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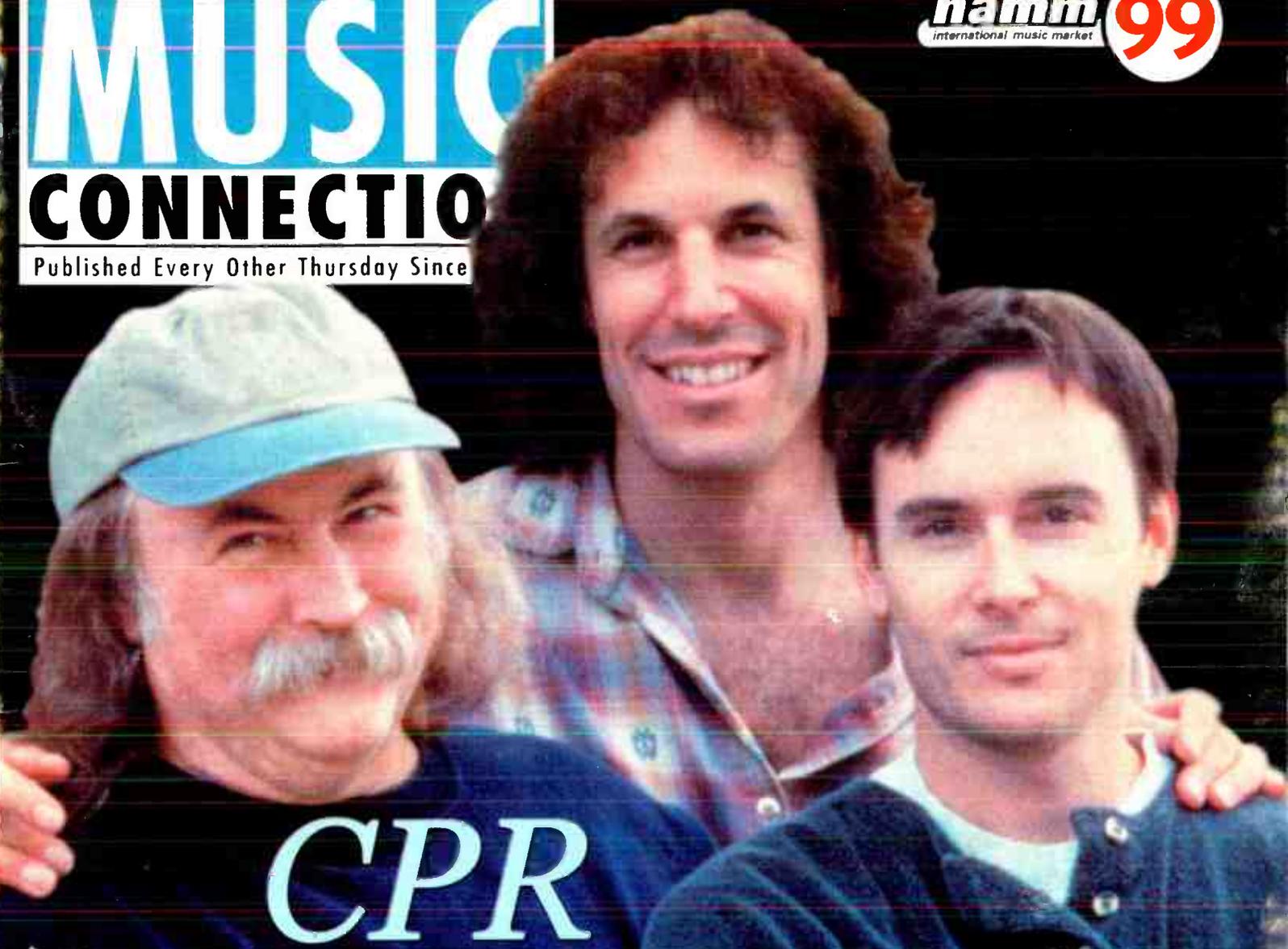
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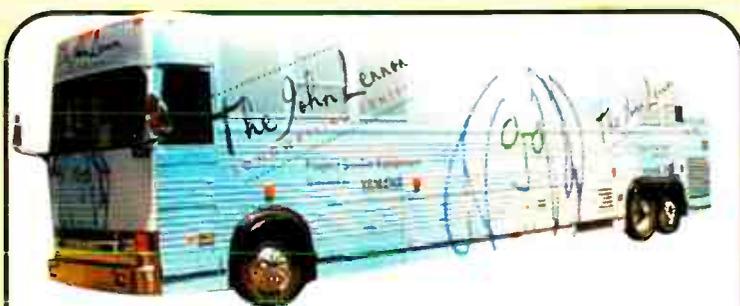
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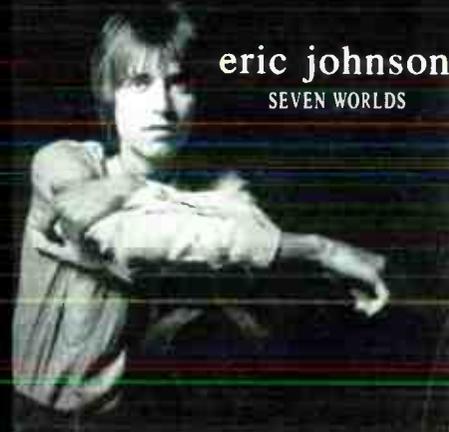


### John Lennon Songwriting Contest Educational Tour Bus Appearances:

**Saturday, February 20** 1 pm in Sherman Oaks  
**Sunday, February 21** 1pm in San Bernardino  
**Tuesday, February 23** 6pm in Fountain Valley



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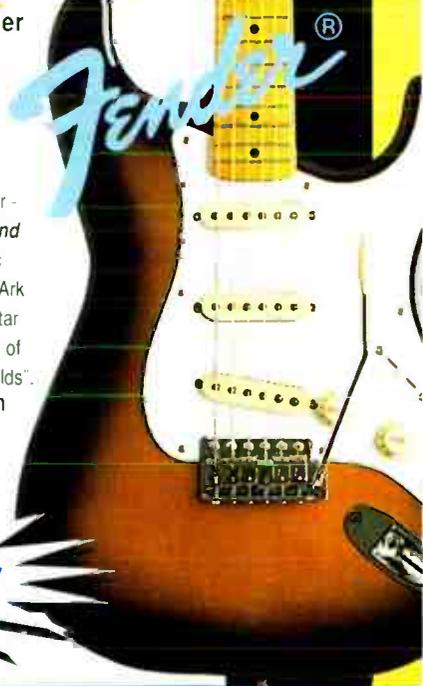
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### Grand Prize

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see store for details



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# FEATURES



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One of rock's greatest harmony singers, two-time Rock and Roll Hall of Famer David Crosby, has often had a personal life marred by disharmony. But thanks to an incredible turn of events, Crosby's latest musical endeavor has inspired him to create some of the most meaningful music of his career.

By Jonathan Widran

## Getting In Gear

L.A. Musicians and How They Buy Equipment

## 38 An Exclusive Survey

How do you compare to other musicians when it comes to shopping for, and buying, musical equipment? Check out our exclusive MC survey and see.

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## FEEDBACK

### Made Our Day

Dear MC:

When I was a no name struggling photographer in 1983, I only had enough money to advertise in ~~one~~ publication. I choose *Music Connection* because I was a musician myself, and liked the idea of taking pictures of bands. Over the years, every time I've made a "pac man" level jump it has been with the help of *Music Connection*. Sometimes it's been by putting ads in the magazine, sometimes (very often) by using the extensive directories the magazine publishes. The first thing I tell a new artist on signing them for marketing, is to subscribe to MC.

