentious when you go to see a band and the singer doesn't dig his biggest hit."

For now, Adams is already working on another album, noting that he recently rediscovered his own music library in the process. "I've just reopened my vinyl collection after nearly two decades of hibernation. I love all kinds of stuff, mostly blues stuff, but occasionally, I slap on my old Alice Cooper records and try to blow up my speakers."

Looking back over the last 20 years, Bryan Adams has had quite an incredible ride—from young Canadian upstart to rock star to international phenom. And when asked if there is anything he would change in his career, the singer jokes: "If I started worrying about that now, I'd have hair like Dave my bass player...white."

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C. AUBREY DAVIS IV

Gloritone

Label: Kneeling Elephant/RCA
Manager/Contact: Charlie Levy
Address: P.O. Box 661, Tempe, AZ 85020
Phone: 602-303-0009
Legal Rep: Brian McPherson/Rosenfeld, Miles & Sussman
Band Members: Tim Anthonise, vocals, guitar; Nick Scropos, bass; Dan Lancelot, drums.
Type Of Music: Alt. Rock
Date Signed: May, 1997
A&R Rep: Kio Novina

"Our bass player, Nick [Scropos], came along at the right time, because Dan [Lancelot] and I were ready to start again," says Tim Anthonise, singer/guitarist of Gloritone. Hailing from Tempe, Arizona, the trio has emerged from that fertile music scene with a very strong Kneeling Elephant/RCA debut.

Originally calling themselves Vitamin, the band began performing on the local club circuit, assisted by their friend Charles Levy, a club owner and booker. "Charles worked informally with us, helping us get gigs," Anthonise says. "After one of our shows, we were approached by a member of the band One, who offered to record us for free in a small studio. Out of those sessions came our six-song demo."

And that demo caught the ears of Artist Direct/Kneeling Elephant/UBL's Kio Novina, who says, "When I got the tape from Charlie, I popped it in our player and went: back to work. But it sounded so good that I passed it on to the owner of Kneeling Elephant."

Arrangements were made for the band to put on an L.A. showcase for Kneeling Elephant staffers and members of their distribution parent company, RCA. "We were a little nervous that night," laughs Anthonise, recalling his pre-show jitters. "It felt like a real do-or-die situation."

Gloritone returned to Arizona with a deal brewing. Soon after, they went back to L.A. and recorded their album. And when advance copies of the single, "Halfway," were sent out, radio embraced the band.

The label then made the decision to release the album two months earlier than originally intended. "They were on the airwaves in Boston, Phoenix, Seattle and Kansas City, so we knew the appeal was there," maintains Cliff O'Sullivan, Gloritone's product manager at RCA. "We just decided to go for it."

The effort has paid off for Gloritone, whose current touring status is ongoing. "The constant touring is physically exhausting at times, but it's what we always wanted to do," concludes Anthonise.

—Eric P. Fleishman



JOHN PAIRIK/SUNRISE

Jude

Label: Maverick
Manager/Contact: Scott Welch/Atlas Third Rail
Address: 9169 Sunset Blvd., Hollywood, CA 90069
Phone: 310-724-7332
Booking Agent: Frank Riley
Legal Rep: Ken Hertz
Type Of Music: Alt. Folk
Date Signed: July, 1997
A&R Rep: Guy Oseary

The dreaded day job plagued Jude, a singer-songwriter who came to Los Angeles via Boston and Charleston. "I was a delivery boy, a dishwasher, a janitor. I even applied at the post office," he says. But it was during his stint as a computer salesman that the budding recording artist convinced a customer to front him \$100 to book a studio session.

The results were good enough to entice Jude into the L.A. music scene, initially playing a weekly gig at the now-defunct Beetlejuice club on Melrose. The folk artist recalls that "30 or 40 people would show up each week." He goes on to note, "One thing a live audience provides is feedback on what works and what doesn't. That information is crucial for any artist who wants to keep on growing."

From that point on, Jude, who had played folk guitar since high school, began playing shows at Largo every couple of weeks. And it was from these very performances that he was eventually signed to a label deal.

"When the labels all started coming down to see me," he explains, "I knew that I had to make a decision. I was either going to play along with their wine-and-dine game, in hopes of creating a feeding frenzy, or I was just going to sit back and continue to play, period."

"Eventually," he continues, "I opted for a combination of the two. I learned that by sitting down and having conversations with the presidents of labels, you can derive a clear sense of the vision their company has for you."

Jude's choice of Maverick resulted in his recently released debut, *No One Is Really Beautiful*, "but," he concludes, "the courting process where they fly you around and put you up in cool hotels is great, too." —Eric P. Fleishman



This trio, formerly known as Eden, have been together since '85, and it shows, for all the right reasons. Vocalist Kelly Fitzgerald sings with authority, painting pictures with her words. The players are tight and the arrangements nicely varied. Sheryl Crow comes immediately to mind. May be a bit too slick for those who like their rock with some grit, but this is definitely a band that can hold their own against just about any other act in their genre. A very professional package.

Vesica Pisces

Contact: Artist Hot Line 310-372-5238
Seeking: Label/Dist. Deal
Style: Adult Rock

- Production.....7
Lyrics.....7
Music.....7
Vocals.....8
Musicianship.....8



Judge Jackson

Contact: Artist Hot Line 818-274-5586
Seeking: Label Deal
Style: Hard Rock

We gave lucky 7's all the way to this Valley-based foursome who deliver hard rock that's a cross between Guns N' Roses and maybe the Black Crowes. Singer Todd McTavish has a southern-fried swagger that projects nicely on all three songs we heard, especially on "Train Wreck." And while none of the material had that extra-special quality that grabs the listener by the throat and won't let go, we still think this is a band that deserves a serious look and listen by industry talent scouts.

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

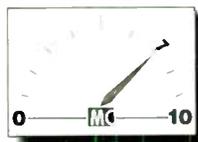


Geoff Bock

Contact: Artist Hot Line 323-666-3970
Seeking: Label Deal
Style: Alt. Rock

Though this cassette demo was recorded in this solo artist's Silverlake apartment, we were immediately drawn to each of the three songs. The southwest pop grandeur of "That's Great," the uptempo vibe of "Now It Just Looks Bad," and the ambling "Ticonderoga," were each distinctive. Bock gets an amazing quality from his four-track, creating vocal and instrumental textures that makes every track resonate. We rarely say this, but somebody ought to sign this guy and get him into a real studio.

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



Harm's Way

Contact: Artist Hotline 818-882-8912
Seeking: Label Deal
Style: Hard Rock/Metal

Harm's Way call themselves "a straight-ahead hard rock band," and they make good on their word, delivering a blistering blend of growling, high-impact vocals and aggressive, speed-metal dynamics. This is an outfit weaned on such groups as AC/DC, UFO and Rush, a power trio which plays tough. Their main problem, though, is that with Metallica and others ruling the hard rock roost, Harm's Way could be a bit too derivative to appeal to more than a select following of metal devotees.

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

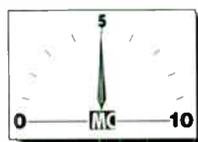


Earlydawn

Contact: Artist Hot Line 310-288-4146
Seeking: Label Deal
Style: Alternative Pop

Right away on this CD sampler, vocalist Heather Mischer makes a strong impression. The problem, however, is that for all of this band's ability to play tight pop-rock, their songs have a dated feel to them. There is a familiar Eighties-era approach to both the vocals and the instrumental arrangements, which adds up to something less than compelling. The songs clocked in a bit too long as well, and the production was murky and erratic at times. Our collective ears weren't tingled by this effort.

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

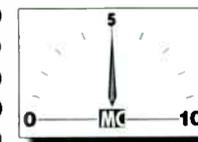


Defrost

Contact: Artist Hot Line 213-952-4954
Seeking: Label Deal
Style: Alt. Pop-Rock

Here's a downtown L.A. trio who know how to concoct tight alterna-pop tunes. But while the three songs we listened to on this CD were bouncy and energetic, nothing was all that memorable. We recommend that this band continue to work in the area of songwriting. Performance-wise, there was an anarchic sense of humor, a la Green Day, that was kind of engaging, but after the final song ended, we were still left wanting something better. And maybe we'll get it from these guys in the future.