Last year many of my artists secured prestigious endorsements based on my use of the NAMM pre-show information in the magazine. I continuously use *Music Connection* as my "rolodex." Reviews of my artists in your magazine, when we are so fortunate, are always followed by calls from record labels and other high level industry contacts.

Today I am honored by the talent I am allowed to develop and market to the recording and film industry. As I watch my artists succeed, in fact many times exceeding my own expectations for their projects, I remember that much of the knowledge I am now paid to disperse, I first learned by religiously reading your magazine cover to cover. By following *Music Connection's* advice.

I'd like to take this opportunity to acknowledge *Music Connection* for the massive impact it has made in my career and the careers of my artists.

Thank you,  
Meredith Day

### Classifieds Rule

Dear MC:

I want to thank you for all the help you give the unsigned artist. It can be hard trying to get the right information so you can be standing in the center of your dream. Your magazine makes it easier, especially the classifieds. I have placed several ads with you and each time I get lots of calls. At least you know that most of us are not only struggling but broke so the "free" ads come in handy.

T.A.P.

### Flyer Madness

Dear MC:

You keep mentioning how city officials are cracking down on posting of flyers. Then you mentioned in your November 23rd article about "Creating a Buzz," about passing out flyers.

Can you please go over this in more detail? What's legal and what's not? It's getting confusing.

Okay ... so we can't glue posters on city property. Can we put them under car windshields? Let's say a band of the same style is playing the Troubadour or the Roxy. Is it legal to put them under car windshields? Either on the city streets? Or in the club parking lots? Can anyone stop you or can you get fined?

Also, lets say one passes flyers outside of a club ... if they end up littering the ground, can you get a fine?

It's not always feasible to go to a club you are going to play a few nights before, they may not be having your type of music that night, and therefore those people may not be interested in your music. It might be better to go to a nearby club that is playing your style of music.

Anyway, I hope you clarify this whole flyer thing, so we know what is and isn't legal.

Donna Grayson

**MC replies:** It is not illegal to post flyers on car windshields. We do advise, however, in private property situations, (i.e. parking lots), to secure permission from the property owner.

### Bad Karma

As the drummer of the band, "The May Kings," I have a lot of hard earned money invested in my craft. With the cost of my equipment, rehearsal costs, paying roadies, gas money, etc., playing music can be financially taxing. At a recent show at West L.A.'s "The Gig," my cymbal bag never made it into our gear truck and was left behind at the club (even with paid roadies helping us with the gear).

Well, when I called the club they said that they *did* find the bag of cymbals. Wow! What a relief. With a big smile on my face I immediately hopped into my car and sped down to the club to retrieve my forgotten cymbals. As I arrived at the club, I found the sound man waiting for me at the bar and he handed me the bad. Well, my smile turned upside down. Holy \$#@! It was about 20 pounds too light! Apparently sometime either before or after the bag was turned in someone decided to help themselves to about \$800 of my brand new cymbals (5 out of 8). What a complete drag and huge financial burden!

Anyway, I just wanted to let this scumbag punk know a little something ... what comes around goes around! If you don't believe in bad karma, you had better. Beware you *will* get yours! For myself, this will be yet another lesson learned. First, keep your eyes on your gear and second, trust no one in this town. *No one.*

Brian French

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

### Current

The Songwriters Guild Foundation will once again offer "Story Night at the Guild," an on-going event held the first Wednesday of every month. Story Night features known artists in the industry talking about "how it happened" and "how it is happening" for them. The next session will take place on Wednesday, February 3, at 7 p.m. with guest speaker Tim Sweeney, independent music consultant and founder of artist development company, Tim Sweeney & Associates. Tim will talk about the industry, how it has changed, and how to perform live.

Guests will also have the opportunity to perform their most treasured songs live, and be shown a better way to perform them. Admission to this one of a kind event is absolutely free. Reservations are highly recommended so call the Guild at 323-462-1108.

Looking to get your vocal technique to the next level? Voice trainer Edie Layland is conducting a special workshop: "How to Sing Popular Music," at West L.A. College, starting February 17th. The course will run for five consecutive Wednesdays, from 7:30 to 9:30 p.m., and will cost \$69 plus a \$2 material fee. The course will end with an opportunity to perform live at Culver's Club in the Radisson Hotel in Culver City. For more information call Edie at 310-855-8667.

The Society of Composers & Lyricists and ASCAP are conducting another seminar in the "Composer to Composer" series, with special guest Danny Elfman. The event begins at 7 p.m. with a reception in honor of Mr. Elfman to follow. Elfman, who is one of the most sought after and original voices in American film music, will talk about his career and will screen excerpts of his work for film and television — from the dramatic to the fantastic. Come early and catch a special documentary screening on the life and works of Bernard Hermann.

The event takes place at the Director's Guild Theater at 7920 Sunset Blvd, Los Angeles. Cost is free to members of SCL, \$25 for non members, \$10 for students with ID. For reservations call 310-281-2812.

Musicians and bands looking for a "deal" will not want to miss the second annual EAT'M (Emerging Artists & Talent in Music) conference coming up May 19-22, 1999 in Las Vegas, Nevada. Applications to participate in band showcases, featuring approximately 150 unsigned bands, are now being accepted and must be post-marked no later than February 15,

1999. Showcases will be held at indoor and outdoor stages at the Mirage, Treasure Island, Hard Rock Cafe, Desert Inn Resort & Casino, The Joint, Gameworks, and Tommy Rockers. Last year's event resulted in nine recording, production, or publishing deals and multiple television bookings for several bands.

EAT'M has been referred to as "The Sundance Film Festival of the Music Industry." Last year's event was so well received that it was honored with the 1998 Tourism Development Award. This year an even broader spectrum of panels and expanded mentoring sessions will be offered. Some of the topics include "How to Get Signed," "Demo Critiquing," "Producers Panel," "Structuring of a Song," "Radio — From Nowhere to #1," "Internet — Nuts and Bolts," "Alternative Marketing," "Record Contracts and Negotiations," "Artist Development," and much more.

Also adding to this year's excitement for registrants and ticket buying fans is the first Rock & Roll Demolition Derby, sponsored by the Las Vegas Motor Speedway. Each driver will drive in the name of his or her favorite charity. Advance registrations are being accepted at a cost of \$175-\$285. Wrist bands for showcases are on sale for \$20. For further information, contact the hotline at 702-837-3636 or visit the Web site at [www.eat-m.com](http://www.eat-m.com)

Be sure to stop by Borders Books & Music in Westwood on Sunday, February 21, at 3 p.m. Author Danny Sugerman will be on hand to discuss and sign his book, *The Doors: The Illustrated History*. He will also cover his previous books, *No One Here Gets Out Alive* and *Wonderland Avenue*. On the following Thursday at 7:30 p.m. Jack Holzman, founder of Elektra Records and music business legend, will discuss and sign *Follow The Music: The Life And High Times of Elektra Records In The Great Years of American Pop Culture*.

### Re-Caps

The annual South By Southwest Music & Media Conference takes place in Austin, Texas, from March 17 to March 21st. Songwriter Lucinda Williams will be the Keynote Speaker, while other confirmed executive speakers include EMI Music Publishing's Steve Backer, MCA Records' Jay Boberg, Collins Entertainment's Tim Collins, Mammoth Records' Jay Faires, noted industry attorney Donald Passman, A&M Records' Larry Weintraub and the Enclave's Tom Zutaut. Contact 512-467-7979, or visit their Web site ([www.sxsw.com](http://www.sxsw.com)). 

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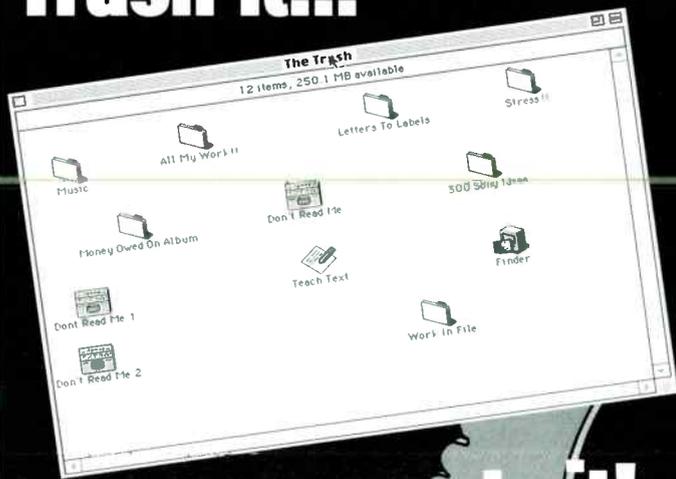
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## Best Of Rockline

Priority Records has announced the release of a new recording, *The Best of Rockline*, a disc which will donate a portion of the proceeds to MusiCares. MusiCares, established by the National Academy of Recording Arts and Sciences (NARAS), is an organization which helps take care of medical needs for musicians. Rockline, which airs every Monday night, 52 weeks a year, since 1981, is broadcast all over the United States and Canada. The program invites top rock acts to perform their best known songs on-air and field calls from fans. Featured are The Wallflowers, The Verve Pipe, Tonic, Lenny Kravitz, Dish-walla, Better Than Ezra, Matthew Sweet, 7 Mary 3, Stir, Brother Cane, Eric Johnson, and Two. *The Best of Rockline* (Priority Records) will be in stores on January 26th.

## RADD

Recording Artists, Actors, and Athletes Against Drunk Driving (RADD) came out in support of their Holiday Designated Driver Incentive Campaign recently at the House of Blues. John O'Hurley, Sally Kirkland, Joe E. Tata, and Jose Solano were among the actors hosting the evening's event. Representing the athletes was ex-Lakers/Sparks head coach Orlando Woolridge. Carl Anderson, Niki Harris, Terri Nunn, Lauren Wood, Ivan Neville, and Graham Nash performed RADD's signature anthem: Lennon/McCartney's "Baby, Drive My Car." Providing backing vocals were Rock & Roll Hall of Fame guitar players Chris Spedding and Denny Siewell, with Les Faulkner (drums), Rob McDonald (bass), Michael Blade (sax), and Arthur Richards (guitar). Check out their Web site at [ubl.com/radd](http://ubl.com/radd) 



Shown at the House of Blues in support of Recording Artists, Actors, and Athletes Against Drunk Driving (RADD) are (L-R): "Wings" drummer Denny Seiwell, actress Sally Kirkland, and RADD founding member and Graham Nash.



Lowen & Navarro were participants in a winter charity concert held recently by Chicago radio station WXRT. The "Holiday Concert for the Kids" headlined by John Hiatt, resulted in thousands of stuffed animals, toys, games, and books being donated for hospital-bound children, and thousands of dollars for the Honduras Reconstruction Fund. Pictured L-R: Norm Winer, WXRT Director of Programming; Eric Lowen; Patty Martin, WXRT Music Director; Bill Paige, Platinum Entertainment/Intersound; WXRT am-drive personality Lin Bremer; and Dan Navarro.

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By Jonathan Widran

Founded 80 years ago by violin maker Dr. Franz Thomastik and mechanical engineer Otto Infeld — two former officers of the Austrian Monarchy — Thomastik-Infeld's creation of steel strings for violin led to a revolution in classical orchestral music. Switching over from gut strings led a genre steeped in tradition — and very resistant to change — to a whole new sonic and tonal level. These days, it's estimated that almost two thirds of the world's orchestras use these strings.

In the jazz age, the company became the preeminent provider of bass strings for upright bass, and became noted for its sharp guitar tones as played by influential endorsers like Joe Pass and Herb Ellis. Up until five years ago, in fact, Thomastik-Infeld, created its unique strings on a strictly custom basis. Now their strings are widely available and used in a variety of genres, from rock to R&B. Current well-known users include jazz players Charlie Hunter and Henry Johnson, studio rock player Carl Verheyen, and R&B sideman Morris O'Connor (Stevie Wonder's band), and Alex Evans (Usher).

"Realizing that both pro and aspiring pro musicians love to play good gear that gives them the best sound possible, we approach guitar players from a strict audiophile standpoint," says Eric Williams, U.S. Marketing Director, who previously worked in product management for Trace Elliot and Gibson. "Our belief is that a sound is only as good as its source, and for guitar and bass players, the string is the source. Your whole tone comes from the strings, and if those don't sound unique and perfect, things like the body of the guitar and amplifier won't be as effective. Having the right strings is the most precise way to accomplish the sound you are after."

Obviously, a serious musician should check out the claims that set Thomastik-Infeld strings apart at his or her local retailer. But Williams says with perfect confidence that these "Mercedes" of strings use the purest alloys wound on a round core with a slight silk inlay to produce dramatically richer harmonics. Hard rockers prone to breaking things may also like the fact that they significantly outlast any other guitar string around.

Aside from the company's legendary history, Thomastik-Infeld stands apart in the industry by empirically developing all strings and combinations based on the style of play, from fingerstyling to flatpicking, using all modern



**Peter Infeld, Company President**

machines and better quality alloys.

"Not only do we use materials other companies don't have access to, but we also design these strings to function perfectly within the realms of physics," says Williams. "The engineering is perfect and in many cases is developed by working with the artists who use the product. A perfect balance can be achieved, for instance, by using a different alloy for the E string than for A, D, and G, so that there is a perfect transition between strings. These are all hi-end strings."

Considering the massive amounts musicians spend on equipment these days, the few dollars more one might pay for a set of Thomastik-Infeld strings is pretty minimal — sets generally run from \$10 to \$12. A small price to pay for the better quality one will get at the source.

"All other things being equal, in a straight A-B comparison, a guitarist with a good ear would have no trouble hearing the difference our strings make," says Williams. "Certainly it's true what many say, that the tone is in the fingers, but we're all aware of the symbiotic relationship between one's fingers and equipment. We make it easier for that intimate relationship between fingers and strings to grow with positive results."

"The best part of marketing these strings is knowing that we have the preeminent, time tested product on the market," he adds. "That and opening musicians of all genres and levels to the fact that the strings they use are more vital to their sound than they might realize."

Call Thomastik-Infeld at 800-644-5268



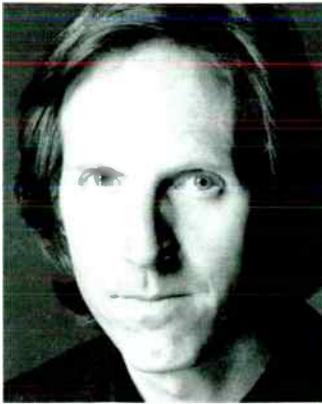


Photo: Vincent

**Mark Nardone**

After a brief period as Associate Editor, **Mark Nardone** has become **Music Connection's** Senior Editor. Previously, Nardone was a freelance entertainment journalist for a number of publications, including *TV Guide Entertainment Network*, *Net Profits* magazine, and *Album Network's VirtuallyAlternative* magazine. You can reach him at 818-755-0101.

In related news, **Tiffany Eason** was named Associate Editor of **Music Connection** in order to fill Nardone's vacancy. Most recently, Eason served three years as Editor of *Network 40* magazine. Before that, she had a short stint at KROQ L.A. Call her at 818-755-0101.

**Richard J. Cunneen** has been named Director of Global Marketing for **Nady Systems Inc.** The company is known for the wireless microphone innovation and manufactures state-of-the-art wireless products. Contact Cunneen at 510-652-2411 ext. 270.