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

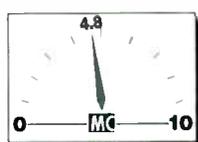


Ana Robles

Contact: Artist Hot Line 818/558-8808
Seeking: Label Deal
Style: Pop

This performer has an appealing enough voice (with a slight Latin accent), and an interesting look that made us want to like this demo more than we ultimately did. Unfortunately, her mostly synth-sweetened originals create little more than a superficially pleasant vibe. If the L.A.-based Robles (a native of Brazil) wants to break into the American pop music market, she will have a tough road with this original material. She might want to look for help from publishers of international pop songs.

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



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

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

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

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CLUB REVIEWS

Alexandra

LunaPark
West Hollywood

Contact: Artist Hot Line: 818-569-5535

The Players: Alexandra Seelye, vocals, guitar; Matt Huffschtmidt, percussion; Bal, guest trumpet.

Material: Alexandra is one hot number, and she's smart to boot. Assertive but tender, her style is basically folk-rock, with just a taste of world music (in large part due to her inclusion of some very interesting percussion). But at its heart, it's pure and brazen, a form of sex kitten rock & roll. In fact, the sexual chemistry she projected into the room was so strong it was often hard to concentrate on the music. But when you could listen closely, it was clear that her songs had substance, as well as sizzle. Alexandra is not from the Lilit school of intimate confessions, but rather is a keen observer of life in general. She has an excellent grasp of pop-rock structure and an intensity in her music that is reminiscent of Melissa Etheridge. With this mixture, Alexandra has managed to create a blast of fresh air in an estrogen heavy genre, that's not only innovative, but also powerful.

Musicianship: Alexandra played her guitar with the passion of a tigress, flinging it above her shoulder and throwing it down onto her thigh. And, with Huffschtmidt's imaginative percussive approach, this team created the sound of a full band making you forget that there really wasn't anyone else up there with them. These two players made up for the sparseness of musicians by playing not only intensely, but by also complimenting each other to an extraordinary degree. Late in the set, Alexandra invited Bal to join them for a couple tunes. He had played in the band before them and came onstage with no preparation, but when his horn kicked in, it added a new dimension to the music. Sweet and fast, with a tinge of jazz, his trumpet fulfilled the feel of the songs as if his part was written into them. It was truly a great experience to see consummate musicians not only make room for each other, but actually enhance the music with an impromptu display of talent.

Performance: It's impossible not to be taken in by Alexandra. If her looks and moves don't do it for you, her songs will. Her overt sexuality was such that it didn't appear to threaten the other females in the room, which was a neat trick under the circumstances, because the males were definitely smitten. Part of the reason for this was her pleasant, warm demeanor and natural appeal. She talked to the audience like a good friend, and is one of those performers who entertains while making her audience feel comfortable as well.

Summary: This artist is a special



Alexandra: Polished, focused, and ready for a deal.

find, and I wouldn't be surprised if she were offered a deal very quickly. She's polished, focused, and doesn't appear to have the baggage that many of today's female performers carry. Indeed, she's a welcome addition to their ranks.

—Bernard Baur

Bliss

The Largo
Los Angeles

Contact: Lynn Grossman: 323-882-6254 or Paige Parsons: 818-909-7223

The Players: Donna De Lory, vocals, squeeze box; Cameron Stone, cello; Dave Carpenter, bass; Rodney Lee, keyboards; Pete Maloney, drums, percussion.

Material: The music that comes from Bliss is...well, blissful. It's actually new age in its approach, but pop-like in style. Delicate and ethereal, it's trance-like in its overall effect. Stone's cello was the major instrument throughout and gave them a unique soundscape, while De Lory's vocals added just the right angelic touch. Covering traditional tunes like "Amazing Grace" (a totally amazing version), as well as exploring emotional pathos in such original songs as "Love Never Dies," De Lory and Stone took the audience on a mystical, magical, spiritual tour. The only cause for concern along the way was in the pacing of the set. There was a repetitive nature to the tempos and rhythms that, although soothing, tended to make each song blend into the next. This may have been by design, since some members of the audience seemed to groove on it—closing their eyes and flowing with the music—but it didn't allow the individual pieces to stand on their own or give much variety to their emotional content.

Musicianship: Stone is apparently the guiding guru of this group. His cello gave the songs body and imbued in them a ruralness that reminded you of an old English countryside. He not only bowed his instrument, he also picked and strummed it like an enormous gui-

tar. Backed by Maloney and Carpenter, who flavored the songs with a world beat, and Lee, who filled in the choruses with pretty arpeggios, the music became a floral backdrop for De Lory's vocals. A background singer on Madonna's last three world tours, De Lory had a pure and expressive voice, and a feel for the songs that seemed to come from deep in her soul. Possessing a sweet high range, she soared above the music, taking her audience on flights of fancy that seemed to lift the spirit of the whole room.

Performance: De Lory and Stone were the only two personalities that had any interaction—both between themselves and with the audience. Stone was casual, occasionally cracking jokes, while De Lory was a bit overly dramatic, with some of her moves appearing staged and not very genuine. Her best moment occurred when she sat on the floor to play a squeeze box and seemed to relax. She would do well to simply let the music move her naturally. The songs will either sell themselves or they won't, and all the drama in the world won't help either way.

Summary: De Lory and Stone have a good grip on the new age genre. They've added a world beat to give it a little more substance, but, at its essence, it's sweet, light, positive music that may soothe your soul. If you're looking for that special something to cleanse the troubles from your day, look no further than Bliss. —Bernard Baur



Bliss: Sweet, light and positive.



Chase Avenue: Interesting melodies and solid musicianship.

Chase Avenue

Scruffy O'Shea's
Marina Del Rey

Contact: Artist Hot Line: 310-712-2690

The Players: Jason Akana, guitar, vocals; Shely Dyer, bass; Jack Mayer, drums.

Material: While Jason Akana's vocals remind me of Danny Elfman, that's as far as the comparison goes, since the material does not reflect that of Oingo Boingo. Chase Avenue has a dark underbelly to its songs—the result of Dyer and Mayer's mass transit rhythm section and Akana's robust vocal lilt. Many of the songs feel like you're picking up on a story midway through the telling, which is fine once or twice, but doesn't make for a complete package.

Musicianship: Akana wrings out quirky, catchy melodies from his Telecaster—the perfect foil for his particular vocals, with all its characteristic high top and twang—while Mayer and Dyer punctuate the music with tight grooves.

Performance: Akana sings with a sincere, mostly urgent style that seems to captivate a crowd. In fact, Chase Avenue's strongest aspect is Akana's vocals as the crowd at Scruffy O'Shea's seemed to pay attention to everything he was singing. The amount of urgency emitted through Akana's vocals is noteworthy for his ability to involve a crowd in his emotions. Akana's style on guitar is deceptively simple, but far from plain sounding. And while Mayer and Dyer definitely have the chops for more riff-laden material, they tend to stick to the program.

Summary: Chase Avenue needs to work harder on their song craft. They need a defined hook, if they want to play in the pop end of the field. They have plenty of interesting melodies and solid musicianship, but they need to rethink their approach to the songs, since they have the skills to play the music, but their stories are not all that memorable. —*Emercy Columna*

One Eyed Milkmen

The Viper Room
West Hollywood

Contact: Bob Glicken: 818-989-7847

The Players: Gareth Dyke, guitar, vocals; Peter Jensen, bass; Adam Troughear, drums.