Photo: Robert

**David Tockman**

**David Tockman** was named Director of Business Affairs for **E.A.R. (Edel America Records)**. He joins the label from the law office of George Edward Regis, where, as an attorney, he represented recording artists, indie labels, producers, and music publishers, among others. For more information, please contact 212-541-9700 ext. 19.

**Fender Musical Instruments** and **BBE Sound** (parent company of **G&L Guitars**) have reached a historical agreement in allowing

Fender to use the name and likeness of the company's namesake on select Fender products. For January's NAMM Show at L.A.'s Convention Center, Fender will exhibit a limited edition Leo Fender Commemorative Broadcaster model. Call 714-897-6766.

**David Caren** has been given the title of A&R Manager for **Celtic Heartbeat Records**. With a diverse and extensive resume in the music industry, Caren will now sign acts for the label along with their newly established imprint label which will boast more mainstream and international acts. Call Caren at 353-1-677-7330.



**Ashmi Dang**

**Ashmi Dang** was named A&R Director for **Outpost Recordings**. Outpost is a joint venture with Gefen Records, owned by Universal Studios. **Dang** will work out of the label's Big Apple office. Also at Outpost, **David Kim** was appointed Marketing Director. For more information, call 310-285-2730.

**Rodrigo Vieira** was named Senior Director, Special Marketing for **Sony Music International (SMI)** where he will oversee special marketing planning and product development in Latin American markets. Closely related, **Carlos Tabakof**, appointed Director, English Language Product for the **Columbia** label, will develop all English-language Columbia product in the Latin American region. Contact 212-833-5047.

As reported here, the Columbia Records Group launched the imprint label, **C2**. Initial releases and staff appointments have been made. The **WORK** Group Vice President of Promotion, **Dennis Reese**, will oversee the coast-to-coast promotion team as Head of Promotion, while Columbia Records Group Senior Vice President **Jerry Blair** will spearhead both C2's and Columbia Records' promotion efforts. **Geordie Gillespie** was appointed Vice President Promotion. Record releases for C2 will come from the current ranks of the Columbia Record Group labels. Initial releases include, **Joey McIntyre's** "Stay The Same," **Meja's** "All About The Money," and **Dovetail Joint's** "Level On The Inside." For more info on the new

label, call 212-833-7687.

**Jimmy Church** was named Western Regional Sales Manager for **Amek U.S.**, a British manufacturer of high-end mixing consoles, digital recording systems, and signal processors serving live sound, recording, broadcast, and post-production markets. Previously, Church worked with Alesis and held management positions with Hollywood's Guitar Center. Contact 818-973-1618.

**Thomas P. McMillin** was named Chief Financial Officer of **Chancellor Media**. He takes over the position of the just-resigned **Matthew E. Devine**. Also at Chancellor, **Deborah R. Jacobson** was appointed Senior Vice President of Investor Relations. For more, contact 214-922-8700.

**Brian Brinkerhoff** was appointed Vice President of Content Acquisition for the **GoodNoise Corporation**. Most recently, Brinkerhoff served as a manager of Walt Disney Music Publishing. He will now concentrate on acquiring content to sell and distribute on the company's well-trafficked Web site at [www.goodnoise.com](http://www.goodnoise.com)



**Pete Jones**

BMG Distribution President **Pete Jones** is in need of new business cards as he was promoted to President and Chief Executive Officer of **BMG Distribution** and Associated Labels. He will continue to oversee the marketing and sales for all BMG Entertainment's labels in the U.S., including Arista Records, RCA Records, and The Windham Hill Group.

He will now be responsible for CMC International, Loud Records (a joint venture with RCA), and Robbins Entertainment. Also, Jones will oversee BMG Special Products. Call 212-930-4961 for more information.

**Dieter Horn** has been named **Quantegy's** Regional Sales Director. As such, Horn's responsibility will be to oversee sales efforts on behalf of Quantegy branded products for Germany and Austria, as well as having direct sales responsibility for the Western Germany area. For more information on Horn and Quantegy, please dial 770-486-2803 or send email to [jlego@quantegy.com](mailto:jlego@quantegy.com)



**Debbi Haus**

**Debbi Haus** was named Director Artist Development for **Sony Music Nashville**. In her new position, Haus will create and implement all aspects of artist development for Columbia, Epic, Lucky Dog, and Monument Records. For more, call 615-742-4358.

**Lenny Soohoo** was named Controller of U.S. Operations for **peermusic**. He will be responsible for the U.S. financial operations including management financial reports and year-end analysis. For more, contact 213-965-1990.

**Samuel Barnes (Tone)** and **Jean Claude Oliver (Poke)** were named Executive Vice Presidents of **Columbia Records**. With their production monikers, **Tone & Poke**, they are known to the music industry as Trackmasters — hit-making record producers. In an eleven-year span, Trackmasters recording projects have sold more than 30 million units in the U.S. alone. For more info on the duo, contact 212-833-7687.



**Willy Dahlskog**

**Willy Dahlskog** has been appointed **Telex Communications Inc.'s** Broadcast Sales Manager for Europe, Africa, and the Middle East. The multi-linguist (Dahlskog is fluent in five languages) will be based in the U.K. and will direct his efforts towards the sales of all Telex Communication's broadcast products, including RTS, TW and Matrix, Audiocom, CamLink, and MERLIN. For more, call +44 (0) 1908 233916.





**Elizabeth Loden**

**A&R Director  
Acme Entertainment Inc.**

**Duties:** Full Service  
**Years with Company:** 5  
**Mailing Address:** POB 81491, Chicago, IL 60681  
**Phone:** 800-566-2263  
**FAX:** N/A  
**E-mail:** info@acmeent.com  
**Web site:** http://www.acmeent.com

**Background:** Elizabeth Loden signs pop bands. That's the underlying theme behind the music of Zero Parade, whose debut for Chicago-based Acme Entertainment entered the CMJ Top 200 adds at #7 and charted at #152. It's also what you'll hear behind the music of Superkreme, whose debut entered the CMJ Top 200 at #138 and the newly released *Hotdog-water Cocktail* by Full. All three are distributed by MS.

A musician herself, Loden is more than candid when pointing out the things bands can do to be successful.

**Secret Beginnings:** "With the first two bands we signed we, by design, didn't really go where you should know about Acme Entertainment. It was more about promoting the bands and whatever is going to come for the label will eventually come. If it's good for the bands, it's good for the label.

"Part of building up Acme is finding the right people to work with and establishing long-term relationships who will grow with us instead of finding some huge company that will take a lot of our money. Then again, it's about cost effectiveness."

**Label Size:** "We only have three full-time employees. We all work really hard. We don't have in-house radio promotion but we have radio promotion for both commercial and college. We also have Hoopla, our PR firm. It just makes so much sense in terms of overhead, cost effectiveness and where money's getting spent. There's no reason to have a graphics designer in-house when we're not putting out a record right now.

And to have a college radio promoter also wouldn't be prudent for us."

**The Indie Philosophy:** "We didn't set up with being an indie in mind. That was never part of the plan for several reasons. The guy who started the label did not come from a music background at all. He didn't really know anything about the music industry. He didn't know anything about independent distribution. His other company is a software development company that deals with advertising clients, so real specific things happen. You pay for this, you get this. You plug something into a computer and you get this answer. So, why shouldn't the rest of the world work this way? You couldn't pick a worse business for that to not happen."

**Outside Promotion:** "Our college radio promotions guy, Jon Flanagan, is based in West Hollywood. I think *Music Connection* did a piece on him about a year ago. He's one of those people who have been with us since the second album we put out. He was the first guy who said the right things about Zero Parade before we even talked about money. I found him when we were working with Fat Nut. It was the same thing when looking for outside publicists. Does the music hit them the same way the music hits us? You love to find people who will put themselves out for your bands."