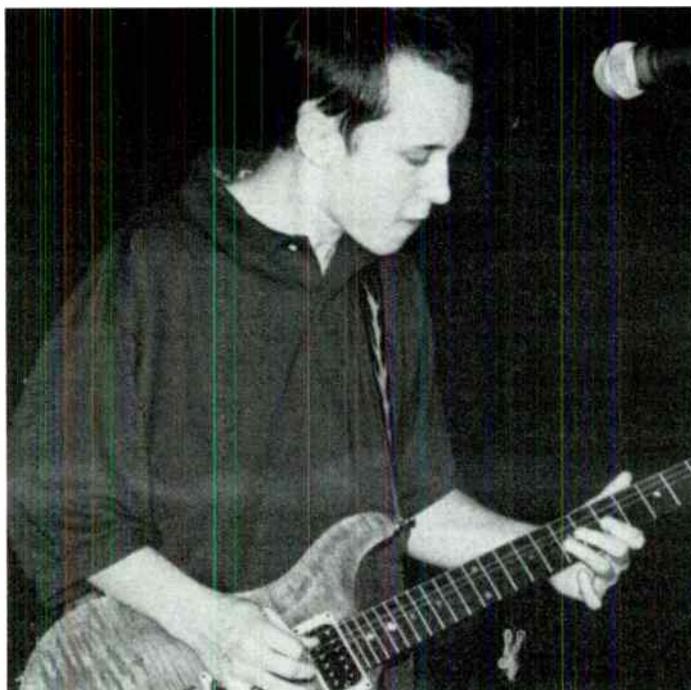
Material: One Eyed Milkman is a very young band from Down Under. Called "the three piece band from hell," it's easy to see why they were voted one of Australia's best unsigned bands. Their music is highly involved and accomplished, complicated in its structure and heavy in its delivery. This is hardcore rock, with a nod toward Korn and more than a little familiarity with Rage Against The Machine. The music is overtly aggressive in its force, but sophisticated in its style. The only weakness was in its consistency, with some songs being much better than others—al-

though the lyrics were consistent, and frequently used clever word-play and witty repartee. It's exactly the type of material that instantly appeals to angry youth and drives the adults crazy.

Musicianship: How these guys play so well at such a young age is remarkable. Spasms of sound shifted into melodic lines with the intensity of a tornado. Troughear led the time changes with his manic, yet precise kicks and slams. The speed at which he played through transitions was simply awesome. Jensen was right with him, adding his own licks to the bass lines, and together they got an almost machine-like quality going that drove the music. Dyke's guitar style knew no boundaries, as he changed the style mid-song. His vocals, on the other hand, came out angry, even if the words were not. This was the only area where his ability did not equal the rest of his talent. All too often he resorted to a death metal growl, which was great for effect, but overused to the extreme.

Performance: The most significant vibe coming from the stage during their songs was one of aggressive anger, which didn't quite jibe with Dyke's between-song patter. When he spoke to the crowd, he was so polite he was almost humble. This contradiction made you question the anger, and made the feel of the set inconsistent.

Summary: One Eyed Milkman still has a little work to do, but they're well on their way. Intense, focused, and extremely talented, they just need to work on their consistency problems. This may only be a weakness due to their age, but in the meantime, no one will be disappointed if you catch them while they're still on this side of the world. —*Bernard Baur*



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CLUB REVIEWS



Simon Daniels: Excellent musicians playing urban southern rock.

Simon Daniels *The Coconut Teaser* Hollywood

Contact: Artist Hot Line: 818-760-2270

The Players: Simon Daniels, guitar, vocals; T Bone, guitar; Santa Claus, keyboards; Marcus, bass; Marco, drums.

Material: Simon Daniels' music blends strains of rock, funk and R&B into a jam-oriented style that converted it all into a form of urban southern rock. Gritty and guitar heavy, Daniels has attempted to add new elements to update the material, but the resulting product is current only in hindsight. For the most part, it is dated, stylistically, but still awfully powerful, musically. Unfortunately, while the music was classic, the lyrics were not. Daniels should really spring for a rhyming dictionary, because his choices were all too often predictable. Apparently trying to appeal to some new age sensitivity, his words attempted to touch your soul but ended up sounding like clichés. However, if you can overlook the lyrical content and are simply looking to rock to the beat of the Allman Brothers or Lynyrd Skynyrd, this group will satisfy your needs.

Musicianship: When was the last time you saw Santa Claus play keyboards? This backup band with the most unusual of names were actually pretty good, as they laid down a very solid floor for Daniels to dance his guitar over. And despite the overall dated feel, he displayed a virtuosity that was mighty impressive. His vocals were similar in style and leaned heavily towards the blues. He obviously felt the essence of his songs and expressed their meanings in a deep baritone. Overall, this band showed a level of professionalism that's rare to

see. Whether or not they can shed the shackles of a style that seems tired and worn remains to be seen. **Performance:** Daniels was pretty much the focus at this gig and he held his own very well. He's a real showman with the guitar, pulling out all the tricks in the book. And even though you may have seen them a hundred times before, they still blow your mind whenever another lead guitarist does them. More importantly, Daniels had a real affinity for projecting his feelings. It was this ability to connect emotionally with the crowd that was perhaps the strongest part of his performance.

Summary: Simon Daniels is another one of those excellent players with a strong personality, but a penchant for the past. In another time and another day, he would probably be revered. But the burden of his influences are weighing down his progress. His words reveal that he's trying to step into today, but his music is so firmly rooted in antiquity, that it will likely hold him back. —Bernard Baur

Angel City Meat Co. LunaPark Hollywood

Contact: Rachel Marcus: 310-201-8866

The Players: Larry Casey, vocals; Bill O'Neil, guitar; Ali Sagheb, bass; Eric Allgood, drums.

Material: Angel City Meat Company is billed as a band supposedly on the funkier end of things, but I don't hear it. If you want funk, check out the Brothers Johnson. This ain't it. Angel City Meat Company is a good alternative rock band with an edgy, atmospheric sound. For my ears, this is more like Primus meets Bush, although

lead singer Larry Casey is more interesting to listen to than either of those band's vocalists. Employing stage apparatus that looks like something the Borg in *Star Trek* made, Casey keeps his effects rig on its inside, using it for various vocal adjustments to his pitch and to add coloration to each song.

Musicianship: This group must make good use of their rehearsals since they plowed through every song during their well-received set at the relatively packed upper room at LunaPark. Ali Sagheb plays solid bass lines, locking into Eric Allgood's drumming, who listens well and doesn't play outside of the material. O'Neil is a good guitar player who is attuned to the music the band collectively dispenses. It is tough for a band with material full of nuance to showcase everything without a thorough soundcheck and a soundman who knows their show, and there were times throughout the set where a sound wrangler who knew Casey would have rode the gain on his vocals.

Performance: Larry Casey is a candidate for sex symbol frontman of the year. O'Neil's guitar tone and style reminds me of Nigel Pulsford and I hope his guitar gets highlighted more in future gigs, while Sagheb and Allgood are really involved in the music and don't waste time with too much flash. Instead, they lay down solid rhythms for each tune.

Summary: Casey should take some vocal lessons to help add strength to his voice for the occasions where there isn't enough gain. And, I also think that his *Bouvier des Flandres* hairstyle has got to go, since it projects a detached aloofness that this band's material does not convey. The band should study the sound created by Robin Trower on the albums he produced for Bryan Ferry, as Angel City Meat Company seems headed in that direction. This act has a chance if it pursues an effects-laden sound.

—Emery Columna



Angel City Meat Co.: Alternative rock with an atmospheric sound.

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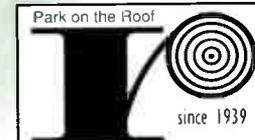
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Disclaimer: Always be vigilant of people attempting to make a "fast buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are frustrated by a dishonest or "shady" operation, drop us a note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



PRO PLAYERS

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

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

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



ODDS & ENDS

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



DISPLAY ADS

A display ad in *Music Connection* magazine will land in the hands of over 75,000 people, each and every issue. We have a variety of sizes, shapes and colors to choose from. Allow one of our friendly advertising representatives to assist you with designing a promotion campaign that fits your budget, and gets you fast results. Call our ad department at 818-755-0101.





EQUIPMENT

1. HOME ELECTRONICS

•Revox B760 FM stereo tuner, digital readout, analog meters, 15 presets, rotary knob tunings, best FM tuner ever made. \$425 213-960-9472.