**During Fat Nut:** "Fat Nut is a really unique kind of group. It's physically a pop/rock group with a steel drummer. It's not calypso, not reggae, it was definitely alternative rock. I never took anyone to see them play live who didn't absolutely fall in love with the band. They had this kind of jammy vibe thing. They would have been perfect opening up for Dave Matthews. They just had really hooky, almost ebullient, kind of things just because of the steel drums. It was such a unique sound, which kind of helped us with them because we went to the Triple-A stations. Jon said the right kinds of things. He said, 'This is so new. This is like a million-selling band.'"

**After Fat Nut:** "We have almost an album's worth of material that never got released. They're basically disbanded, unfortunately. So is the first band we signed, Mariana Trench. I think the best thing I can say about them is something I apologized to the label president for about a year ago when it finally struck me why we were having so much trouble with them. They were a really good group of musicians, several of them classically trained. In fact, the lead guitar player's first time picking up an electric guitar was with the band.

But they didn't know how to be a band. They didn't have a manager

and I found out after I signed them that the lead singer and bass player were married. I thought, 'Oh my God. I've just signed Fleetwood Mac.' There were lots of other incestuous things, like one's a brother-in-law to the other. It was unfortunate because they just sort of got to a boiling point. I guess I'm going to have to ask personal questions before I sign people."

**Dedication Problems:** "We bent over backwards for that band. It's probably my biggest disappointment because they were so damn good. Especially since they got to the disbanding point right when we had finally found them a great booking agent and we had hired our PR company. You couldn't pick a worse possible time to quit. We have everything going for us. They had everything going for them. They had a really great following here in Chicago."

**Other Learning Experiences:** "Mariana Trench was really a struggle for me because they were the kinds of guys who would call up and go, 'Hey, what's going on?' 'Not much.' 'This sucks!' They really sat back and waited for us to do stuff instead of working even harder now that they were at a label. They had the misfortune of thinking that they would become rock stars by signing with an independent label."

**Zero Parade:** "We signed Zero Parade and about a week later, I got this little card in the mail from the leader of the group. It said, 'Just wanted to say thanks and that we're looking forward to working with you guys. Hope your holidays are great.' We signed them right before Christmas. It was totally refreshing. I still have the note hanging on my wall. It's just that dealing with them is always so nice! There's got to be something

wrong. Ask them to do something and they do it? And then call back to say, 'We've done this'? That seems very foreign to me. I have one of the guys going out to stores with in-store copies and he loves it. He tells me, 'I wrote three autographs today and it's so cool.' They have a manager and yet they still want to be really actively involved in their careers."

**Chicago:** "If you're playing the Metro in Chicago on Friday and Saturday nights consistently, you're hot shit. But some bands feel that's all they need to do. 'We've got 1,200 people in Chicago on our mailing list. Isn't that enough?' No, but you're getting there."

**Good Lessons from Bad Experience:** "Right after I called to tell Jon one of the bands broke up, he said, 'Well, at least working with those two bands has taught you guys how to be a record label.' That's true. So it was almost worth the money we spent."

**Women in A&R:** "Before I hung up my musician's background, because I was a little too materialistic to go out on the road. I was a drummer. Another of the last bastions of male chauvinism I've been used to since I was in sixth grade. When I explain my job to people, it's pretty funny. 'Oh, you go to clubs all the time. That's totally cool!' It's not what my job is, but okay, think about it that way."

**The Female Advantage:** "I refer to my bands as my kids. My friends call up and ask how the kids are doing. I've never been pregnant and I have 20 kids. So I look at being female as an advantage. There's no posturing."

—Interview By  
MC Staff Writer Tom Kidd

**PHASE 2**



**Winans Phase 2, the sons of the famous group, the Winans, have signed with Nashville-based label, Myrrh Records. Michael Jr. (16), Marvin Jr. (17), Juan (18), and Carvin III (19) are following the current trend of urban/pop based tunes. The debut album will include a track from Babyface and producing talents from Rodney Jerkins (Whitney Houston, Brandy) and Narada Michael Walden (Aretha Franklin, Mariah Carey, Whitney Houston). Pictured (L-R, Top Row): Carvin Winans, Jr.; Word Vice President, Loren Balman; Myrrh Vice President A&R, Judith Volz; Myrrh Vice President/General Manager, Jim Chaffee; Epic Vice President A&R, David McPherson; (Bottom Row): Carvin III; Juan; Michael Jr.; and Marvin Jr.**

## Classic Sony

Terence Blanchard has signed an exclusive contract with **Sony Classical**. The New Orleans-born jazz master is an American composer and the leader of his own quintet. His first recording under the contract will be *Jazz In Film*, featuring scores for nine classic films including Alex North's *A Streetcar Named Desire*, Duke Ellington's *Anatomy Of A Murder*, Bernard Herrmann's *Taxi Driver*, Quincy Jones' *The Pawnbroker*, and Blanchard's score for Spike Lee's *Clockers*. *Jazz In Film* is set to be released internationally in March. Contact 212-833-8000.

## SoundScan Says

SoundScan, the data information system which tracks point-of-purchase sales of recorded music, announced its year-end sales data. The 1998 top-ten selling albums were (the number represents the amount of units sold): the *Titanic* soundtrack (9,338,061); Celine Dion's *Let's Talk About Love* (5,859,421); *Backstreet Boys' Backstreet Boys* (5,709,369); Shania Twain's *Come On Over* (4,872,841); 'N Sync's *'N Sync* (4,385,148); the *City Of Angels* soundtrack (4,120,508); Garth Brooks' *Double Live* (3,892,288); Will Smith's *Big Willie Style* (3,687,568); Savage Garden's *Savage Garden* (3,247,406); and the *Armageddon* soundtrack (3,222,603). Contact 310-360-6060.

## Gramophone Reference

*Gramophone* magazine has published record collectors' guides to classical, opera, film music, and musicals in the series *Good CD Guides*. To aid the staunch collector, Gramophone publishing has issued, *Gramophone Classical Good CD Guide 1999*, 12th edition; *Gramophone Opera Good CD Guide*, 11th edition; *Gramophone Musicals Good CD Guide*, 2nd edition; *Gramophone Film Music Good CD Guide*, 3rd edition; and *Gramophone Film Music Good CD Guide*. To find out more, contact Gramophone Publishing (distributed in the Western Hemisphere through Omnibus Press) at 800-431-7187.

## Spiders & Snakes, Oh My!

Spiders & Snakes, a Hollywood glitter-rock band, inked a deal with Japan's JVC Victor Music, Inc. Under the deal, the company will have exclusive Japanese distribution rights to the band's upcoming album, *London Daze*. The album, due for release in early '99, was produced by Dino

Maddalone at the DINO M III studios in Torrance, California, and mixed by engineer Barry "Lord" Connelly at Hollywood's Paramount Recording Studios. For more information, write Spiders & Snakes, c/o Sansei Records, P.O. Box 6245, Beverly Hills, CA 90212 or call 310-274-4050.

## An Eclectic Synergy

On April 21 and 22 at Berkeley's Community Theater, contemporary music history will be made. **Metallica** will join renowned composer Michael Kamen and the San Francisco Symphony for a rare and sure-to-be unforgettable performance. Members of Metallica, Lars Ulrich, James Hetfield, Kirk Hammett, and Jason Newsted will join the symphony for the entire performance. According to drummer Ulrich, "We've worked with Michael on the *Black* album. The dynamics of a lot of our songs have always lent themselves to dramatic interpretation. This is a chance for us to keep pushing the envelope and demonstrate once again the diversity of this band. It's always fun to turn a few heads in the process." Kamen has worked with many contemporary artists including, David Bowie, Eric Clapton, Pink Floyd, Pete Townshend, Kate Bush, and more. Interested? Call 310-288-3806.