2. PAs & AMPS

•2 Cerwin Vega V12B spkr cab, horn & 12" gd for monitor or smi PA. \$250 both obo. 310-540-6396
•70s Marshall super lead head, 100 watts, stock. \$600 626-459-0090
•ART SGX 2000 Nightboss w/X15 midi control fr pedal w/dual xpresn pedals, pre-amp & multi fx unit, great cond. \$600 obo 714-978-7110
•Brand Peavey equip, 500 watt bass head w/8x10 spkr cab. \$800 obo. Jay 626-450-0039
•Crate vintage club 50 tube head, 50 watts w/dual reverb chanl switching, blonde, \$300 Ampex V4B, 100 watt tube bass/gd head, \$250. 213-240-1355
•Fender BXR 300C bass amp combo, 15" spkr. \$225 818-549-9039
•Leslie rotating spkr cab, beautifl vintg wood, snds incredbl on keybrds or gutt, model 25, gd cond. \$350. 818-888-0588
•Marantz 4270 amp receivr, 2x70 watts stereo or 4x25 watts 4 chanl quad, direct inputs to pwramp, blue meters/dials, discret. \$195 213-960-9472
•Marshall 1976 50 watt, 4 inputs, #1987, \$700, Marshall 1978, 100 watt, #2203, mast'r vol, no mods, \$800 Marshall 1977 4x12 1982B slant cab 626-331-3108
•Marshall 9200 dual MonoBloc pwr amp. Just re-tubed & srvcd, \$650 or trade for 50 watt Marshall hd. 323-936-1950. NiceMusck@aol.com
•Mesa Boogie studio preamp, 22 calibr, \$250, Mesa Boogie Simulcks, 295 stereo tube pwramp, \$550, Mesa Boogie Simulcks Mark III rack mnt'd head, \$650. 213-595-3807
•Peavey bass head, 400 watts, classc Mark VI, \$300 firm. 318-501-5807
•Tascam 3700 mixer, \$3,200, 2 Cerwin Vega V30X PA spkrs, \$225. 818-345-0916.

3. RECORDING EQUIPMENT

•2" audio tape, 3M 986, 2500 per roll. New, never used, sealed in pkg. \$120 obo. Lv msg, lnw 213-206-5771.
•Neve 1066, 1067, 1272, 2254, Teletunkn V72, V74, api 560A, Lang eqs, Pye compress, Neumann U67, Sony MUR201 multi compress, Rtaelal 818-386-2135
•Sony 555A all tube ree/real 2 trk recrd, internal stereo tubes, pwramp, stereo tube mic preamp, tube mixer, \$195 213-960-9472
•Sony dat plynr, xint cond, \$300, Jerry 818-779-1259
•Sony PCM 2800 Pro dat deck, xint cond, seild used, very new, pro choice, must sell, \$1,200 firm. 818-327-2408.
•Studio Mastr 20x4x2 recrdng mixer console, great features, \$600 AKG C451E w/CX5 capsule, \$450 Rocktron Intellix, \$300, Lexicon LXP5, in box w/manuals, 626-331-3108.
•Tascam 388 9 trk recrdr/mixer, new cond, xint snd, \$800, 213-851-5062.
•Yamaha 02R/Alesis adat proj studio w/many xtras. Complt & ready to go w/light cases. Low hrs. \$15,500 Srs only Call for list. 213-258-1518.

4. MUSIC ACCESSORIES

•Digitl Music Corp mix+ 1 rack spc, \$325, Digitl Music GCX GAS, \$225, Digitl Music grnd control w/grnd link, \$250, Rocktron Pwrstatn, \$225, 213-240-1355
•Ibanez SDR 1000, stereo digitl reverb, xint cond, w/manual, \$200, Al 626-365-1307.
•Roland RB 2, perfect w/manuals, \$575, ElectroHarmnc smi stone EH4800 phase shifr, \$150 Shure BG1 mic, \$40 ADA MC1 midi ft pedal 213-595-3807
•Steinbrg DeNoisr for wavelab sftwr, Paid \$280, sell \$140 818-345-0916.
•Winds: Strat hrd shell case, Anvil considr too. Cheap, pieterholland@hotmail.com

5. GUITARS

•Early 90s Fender standrd Strat. All orig except control knobs, cream sprkl w/mint grn pickgrd, rosewd fretbrd, \$225 407-632-2116, wainea@hotmail.com

EQUIPMENT

•Fender Strat, 1962 vintg reissue series, tobacco sun-brst, rosewd lngtrd, whitemelo & case. Gd cond, \$900 obo. Must sell 626-577-5931
•Fender Strat 1975, 1f handd, olympc wht, blk pickgrd, hrd tal, gd cond wrong case. \$650 213-240-1355
•Gibson J50 flat top 6 string acous gutt w/Rolomatlc tuning pegs, 1957 vintg collectrs item, whrdshell case, out-stancng for recrdng, very gd cond Jim 619-230-9470
•Gibson L Paul custom shop 1985, red, w/Roland electrnc w/TK2 pckup, totally custom, gold hrdwr, \$2,000 obo 213-595-3807
•Hagstrom Ili 1969, red, 3 pckups, tons of toggles, xint cond, wide thin neck, \$400, 626-910-6421.
•Ibanez elec 6 string gutt for sale, brand new, blk/wht, w/pckups, \$175 323-644-0866.
•Martin 000-1 Drdnaught acous gutt, solid top & bk, beautifl great tone, lo action, like new, \$700 818-888-0588
•Musicman EBall EVH elec gutt for sale. Sea blue, w/FRose lockn tremolo, xint mind cond, only for srs muscn, \$1,800 firm 818-327-2408.
•PRSmith custom, redwd, brand new w/case, \$1,200 firm 818-753-7554
•Ricknbckr 360 turbo, turquoise, near new whrd case. \$650 obo Jason 818-755-0051.

6. BASS GUITARS

•Fender Mustang bass, 1970, all blk, all orig, \$375 818-549-9039
•Warwick Thumb bass, 5 string, neck thru, bubinga body, w/ins & wntd neck, MEC pckups, hrd case incl, absolutely perfect cond. \$1,995 obo. 714-978-7110

8. KEYBOARDS

•Korg Trinity keybrd, case, bench, stand, pedal, brand new. \$23-650-4968.
•Korg Trinity, brand new, w/airplane safe case, pedal, bench, stand, \$2,200. 323-650-4875.

9. HORN/WINDS

•Selmer MK-VI tenor sax, ca 1972, non-orig lacquer, orig beat-up tn-pk case, \$2,650, Steve 760-323-1629

10. DRUMS/PERCUSSION

•Complt 5 pc drum set w/cymbals & hrdwr, perfect cond, snds great, chain drive pedals, 22, 16, 13, 12, 14x5 1/2, chrome snare, \$425 818-888-0588.
•DW 4x15", tobacco sunbrst lacquer snare, used 1x, \$300 Paiste 3000, var sizes, \$70-\$125, some brand new, 213-883-9578.
•Soner Designr series 7 pc dbl bass set, wht sparkle lacquer, brand new, \$5,800 obo Must sell asap, can split kit. 805-373-7365, 818-707-9807.
•Vintg, circa '74, 8 pc Rogers drums w/cases, cymbals, hrdwr, \$1,000, incl dbl lvg Singrdng snare. Wid trade for Roland TK7 etc. Jim 310-540-6396.

11. COMPUTERS/SOFTWARE/ETC.

•Editing program, Snd Forge 4.0 sonic Indry, brand new, still in box, never used. Make offer of exchange. Kirk 310-712-5655.