## The Latin Touch

EMI Music Publishing has entered a worldwide co-publishing agreement with Grammy Award winning **Enrique Iglesias**. The 24-year-old has become of the best selling Latin artists in the world, with his first two albums selling over 10 million copies worldwide. The first album released with EMI Music Publishing, *Cosas Del Amor* is Number One.

## Starring Freddy Fender

Mexican-American singer/songwriter **Freddy Fender** will receive a star on Hollywood's Walk of Fame (7060 Hollywood Blvd.) on Thursday, February 4, 1999. He'll then head over for a celebration performance at L.A.'s **House of Blues**. Fender captured the attention of music lovers with his first hit, "Before The Next Teardrop Falls," in 1975. Born Baldemar Huerta, he has also been known as El Be-Bop Kid (1957), Freddy Fender (1958), Eddie Medina (1961), and Scott Wayne (1962) before settling on Freddy Fender. For more info, call 323-650-3588.

## Black Market & Tommy Boy Make Pact

Black Market Records, a San Francisco-based label, has joined

## LULLABY COMES TRUE



Shawn Mullins has signed a worldwide publishing deal with EMI Music Publishing in New York. Pictured (L-R): EMI Music Publishing Senior Vice President Talent Acquisition & Marketing, Rick Krim; EMI Music Publishing Executive Vice President Creative North America, Evan Lamberg; Mullins; EMI Music Publishing Chairman & CEO, Martin Bandier; EMI Music Publishing Worldwide Executive Vice President Robert H. Flax; and manager Russell Carter.

forces with Tommy Boy Music. The exclusive three-year deal is a manufacturing and distribution agreement. Black Market parted ways with **Priority Records**, who they have been with for three years.

Black Market boasts some of

Sacramento's hottest artists of the Nineties, including **Brotha Lynch Hung**, **Mr. Doctor** and **X-Raided**. Contact 916-455-5441.

—Compiled by MC Associate Editor Tiffany Eason

## NETTWERK AMERICA



EMI Recorded Music, North America and Nettwerk Records of Canada entered a joint venture to expand their North America distribution by creating, **Nettwerk America**. Nettwerk Canada's Terry McBride, Ric Arboit, Mark Jowett, and U.S.-based General Manager, Marivi Magsino will oversee the new company's operations. Nettwerk America will continue to market in the U.S. all existing and future Nettwerk Canada releases, plus selected artists signed to Capitol U.S., EMI Music Canada, and EMI affiliates around the world. Pictured (L-R): Myles Burman Law's, Derek Danielson; Nettwerk VP, Mark Jowett; Nettwerk CEO, Terry McBride; EMI Recorded Music, North America Deputy President & Capitol Records President, Roy Lott; Nettwerk President, Ric Arboit; Capitol Records VP Business Affairs, Rick Stewart; and Capitol Records Senior Vice President Legal and Business Affairs, John Ray.



ANNOUNCING THE ANTHEM TWINS



MCA Music Publishing has signed the vocal group, Anthem, to a world-wide publishing deal. Anthem is comprised of twin sisters (Channette and Channoah Higgins) from South Central L.A. who are managed by Livio Harris and Dino Allen. The duo are currently in the studio co-writing with Rodney Jerkins, Mary J. Blige, Changing Faces, and CoCo. Shown at the signing (L-R): Max Gousse, Senior Director, Urban A&R, MCA Music Publishing; Robert Allen, Senior Director, Business Affairs, MCA Music Publishing; Betsy Anthony-Brodey, Vice President, Talent Acquisition, MCA Music Publishing and David Renzer, President, MCA Music Publishing Worldwide. Seated (L-R): Dino Allen, co-manager; Channette Higgins; Channoah Higgins and Livio Harris, co-manager.

Music, Movies, Caffeine

Combining music with independent filmmaking, BMG Music Publishing, Sundance Channel and Starbucks Coffee Company will present the first "Sundance Music Studio," a showcase of live recording artists to be held at the Sundance Film Festival in Park City, Utah. Artists scheduled to perform will be announced shortly.

The companies will hold the event on Main Street in Park City for the five-night Sundance Music Studio, which will spotlight major

and emerging recording artists in live acoustic performances. The showcase will give filmmakers the chance to hear new music and interact with the artists in an intimate, artistic setting.

In 1998, BMG Music Publishing presented the BMG Sonic Escape at the Sundance Film Festival, which inspired the companies to join forces this year to further the fusion of music and filmmaking. Performers at the BMG Sonic Escape included Duncan Sheik and Mary Lou Lord, among others.

BMG Songs, through its film and television music division, has

MCCAIN GOES GOLD



EMI Publishing artist/writer Edwin McCain received a gold record for his Misguided Roses album. The featured single, "I'll Be," has been one of the biggest radio hits of the past year and reached the Top 5 on Billboard's Hot 100. Pictured (L-R): Neil Lasher, VP of Promotion/EMI Music Publishing; Richard Crabtree, co-manager; Rick Krim, Sr. VP Talent Acquisition and Marketing/EMI Music Publishing; Dean Harrison, co-manager; Evan Lamberg, Sr. VP Creative/EMI Music Publishing; Edwin McCain; Martin Bandier Chairman & CEO of EMI Music Publishing; and Robert H. Flax, Executive VP EMI Music Publishing Worldwide.

placed songs in various films, including Good Will Hunting, Velvet Goldmine, Hope Floats, Godzilla, Bulworth, The Truman Show and The Wedding Singer, among many others.

Recording artists will also "give back" to the filmmakers of the Sundance Film Festival with a compilation CD, released through Beyond Music/BMG Entertainment, which will feature music recorded live at the event.

A large portion of the proceeds will benefit the Sundance Institute's Composers Lab, an organization which coordinates intensive workshops that are designed to offer emerging screenwriters and directors the opportunity to develop new material under the concentrated guidance of veteran filmmakers.

The Sundance Music Studio is intended to reflect Starbucks' commitment to offering entertaining, engaging music for its customers. The company will co-sponsor a coffeehouse with ASCAP throughout the week as a place where festival goers can enjoy an espresso beverage and take a break from all of the activities. Proceeds from the Starbucks coffeehouse will benefit the Sundance Institute's Composer Lab.

For information, contact Jennifer Press, BMG Music Publishing 212-930-4411.

Kiss Curt Cuomo

Songwriter/producer Curt Cuomo has a hard rock kinda thing happening. As a songwriter, producer, and arranger (he also drums, programs, sings, and engineers), the prolific Cuomo co-wrote the title track for the new KISS album, Psycho Circus. In addition, he co-wrote another song

on the album, I Pledge Allegiance to the State of Rock & Roll. Psycho Circus debuted at Number Three on the Billboard charts and the title track has become a mainstay on the Mainstream Rock Tracks chart since its release.

Cuomo has also produced and/or written for Eddie Money, Edgar Winter, Bruce Kulick, Union and John Corabi. His film credits include songs for Exit In Red and Lion Heart. His co-writers include such luminaries as Duane Hitchings (notable for Rod Stewart covers) and L.A.'s Michael Jay (who has cuts with a number of top-selling artists including Celine Dion).

KISS ME BABY



Songwriter Curt Cuomo

LOOKING COMPOSED



The DIVX Soundtrack Festival 1998 took place in New York, Los Angeles, San Francisco, and Chicago. ASCAP composer Carter Burwell, Stephen Endelman, and Mark Isham were featured in the Los Angeles versions. Shown here at Dragonfly, where their film scores were performed (L-R): Composer Mark Isham, ASCAP VP Nancy Knutsen, and composer Stephen Endelman.