24 HOUR LOCKOUT STUDIOS AVAILABLE. Call TK Productions West LA FULLERTON (310) 445-1151 (714) 680-3036

MUSICIANS AVAILABLE

•HP Scanjet 5 pc color scanner for PC/Mac, xint cond, must sell, \$180 firm, 818-327-2408
•Pro Tools 3 & Mac 71/80 Incl sevr'l other items. \$12,000 818-353-5588

12. TRADES/FREEBIES/ETC.

•Editing program, Snd Forge 4.0 sonic Indry, brand new, still in box, never used. Make offer of exchange. Kirk 310-712-5655
•Marshi 9200 dual MonoBloc pwr amp Just re-tubed & srvcd, \$650 or trade for 50 watt Marshl hd 323-936-1950, NiceMusck@aol.com
•Will trade hair srvc &/or graphc design for gutt lessons Doug 213-857-7420

13. GUITARISTS AVAILABLE

•IA gutt lngk for success, Are you ready? Lv msg, Ark 818-948-3001, arkguttr@aol.com
•29, male gutt/musicn, All xint credits, variety of infl Open mind, critcism welcome Lkng for collab effort 562-746-5174, WnterYrRnd@aol.com
•40ish gutt, Rock, blues, jazz, cntry, workng? Fast learnr, Some vocs, 310-398-1221, Dmaj7@earthlink.net
•A gutt/keybrd singer/sngwrtr avail for live/studio 16 yrs exp, xint ast & gear Xint credits 818-985-6731, julian00@yahoo.com
•A 40ish gutt avail, Have great songs, recrdng studio, maj connx, will to be successfl Infl Sndgardn, STP, Pumpkins, Sabbath, Hendrix, Kevin 310-821-3166.
•Ambient/space rock gutt avail for rite proj I'm in Florida, have orig album demo, workng on my new one, Dimeola, DStewart, Hendrix, Page, Beck, Fantasmax@aol.com
•Are you srs modern rock band skng pr gutt, able to play anything? No pay nec, 818-782-8762
•Cntry gutt sks to join new org or estab band, Invite me to your next jam sessn Yoi 818-894-4477.
•English guil/keys & vocs, skng unvrsl mainstream Bnt band, Into Beatles, Beck, Beasties, Radiohd, Spaceoh, UD, STP, Stones, Zep, Spc Monkeys, Chern Bros Colin 805-581-6477.
•Exp fem lead gutt/sngwrtr, bkcup vocs, sks pro proj, Pret rock, JT 714-636-3399.
•Exp lead gutt, over 40, great elec, slide, acous, harmnca, vocs, Sks workng proj, Roots rock, blues, cntry only, Rob 818-567-4563.
•Fem voc/gutt skng srs band to do all music, Recrd & play out 213-936-2449.
•Fully equipd blues rock gutt sks indus connectd band, Into FuJohns, Hendrix, CCrowe, 818-885-8043.
•Gutt avail for funk, R&B, conleng jazz/rock proj, Infl Landau, Lukather, MStern, Miles, Hendrix, Steve 818-906-8722.
•Gutt avail for working dance band, Modern rock, disco, reggae, Bkcup vocs, 60+ songs, sub, F/T, Frank

MUSICIANS AVAILABLE

310-578-6507
•Gutt avail to form/join 1-gutt band Into Mojo, Pantera, Nicholas 818-952-5477.
•Gutt team avail for ong proj, Equip, exp, commt, JBuckley, U2, Tracy, Radokhd, Beatles, Bowe, 323-512-8536.
•Gutt avail, Orgns Srs only, Sndgardn, Zep, Hole, ZZ, Old Helen 323-466-3721, ms777@iname.com
•Gutt plynr, lead/rhythm, & vocs avail for pro & working sits only Rock, blues, R&B, Covers or origs, Pro gear, reliable, Pgr 818-868-1149.
•Gutt avail, w/exp Lkng for blues band 323-512-4849.
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Male pop singr avail for demos, other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign lang. GMichael sndalike. Steven 213-876-3703.
Male voc sks R&B funk band. Infl Chaka, TTurner. Great stage presnc, great range. Dale 310-839-4936.
Male voc, strong hrc baritr, gay mid 30s, avail to work any/all prjcs/styles. Also lngk for startup. 323-653-1883.
MARILYN J. GAITHER, singr avail. Sings variety music, theatrc, churches. Loves to travel. 915-655-6903, mbjg@jg.net

MUSICIANS WANTED

NICOLE BELL, fem R&B voc avail. 601-981-5015, 601-982-7635.
Pwrfl, confidnt, psychdc, moody voc, 25, skng inter-sng band w/simlr qual. Infl Morrison, Rodgers, Daltry, blues. No 80s or alt. Sy 323-876-6471.
R&B voc avail w/rlnt ear, for working sits. Tony 818-785-5480.
Sensatnl fem voc avail. Cute, sexy, soufl. All styles. Lngk for covers, jngle, sndtrax. Pro sits only. 310-306-9039.
Sexy yng fem voc avail for toung, sessns, live gigs. Strong versatl vocs. R&B, hipop infl. Skng band. Mega ensy. Robbie 213-467-3779.
Simply amazng voc avail. 3 CDs releasd, tons of exp on road/in studio. GAllman meets VScott. Dave 818-609-0076.
Singr/guit sks bass plyr & drrm for 3 pc ska, reggae, dub, latin. Infl Police, Sublime, Clash, LPerry. Michael 323-782-0317.
Voc avail, male, for your recrdngs. Infl Dylan, Axel, Clapton, Mott. Doug 626-913-0761.
Voc lngk for funky, hipop, spoken word, futurisc proj. Infl all from D'Angelo to Floyd to Prince. 310-967-4537.
Voc/lyricst sks club band. Styles funk, alt rock, club music, hipop, gospel, top 40. No drugs. LaNor@webtv.net
Voc/sngwrtr avail for collab. Linda 818-762-1825.
Vocs for estab or new band w/piano, standup bass, drums. For jazz standrds/contemp & orig tunes. Frank 323-938-7604, Frank56@earthlink.net

MUSICIANS WANTED

Patli 714-377-9096.
Fem lead voc ndd to complt 4 girl hipop R&B grp. Yng lngk, 25-30, sml & attractv. Srs inq only 562-472-5229.
Fem singr w/stage presnc & xpresv style. Hit songs, label int. 818-887-4778.
Fem singr w/strong signtrv vox ndd for orchstrl rock recrdng proj. Spiritly mindd prf. Infl Yes, Kansas, Slxy, Beatles. Ken 562-927-8070.
Fem voc wntd for R&B, funk, rap music. We have studio grooves, srs connex. Recrdng & perfrmng. Infl Mariah, Whitney, Brndi, Monica, MaryJ, TLC. 323-681-1629.
Fem voc wntd for xtremly dirty, sexy, erotic techno trance proj. Must lk the part. Infl Lords/Acid, CMethrod. Rezo 818-623-6553.
Fem voc wntd to complt rock band. Many infl. Lngk for someone to write/create own snd. Amy 818-261-4206.
Fem voc wntd to form writng duo & band w/exp guit/sng/sngwrtr. Sundays, Tl Tues, Garbage meet BarryPr, Bowie, B'Ferry. 818-569-3272.
Fem voc wntd w/dnce capabls to complt Zombi, B52s, Sly band. Have CD, srs only. Rica 714-993-3998.
Fem voc wntd w/Lennox & Hynes infl for melodic rock band. Lloyd 310-470-2309.
Fem voc/sngwrtr wntd for CD proj. Origs only. Infl Alanis, Merchnnt, Jewel, Mathea, Crow, Cole. OC recndt prf. Jon 949-888-7618.
Funky diva ndd to complt 3 girl grp. Must sing sopra-no. 818-928-1111.
Funky vocs for cover band to smoke. Prince, Heavies, S'Wonder type grooves. Hi energy. Have fun & make some \$\$, Mike 805-499-3927.
Halten type band nds singr. Have deal in Japan. 310-288-7108.
Iron Maiden tribute sks singr. Srs only. Mike 818-988-6254.
Keybrdst lngk for fem singr w/unique vox. Pop, tech-no, funk, fusion. Gary 818-567-9655.
Latin voc, 21-26, biling, attractv. Ndd immed for latin crossover pop grp. Maj label deal pendng. Tina 626-966-9616.
Lead voc/lyricst wntd. Daltry type tenor for guit, writr, singr & drrm w/PA. Veteran stage/studio exp. Label contax. StlBay. 310-732-0615.
Lngk for 2 blk males that can sing lead to form R&B grp. Producers are int, harmnys are tight. Marshan 310-475-2948, pgr 818-829-1474.
Lngk for fem voc w/exp in pop, funk, R&B, rock. Hipop dancng. Must be avail for rehearsls, traveling req. Gd image. Alan 310-672-4288.
Male voc wntd to start orig band. Srs only. 19-23. Infl Tyler, Plant, Rodgers, Daltry, Miles. 323-962-8338.
Male voc wntd. Cool orig vox, creatv & srs. Diverse music, xperimnt, accessbl, at times vry hvy & laid bck & moody. 213-360-6584.
Male/fem, under 20, star quality, versatl, hi range. Talent a must. If that is not you, pls don't call. Jack 310-826-4883.
Marriott, Tyler, Robinsn ndd. Signd band. Hllwyd rehrsls. Send pkgs to Mary Swanson, POBox 2453, Seal Bch, CA 90740.
Raspy HR singr/lyricst wntd for great head bangng band w/ lots of exp. Spike 818-700-9616.
Singr wntd by hvy groove alt rock band. Maj indus connex await demos. Nd seductv singr w/imag & att. Rob 909-364-1795.
Singr wntd for Nirvana type band. 818-764-6958.
Voc ndd for srs band proj. Have great songs, recrdng

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studio, maj connex, will be successful. Infi Sndgardn, STP Pumpkins, Sabbath, Hendrix, Kevin 310-821-3166.
•Voc wntd for semi progress rock band. Infi Stry, Rush, Elton, Conn, STP Srs only. No drugs pls. Robert 323-340-2245.
•Voc wntd for semi progress rock band wedge who clikc well. Nd seacound voc to collab with. Brand new proj. 818-342-4324.
•Voc wntd for world class HR band. Infi GBonnet, Coverdale. Have rehrls & recrdng faciltys. Pros, srs only. Jerry 818-345-5934, Phil 818-908-4341.
•Voc/rapp/sngwrtr. Infi Hed Pe, LumpB, System/Dwn etc. Lv your ego at the door. Lv msg 626-850-2494. DirtOn2@aol.com
•Vox ndd for all orig band. J.Buckley, Tricky, Radiohd, U2, Bowie, Prince, Kravitz, Spacehog. 323-512-8536, 213-936-0530
•Wntd: Asian or Latina voc for simple hook, 18-30. HipHop CD very simple. Pgr 310-609-0870
•Wntd, singr, HM punk inft. ACDC, Pstols, Steppnwll, orig. John 562-946-0677 x404.
•Working cover band nds strong fem lead soprano to sing curr tikc music. Infi 92.3 The Beat. Valene 818-752-0789.
•Yng diva glam rockr to front hot top 40/orig band, inlf Blonde, Lauper, Benetar, Joplin, Ethridge, Jewel. For pryg gks & videos. 805-994-3035.

22. GUITARISTS WANTED

•A+ exp creatv drmr sks muscns to collab, poss formjng HR all band. From PJam, Matthews to Zep. Rick 562-596-1846.
•Accomp 18 yr old male singr lkg to put modern cntry band neds. Audins for muscns, pref male 18-21. Joshua 562-690-4219.
•Acous guit wntd by mid 30s gay male singr/sngwrtr to collab/partup. 323-653-1893
•Aero type band nds guit plyr. Have financng, top atty, label int, LA rehrls. 626-338-3106
•Amer R&R band nds guit plyr w/blues, cntry, rock feel. Vocs a+. Tourng. SS. Shawn 310-276-0732.
•Are you tired of auditing for crappy bands? Well, we're tired of auditing crappy auds. If you're not crap call. Josh/David 310-914-4490.
•Band formng. Singr/sngwrtr/strummr whose demo CD features platinm plyrs, partnr w/guit. Skng bass, add'l guit. Beatles, Stones. 818-994-5383.
•Band sks gur. Infi CTrck, Blonde, Kiss, ACDC, Motorhd. Very progress hrd pop. Fly 213-664-5544.
•Blk fem singr/sngwrtr skng muscns to start trippy rock band. Nds lead guit, bass, DJ, drmr. Infi Portishd, P.J.Harvy, Rage. 310-585-8279.
•Brave guit wntd by keybrdst/voc & bass plyr. Srs only. Infi Parsons, Genesis, Tears/Fears. 310-358-7194.
•Christn lead guit ndd for ministry orientd rock band. Rob 626-792-8603.
•Drmr sks modern LPaul/Strat plyr for glitr hvy edge poppy drk xperimtl. Old Pumpkins, new Cure, Bowie. No drugs or dnos, 25+. 213-883-9578.
•Elec/acous guit wntd. Working pop, R&B singr/sngwrtr w/CD, sks tastef team plyr w/commnt, great att, all income. 323-850-8181.
•Emerng teen idol sks lead guit. I write pssd off dance tunes & ecstactic rock. Pref someone w/acting exp, at least be big nam. 323-469-4753.
•Exp drmr, 33, sks guit to form aggress band. Infi like SocialD but heavier. Rob, eyes. 213-726-7262.
•Fem rhythm guit wntd by male solo artist w/mgmt, producer, all rite connex. Join now for rde to big time. 818-386-5869.
•Fem singr/sngwrtr sks guit/sngwrtr. Epythn, Afrcan, Indian R&R, Spnrl mnd, Hndrix, neds & mgmt int. 310-291-7174.
•Funky guit. All orig proj. Mature, positv, pro. HipHop, rock, reggae. The Eggman 213-852-0900. Eggums@aol.com
•GEORGIA SATELLITE. Stones type band. Formrly on RCA, nds singr. 323-782-4024.
•Guit ndd by fem alt R&B pop style music. Only srs inq. Shaya 818-509-0510.
•Guit ndd for recrdng proj & collab by sngwrtr w/label int, Infi Aero, Bad Co, Creed, Larry 818-718-6044.
•Guit ndd for working cntry-rock band, covers & orig. Under 25, srs only. 818-603-1321.

MUSICIANS WANTED

•Guit plyr ndd for radio orientd ong career proj. Many inft. Pro w/studio & stage exp. Lv msg, lan. 213-206-5771.
•Guit plyr, male, for srs band, under 30, gd lkg. No drugs, no flakes. 626-796-1442.
•Guit wntd for non-pyng recrdng proj. Upbeat pop, bass a+. Must learn songs by ear. WLA, ShDay. 410-378-9854.
•Guit wntd for studio funk music. Have studio, groovees, connex. Most music near complet. Infi Bootsy, Parlimnt, Prince, Slay, Isleys, JB. 323-681-1629.
•Guit wntd to complt grp w/all orig groove dance comerp. guit proj matrl Perfrmc ready. Acous/elec. Intense showman. Laurie 618-915-5353.
•Guit wntd to complt hrd & soull orig proj for album & showcng. Audin now. Samson 909-931-1928.
•Guit wntd to make magic. If you miss it could be trag. ic. Beatles have been influent. My songs have great potentl. Jeremy 213-258-4211.
•Hrd rhythm guit wntd for formng head bangng HR band. Guit & drmr have tour, recrdng, artpay exp. Rehse in Chatwrth. Spike 818-700-8616.
•HR proj w/label int & CD. nds dedicatd guit for showcng in LA immed. Infi Sndgardn, ACDC, Zep. Jamie 310-989-2869, Timothy 818-342-9279.
•Hvy guit ndd, techn mgt, blk metal for new millenm. Have album, int'l mgmt, distnb. No glam. Euro dates. summr 1999. Practc OC. Scott 714-551-7522.
•Lead guit. Hrd, hvy, xtremly groove orientd snd. Sabbath, Prong, Zombie, Tool, Metalica + many others. LA area. No kds. 310-305-1009.
•Lead rhythm plyr in vein of Slash, Page, Cantrell. To complt street chargd hvy groove rock. Exp only. Image/cool nfts a must. 323-957-9093.
•Lkg for R&B, soul funk plyr for cover/ong proj. Nd drmr, guit, Rhodes/organ plyr, horns, singrs, JBrown, P.Funk etc. Mike 818-765-1079.
•Pistols to Nirvana, CBerry style lead plyr wntd for full band w/label. 818-762-6958.
•Pro mindd guit/voc sks drmr, bass, guit for HR HM band. Songs & vision there, but no pay. How about tradng? Trace 818-767-6234.
•Progressv pop guit plyr ndd. Bckup voc, commntd, pro. acous & elec. To promotc CD, out of town gvs. Lv name/#. 310-585-8786.
•Rhythm/lead to complt blues inft aggressvly dynamic HR. Infi Zep, AIC, Gn'R, Xplosv stage presnc, HR image a must. Hillywd studio. 626-937-0251.
•Rock band, aka Sheryl, Walllws, lkg for rhythm guit that also plays keybrd. Terry 818-567-4056.
•ROCKET RIDE sks lead guit. Infi TRex, early Cars, Bowie. Have star frntman, atly, platinm producer. Bckgrnd vocs+, no sessn plyrs. 323-655-3462.
•Season veteran rock drmr w/vocs, sks guit & bass w/vocs for xtrem blues rock th. Great songs w/dynamcs. StHBay area. 310-329-8492.
•Showcngs all orig tripy mnd grunge band skng srs sick lead guit. Send pic/demo attn Brian, 6867 Fountain #2, Hillywd, CA 90028.
•Signd band nds guit. Dolls, Stones type vibe. Tommy 215-856-4702.
•Sngtr/guit sks 2nd guit to start band. I have name, songs, shows. All I neds is memrs Male/fem welcomed. Infi Pumpkins, & all KROQ. 626-288-5662.
•Sngtr/sngwrtr w/indie recrd deal formng pop rock band. Guit ndd. No pay yet. Demo avail. Rehse in Hillywd. Emily 562-435-1024.
•SPIRIT. U2, Radiohd, PJam, lkg for guit plyr. Send matrl to: 7044 Lanewood Ave #4, LA, CA 90028.
•Straddln Thundrs ndd. Band on indie label, lckout in Reseda 626-856-1506.