## SWEET HONEY IN THE ROCK

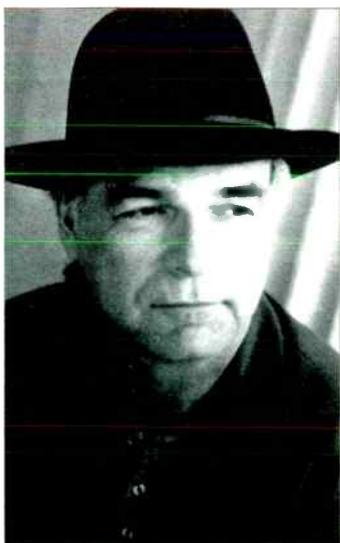


**Twenty-Five** is the title of the newest release from musical treasure Sweet Honey in the Rock. The release marks 25 years since the vocal group's first release. Pictured (L-R, Front Row): founder Bernice Johnson Regon; Ysaye Maria Barnwell; Shirley Childress Saxton. (L-R, Rear): Nitanju Bolande Casel; Carol Malliard; and Aisha Kahlil.

## Ornery Olney

Thanks go to Lisa Shively at the Press Network in Nashville for sending me a pre-release copy of tunesmith David Olney's latest, *Through A Glass Darkly*, which is due out soon on the Philco record label. Olney, who penned "Deeper Well" from Emmy Lou Harris' acclaimed album, *Wrecking Ball*, may have a set of pipes that make Leonard Cohen sound like Pavorotti, but his gruff voice is the perfect vehicle for his revelatory lyrics and rough-hewn Americana melodies. Olney draws real-life characters with a precise lyrical

## THROUGH A GLASS DARKLY



Philoo Recording Artist/Songwriting Master David Olney

pen, and he might remind you of a whiskey-tipping uncle who sits on his disintegrating porch weaving tales of murder and mayhem in the gathering dusk. "That's one thing about evil — it's entertaining," Olney concurs. Watch for this effort from a true songwriting master.

## Double Naught Spy Car

From Bonedaddy chief Mike Tempo's Venice garage come the all instrumental combo ("no pesky vocals" they claim) dedicated to providing the soundtrack for the approaching postverbal meltdown. *Comb In Blue Water*, the band's debut, spawned songs from films including *Wild Things* and *Henry: Portrait of a Serial Killer*. The band's music has also been included in episodes of MTV's *Real World* and *Road Rules* and on Comedy Central. The band has just completed its first feature film score for Jeff Janger's *Fools Gold*, to be released in 1999.

They have also backed author James Ellroy (the self-proclaimed "Demo Dog of American Crime Fiction" and author of *L.A. Confidential*) before appropriately appalled literary audiences.

The band also features another veteran Bonedaddy alumnus — lap-steel guitarist Paul Lacques, scion of a musical family that includes brothers Matthew (former Zulu Spear guitarist, now Bay-area based solo artist) and brother John, drummer for many top L.A. bands.

For Double Naught Spy Car info, check out <http://hometown.aol.com/spycar/FakeWebPage.html>

## RICK JOSEPH

## Hidden Words Music Publishing

By Dan Kimpel



Rick Joseph's Beverly Hills offices have an unfinished look. Leaning against the wall, not yet hung, are stacks of gold and platinum albums. Decorating, you see, is low on the list of priorities at Hidden Words Music Publishing; running a company which, in its first two years of operation has had 20 songs recorded, takes precedence.

Two songwriters are hugely responsible for the company's out-of-the-gate success. Writer/producer Steve Russell, known as "Lil Steve" in the R&B aggregation Troop, wrote and produced most of the material from *May Day*, the reformed group's latest effort. Russell has also had cuts with Jaze, Michele Gayle, and Simon Himes.

With 20 songs recorded since signing with the company in 1996, Mark Spiro is his counterpart. Included in the credits are six songs that Spiro wrote and produced for country artist Lila McCann's platinum Asylum Records debut, *Lila*. In addition, he has co-production credits with Laura Branigan, and cuts with Maria Conchita, Mr. Big, Julian Lennon, Anne Murray, and Robin Zander.

With a client roster that includes Master P, No Limit Records, No Limit Films, Orgy, Soul Ballet, Dick Clark Productions, and soul originator Sly Stone, attorney Rick Joseph already has one career. Now, with publishing partner, Martin Massman, he has another growing operation. Do law and music publishing necessarily go hand-in-hand? "Not any more than anything else and law," offers Joseph. "But I started out in the music business as a music publisher."

He explains, "The only reason I went to college was to get out of the draft. When I got out of college these folks had this little music publishing company. It was Seals & Crofts. They decided to activate this company and they asked me if I was interested in being involved. I was 22 years old. When I was 27, I was ready to try something else."

That something else was law school. But even after passing the bar, music was still an integral part of Joseph's equation. He relates, "I started practicing. A year later, the chance came to do the deal with Mark Spiro. I called this fellow, Martin Massman, and I said 'we have an opportunity to start this company.' Within one minute he said 'fine,' and we were on our way. It's one of those nice stories where you don't have to beg and crawl on all fours to pull a deal together, you just make a phone call."

How has the publishing business changed since the tie-dyed era of "Summer Breeze?" Joseph replies, "You don't sign many 100 percent publishing deals any longer, you sign co-publishing deals. But beyond that, I don't see a lot of difference in the basic business strategies."

"There are actually more opportunities now for publishers," he offers. "Rap music is providing a fantastic area for exploitation of older catalogs and has generated income for publishers through sampling. There's more activity in film and television licensing: more channels mean more music."

"It's a great time for music publishing. But it's not a gravy train that rolls on its own. Finding catalogs and copyrights is tough. You've got to go out and unearth the opportunities."

Is Hidden Words Music Publishing more interested in procuring pre-existent music than signing new writers? "The criteria is back catalog with recordings out of that catalog," Joseph says. "Neither of the two guys we signed brought in back catalog. But," he stresses, "we don't listen to unsolicited material, we listen to material that comes through people we know."

"We're not in competition with the major publishers," he continues. "We can compete in the sense that we can offer opportunities to certain types of writers and producers with catalogs who haven't made a deal, or have decided they want to sell some back catalog and would like to do some business with a smaller, more approachable company."

With genre-spanning musical tastes that run from hip-hop and grunge to big bands and country and include both Beck and Frank Sinatra, Joseph surmises, "Ultimately, songwriters have to depend on many people between the creation of a song and making a nickel from it. There's a lot of opportunities for trust, to develop good and lasting relationships, but it's a complicated living. That's why songwriters have reputations as being different and difficult: it's certainly understandable."

Concludes Joseph, "Songwriters are not like everybody else, which is part of what makes it all so great."



Contact Hidden Words Music Publishing 310-652-1498





**CDS MOVE:** CDS Graphics started the year off in a new, larger facility. The company moved its offices and production department to 634 West Broadway, in Glendale. CDS Graphics has served independent artists and labels with compact disc production and cutting edge graphic design for the past nine years.

**CMS MASTERED:** Ron Boustead, of CMS Mastering, mastered the second radio release from the Rolling Stones' live album, *No Security*. The track, "Memory Motel," is a duet with Dave Matthews and is

scheduled to be released early this year. Boustead also finished up a live album by Hollywood Records recording artists Fastball, which includes the hit single, "The Way."

**SEASOUND LLC:** Legendary creator of electronic music instruments and audio projects, Tom Oberheim, has launched SeaSound LLC. Serving as President and CEO, he will implement a team responsible for creating new products and solutions for the hard-disc sound recording and audio markets.