MUSICIANS WANTED

23. BASSISTS WANTED
•#1 bass plyr wntd for all band. Maj label int. Nirvana, Radiohd, Semino, 310-208-3772.
•#1 funky rockng bass plyr wntd for gngng all orig pop rock band w/CD & label contax. Infi Matthews, Seal, U2, Gabnel. Derek 213-389-6619, www.mannades-ous.com
•60s, 70s gut punk geek, Sing, writes, loves Ramones, Stooges, early Replace, Velvets, Heartbrks. Nds bass geek skng garage rock bliss. WHllywd. 323-650-4691.
•A bass ndd by fem alt R&B pop style music. Only srs inq. Shaya 818-509-0510.
•A bass plyr w/vocs wntd for psydcid pwrpop trio w/huge harmny, enorms songs, big big plans. Kirk 310-204-5645.
•A curr gngng 3 pc HR band sks equally energetic bass plyr w/bckup voc. Pro gear & att a must. Reid 213-653-2650.
•A funky bass wntd to revolutnz music inns. We've got really gd contax. Infi incl U2, Peppers, Cure. 818-985-6731, julian0@yahoo.com
•A great McDCartney type bass wntd to make magic. If you miss it wd be tragic. Beatles were inft! My songs have potentl. Jeremy 323-258-4211
•A unique fem singr/sngwrtr/guit sks inspird motwld band of muscns w/indie rde for collab. Radiohd, Bjork, Alanis, Ben's, Eli 310-967-5725.
•A1 dedicatd, lngr plyng, movng around the chors for diverse melodic blues/late 60s English inft. Hvy to acous. Infi Zep, Floyd, 310-453-8628.
•African tour just complt. New CD just releasd. Big big snd, Nds big bass. Call for clips. 213-599-4870.
•Aggressv alt rock band. Pro only. Bckup vocs a must. Room to move, must move. Hvy connex. Deval 818-884-7253, Rod 818-771-0538.
•Aggressv HR bass plyr wntd for formng 80s head bangng band. We have lots of exp. Spike 818-700-8616.
•Alt pop band w/unuque snd & Brit inft, sks great bass plyr w/style. Have maj label develop deal. 213-651-1680.
•ALTERNATE FAITH, flavoring modern rock w/sitar, tabla, dumbek, mandolin, sks bass. Have productn deal, studio, lckout, artpay, press, shoppd by top indus pro. 818-704-5772.

MUSICIANS WANTED

•AREA 51 lkg for focused, reliable, smokin hrd/progress rock bass! 30+ & w/a life. Dennis 818-271-2330.
•Artist, JBird, ASCAP. Sks gd, enthus bass. Must read notes & be crazy about R&R to form srs band. Arthur 323-462-5534.
•BABYLON WHORES lkg for bass for maj recrdng, for vampire movie & for world tour. Drk gothic image a must. Males only. Be skinny. 323-874-1346.
•Band formng. Singr/sngwrtr/strummr whose demo CD features platinm plyrs, partnr w/guit. Skng bass, lead guit, Beatles, Stones. 818-994-5383.
•Band sks distortd bass. Infi CTrck, Blonde, Kiss, ACDC, Motorhd. Vry progress hrd pop. Fly 213-664-5544.
•Bass & drmr wntd to complt band w/fem voc. Commnt to proj a must. Ready to recrd. Infi Lve, Toad, Wallflws, Paul 818-848-0428.

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MUSICIANS WANTED

blanks live. Singing a+. Not very difficult parts but very important! Deena 818-753-5825.
*Singer/songwriter/writer/recrd deal forming pop rock band. Keytrnd nnd. No pay yet. Demo avail. Rehse in Hlywd. Emily 562-435-1024.
*Srs keytrnd wntd for cabaret rock grp. ALWebster meets Boingo. Drk. funny, operatic & theatrcd. 818-889-1027.

26. DRUMMERS/PERCS. WANTED

- #1 male drmr, creatv, solid meter, team plyr, great att, no drugs. CCrows, Matchbx, Evercrr, STP, Blossoms. Mike 310-441-6532.
#1 drmr nnd by pro band. Folkldc party rock. Touring, lots of wkends, paid, all orig, vocs a must, recrdng 4th CD. 323-465-9445.
#1 funky versatl rockng percnsnt, not drmr, wntd for gignng all orig pop rock band. Infi Matthews, Seal, U2, Gabnel. Derek 213-389-6619.
www.mamadesouls.com
#60s, 70s gut punk geek. Sings, writes, loves Ramones, Stooges, early Garage, Velvets, Heartbrks. Nds drum geek singy rap/rock place. WHlywd. 323-650-4691.
#A drmr w/wntd for psycldc pwrpop trio whicge hammys, enome song w/beat. Kik 310-204-5645.
#A drmr wntd for band just back from tour. CD just released. Must be aggressv plyr & able to groove. 213-599-4870.
#A solid versatl dynamic drmr, vocs a+, nnd rmmcd for estab rock band. New CD, ggs, pro att only. Chris 310-839-3431.
#A talentd drmr wntd by male solo artist w/mgmt, product, all rite connex. Join row for rds to bg brne. 818-395-5863.
#A unique lem singr/sngwrtr/gut sks inspired motlvatd band or muscns w/orig vbe for collab. Radiohd, Bjork, Alanis, Ben5. El 310-967-5725.
#A1 dedicatd emotnl/dynamic hvy single kick for diverse melodic blues/late 60s English infl rock. Hvy to accous. Pushd & pulld. Zep, Floyd. 310-453-8628.
#Accomp 18 yr old male singr lking to put modern cntry band togethr. Audlins for muscns, prf male 18-21. Joshua 562-690-4219.
#Aggressv drmr nnd for brutal deth metal band. Muscnschp a must. Srs only pls. John 909-980-6476.
#All orig HR band sks pro drmr. Accous moody style & hvy stuff. Mary infl nnd Zep, Cult, STP, Megadehd. 323-644-9049.
#Artist, JBlrd, ASCAP. Sks gd, enthus drmr w/trne R&R sense to form srs band. Arthur 323-462-5534.
#ASTRALIGHT lking for groove maslr rock drmr for ggs & recrdng. Srs cabaret mndd only. 213-656-3170.
#Bass plyr & gut, both from Pasadena, nd drmr to play old Kiss matrl. Srs only pls. Jim 626-398-9464.
#Brave gut wntd by keytrnd/voc & bass for orig proj. Infi Parsons, Floyd, Tears/Fears. Srs only. 310-358-7194.
#Christn drmr w/igroove-Portishd, lnesse-Copeland,

MUSICIANS WANTED

- pwr-Grohn, passion. Fem frontd atmos rock/pop. Entrancing, brooding. Non musstry. 213-957-7420.
#Classic rock band, SOUTHBOUND, nds drmr, 16-20. Must have drums. Infi Zep & ACooper. Must be sober. Chris 818-343-6725.
#DOG PARTY, pop rock estab orig band sks drmr. Are curr being shoppd. Pls be gd, smart, motlvatd, funny & keep perfect time. 310-203-1473.
#DRIFTWOOD lking for new drmr w/pro att & gear. We play orig rock, have CD, gigs, great songs. Must be dedicatd. Steve 323-462-0670.
#Drmr & bass wntd to complt band w/fem voc. Commit to proj a must. Ready to recrd. Infi Live, Toad, Wallflwrs Paul 818-948-0428.
#Drmr nnd for all hvy rock band. Infi Sngdrnng, Tool. Ready to promote CD, shows. 213-667-0919.
#Drmr nnd for co-ed rock band w/product int. CJunkees, early U2, early REM. Pro level only. WstSide locale. 310-479-5333.
#Drmr nnd, male/fem, for college radio type band. Snd ala Folk Imp, Built/Spill. Steve 310-898-7558.
#Drmr plyr wntd for orig HR proj. Mark 949-376-3733.
#Drmr w/bckng vocs nnd for wkend cover dance band. No FTI muscns pls. Must not be working on other muscl projects. 310-285-8421.
#Drmr wntd for 70s rock cover band. Jeff 818-348-6671.
#Drmr wntd for all/pop band. Great songs, w/mgmt, only srs. Alex 323-460-6814.
#Drmr wntd for band to recrd CD on indie label, do local ggs. Infi TX blues, swing, rockably, R&R. 714-314-4560.
#Drmr wntd for forming old tme folk band. Diverse wld & new infl. Bruce 562-436-3316.
#Drmr wntd for orig R&R band. Must be rock solid w/chops & pro att. Also sub nnd for Aero tribute band. 213-993-7233.
#Drmr wntd for orig/allt band w/arty, mgmt & 2 indie releases. 1966, Replace, Petty, quasi psychldia. Sml kits only. 213-936-6507.
#Drmr wntd for working lounge band. Quartet w/new CD. Orig music & vinyl covers. Infl by jazz, latin, exotc blues & standrd pop. 310-535-5772.
#Drmr wntd to complt post punk metal industr grouch hvy rock band. Must have dbl kick. Srs & exp only. Ready to go. Jake 714-879-5613.
#Drmr wntd to make magic. If you miss it could be tragic. Beattles have been influentl. My songs have great potentl. Jeremy 213-258-4211.
#Drmr wntd to start orig band. Srs only. 19-23. Infi Zep, old Aero, Miles, McLaughln, GnR. 323-962-8338.
#Drmr wntd, male/fem, into SocialD, Hum, Pumpkns, Knapsck. We have CD & lckout. 213-255-9220.
#Drmr, 21-27, nnd to join hvy progress rock band. Focus on muscnschp, directn. No drugs. Srs only. 310-576-2053.

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- #Drmr/percnsnt wntd to complt band, GRASSHOP-PER. Ages 27, 28. Have CD, practc in Vly. Lonnie 818-343-7795.
#Drums, bass, keys. Infi Bozoo, Neubautn, Crmson, Rollins, Floyd, Manson, Bowie. Srs innovatv ferociously big dynamic pro plyrs. Ear for disonance. Over 30 ANOMALY. 818-764-1123.
#Dynamic versatl drmr/perc nnd for emergng AAA band. Hand percns & kit. Xceptnl matrl ala CCrows, Matchbx, Wallflwrs. Paul 213-467-5413.
#Emerng teen idol sks amazng drmr. I write pissd off dance tunes & ecstasc rock. Prf someone w/acting exp, at least be big ham. 323-469-4753.
#Estab pop band w/unique snd & Brit infl. sks great drmr w/gd feel/timing. Have maj label develop deal. 213-851-1680.
#Fem DHenley, singr/sngwrtr, w/label int & 2 guits, nds bass & drums w/heart, talent, no drugs, to shows. 310-358-6060.
#Fem singr/sngwrtr sks percnsnt. Egyptn, African, Indian R&R. Spirfl mndd. Maj recrd labels & mgmt int. 310-281-7174.
#Funky drmr. All orig proj. Mature, positv, pro. Hip-hop, jazz, reggae. The Eggman 213-852-0900. Eggums@aol.com
#Funky drmr nnd to work w/incredbl 19 yr old gut plyr. Rock, soul, blues, from the raw gut music. Label int. 818-592-6536.
#Great new band sks bass. U2, Live, Alanis, Beattles, TragHip. 213-937-3484, Scott@4dnet.com
#Great oppor for plyr w/10 yrs+ exp. Gd meter & solid

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groove a must. Dan el 805-984-0189
#Guit & bass nd drmr to play orig & cover matrl. Infi Zep, Kiss, Aero. Srs only pls. Jim 626-398-9464
#I nd a rockn drmr who can play cntry, yes, cntry! We're working band w/covers & orig. Under 35 & srs 818-603-1321.
#lking for drmr/perc into latin & world beats w/funky feel for bilinl band. Jose, alter 5pm. 818-760-2078.
#lking for R&B, soul funk plyr for coverng proj. Nd drmr, guit, Rhodes/organ plyr, horns, singrs. JBrown,

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Pop band sks drmr/widverse plying styles for upcom-

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ng LA/OC showcss. Infl Beatles, Phish, Queen, ELO, Turtles, Jellyfish, Ween, JBrown, Jeff 310-301-9628.
Pro mindn guit/voc sks drmr, bass, guit for HR HM band. Songs & vision there, but no pay. How about trading? Trace 818-767-6234.
Pro OC drmr & bass wntd for tribute to women of rock & blues band for plying gigs. Friends, Heart, Alanna, Ethridge. Lv msg 714-416-5681.
Progress metal band, signd, nds dbl bass drmr. Srs inq only. 626-333-0051, 626-835-3905.
Punk pop drmr wntd for indie label band. Infl Stooges, Raplace, Suprgrass. 213-662-8842.
Singr/guit sks drmr to start band.I have name, songs & shows. All I nd is membs. Male/fem welcomed, infl Pumpkins, & all KROO. 626-288-5662.
Singr/sngwrtr team sks yng hip cool hrd hitting dedicad drmr. 310-289-3294.
Singr/sngwrtr windie recrd deal formng pop rock band. Drmr ndd. No pay yet. Demo avail. Rehrse in Hllywd. Emily 562-435-1024.
Sknrg percussn plyr for R&R/blues based band. 213-876-7360.
Tambourine plyr wntd, male/fem, bckngnd vocs helpr. Infl JCash, Love, Byrds, Mod cowboy mgs. John 213-937-8738.
Techno punk metal drmr w/drk image & electric drum exp wntd. Infl SkinnyP, Rammstein, Manson. Mick 323-962-5917.
THE SPURS nds drmr. OC. Orig proj, 949-837-5196.

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949-650-4305.
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Working soul rock band reformng. Wkend gigs. Must be reliable, rehrst on Wed in Vly. Matt 818-609-0163, Tina 818-754-1057.
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Guit, 34, sks bass, singr, sngwrtr, drmr, guit to form orig free form classc rock, anythng goes. Pref lem frnt voc. E Pasadena area. 909-537-3973.
Lyricst sks composr for collab. Blues & pop. Think early Elton, BJoel, Zep, Clapton. Call anytime, lv msg. Scott 213-383-4714.
Lyricst wheryr flexibl wrting style lking for collab. Some melody lines-not muscld, great feel for flow of lyrics to pre-wrttn music or 1st. ananar@aol.com
Sexy R&B singr. Sngwrtrs, co-wrtts. Ganna 310-585-4563.
Sngwrtr lking for some talentd indivs to compose music for/sing my lyrics. Lking to start R&B grp. shana1998@yahoo.com
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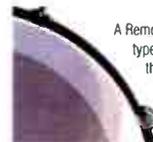
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