**FAMILY VALUES**



The "Family Values" tour used the facilities at Westlake Audio recently in Studio B. Josh Abraham, producer, mixed live tracks from Korn, as well as tracks from tourmates Ice Cube, Limp Bizkit, and Orgy & Rammstein. Brian Virtue was the engineer, assisted by Markus Ulibarri. Limp Bizkit also worked in Studio A on a remix of "Faith," produced by Josh Abraham and engineered by Michael Parnin. Pictured (L-R): engineer Brian Virtue; assistant engineer Markus Ulibarri; Korn lead singer Jonathan Davis; producer Josh Abraham; and Limp Bizkit lead singer Fred Durst.

**DINO AND HIS MTA CONSOLE**



Dino Maddalone, producer/studio owner of DIND M III, was chosen the first western U.S. endorsee for the MTA Recording Console company by founder Malcolm Toft (London) and U.S. rep Kevin Farrell (New York). Maddalone has produced over 30 albums on his MTA Series 980. Contact 310-782-0915.

**ALL STAR ACCESS**



Skunk Records band Long Beach Dub Stars were recently in the studio at Record 2 in Humboldt, Total Access in Hermosa Beach, and the B-Room in Long Beach, with engineer Eddie Ashworth (Sublime, Pennywise, the Ziggens). Tracks include guest artists Barrington Levy, Half Pint, and HR (Bad Brains). The record, tentatively titled, *Burn Unit*, will be released in March. Pictured (L-R): DJ Field Marshall Goodman; engineer Eddie Ashworth; guitarist RAS 1; artist Half Pint; producer Migues; keyboardist Jack Maness; drummer Bud Gaugh, bassist Eric Wilson; sax player Tim Wu; and vocalist Dpie Ortiz.

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## Tony DeNiro

### A Former All-American Football Star Huddles Up With Some Of R&B's Most Dynamic Talents

By Jonathan Widran

**D**rafted by the Kansas City Chiefs after an All-American career at Notre Dame, Tony DeNiro's aspirations of a life in pro football were cut short by a wrist injury. The valuable lessons of teamwork, however, come in quite handy in Tony's current path as one of modern R&B's most innovative writers, producers, and indie label owners. He attributes his success behind the boards with Faith Evans, Missy Elliot, Keith Murray, and Redman, among others, to some of the simple concepts learned in the huddle before a big game.

"I really bring a lot of my football expertise to the musical situations I find myself in, where I have to be both a leader and team player in the studio," says the Gary, Indiana, native, whose former professional name, T-Smoov, was a nickname given him during his college gridiron years.

While this former deejay and choirboy broke into the big leagues of modern soul by impressing pals like Erick Sermon, Heavy D, and Sean "Puffy" Combs with his demos, DeNiro prides himself mostly on his ability to create a more distinctive sound than his better known contemporaries. His goal with his new label Red Eye Records — distributed by Priority Records — is to present an innovative mix of styles, from R&B and straight rap to alternative rock, sometimes blending all three.

The label's first release, Mechalie Jamison's "One More Chance" was featured on the *Scream 2* soundtrack, and the new single "Flex With You" will appear on Mac 10's new feature film soundtrack. "Keep It Real" was featured on Master P's *I Got The Hook Up* platinum soundtrack. The forthcoming album, *The Set Up*, will be released within a few months, with a follow-up single produced by R. Kelly this spring. Also on Red Eye are female rock/hip hop artist Cole, Truth (a three girl TLC-styled group) and a supergroup combination of Queen Latifah, Mc Lyte, and Yo Yo.

"It may be bold to say, but I'd like the eclectic roster here to shock the world," DeNiro says. "It's not classical or R&B or rock or hip-hop but incorporates elements of all of that to make a soulful rock sound. My mentor is Quincy Jones and he has taught me that music is so much more than drums and beats."

In searching for appropriate artists for his label, he sometimes counts character and "vibe" as much as raw talent. In some cases, talent has actually come way down the list, as a given. He cites the perfect example of this theory as Cole, who was a member of a duo whose other half DeNiro didn't quite respond to. It turned out that Cole was also dissatisfied with her partner, and upon the breakup, was signed by Red Eye.

"I want to work with good people with qualities that can't be bought or taught," says DeNiro. "Then there's a good mystique, intrigue, a special look, a personality...something that can help the artist capture the public's attention. Even if the talent's raw at the beginning, I see this as an opportunity to do my best to develop it and bring it to a new level."

Each artist that passes DeNiro's unique criteria then presents his or her own set of special challenges which the producer enjoys working on. "I understand the artist temperament very well," he says. "And each has a different vibe and creative process. In all cases, however, my goal is to feel out the artist's personality and discover how to get the full potential out of them, finding a place to connect so that together we achieve the best recording possible."

Contact LaTanya Marble 323-512-6062

## FURY GUITAR'S BBM VIBRATO

Canadian manufacturer Fury has the Fury BBM Vibrato electric guitar that is made entirely in Saskatchewan. The eastern soft maple body is mated with your choice of a pau ferro or maple neck that is outfitted with jumbo frets and Schaller tuners. The body features a relieved cutaway body for better access to the higher registers and a ledge on the neck overhangs to serve as a resting place for the thumb when making big string bends. The high mass vibrato drops pitch without sacrificing sustain or tone. All parts are machined from mill rolled brass with intonation and height adjustments simple and easy to do. Fury uses their own Uninut head nut made from hard acrylic for balanced string sustain and precise string clearance by way of tighter mechanical coupling than conventional string nuts.



The BBM comes with three Fury ZP (Zero Pole) pickups that are said to allow the string to vibrate longer by virtue of the pickup's tubular pole piece magnets not exerting undue restrictive force. Special materials and manufacturing techniques ensure higher outputs with little feedback, microphonics or unwanted resonance even at high playing volumes. The BBM comes with a ZP-20 humbucker at the bridge and two ZP-5S single coils at middle and neck positions. With separate volume and tone controls, the pickups are mixed and selected with a five-position lever switch and a coil switch enabling the bridge pickup

to function as a full humbucker or single coil. Other options include: a two humbucker BBM model; left-handed models; and gold-plated hardware. Fury guitars come in eighteen different nitrocellulose acrylic lacquers including: tobacco sunburst, candy red, midnight blue, emerald green, cherry sunburst and whiskey amber transparent. The BBM with vibrato and carrying case sells for \$1,599 retail. In the business of making the entire guitar from start to end since 1962, Fury Manufacturing Ltd, is located at 902 Avenue J North Saskatoon, Saskatchewan, Canada S7L2L2. Phone them at 306-653-3879 Fax at 306-374-0633. E-mail: info@furyguitar.com or Web at: www.furyguitar.com

## NEW ALESIS/GT MICS

GT Electronics and Alesis have joined forces to introduce two new solid-state and two new tube large diaphragm condenser microphones. The fixed cardioid AM51 (MSRP \$549) and multi-patterned AM52 (MSRP \$699) are FET large-diaphragm condenser microphones. The field effect transistor (FET) circuitry in the AM51 and AM52 provide transparent sound, with extremely low distortion and self-noise. The 3-micron, gold evaporated mylar diaphragm on the AM51 and AM52 offers excellent sensitivity and allows matching between pairs of mics. Both microphones offer high sound pressure level (SPL) handling, a switchable — 10dB attenuation pad, and a switchable low frequency roll-off at 80Hz.

The AM61 (MSRP \$999) and AM62 (MSRP \$1299) are tube condenser mics offering an extra-large capsule with a super-thin (3 micron) gold evaporated mylar



diaphragm. Each diaphragm is precisely tensioned to ensure an extremely close matching of capsule response and along with the internal polarization voltage regulator, ensure a mirror response that's typically within one decibel between microphones. The key element of both the AM61 and AM62 is their custom-designed, hand-selected dual triode vacuum tube, which produces ultra-low self-noise, broad frequency response and wide dynamic range. All four mics come with custom hard-shell cases and hard mounts while the AM61 and AM62 also include external power supplies, shock mount

and a special 6-pin interconnecting cable. For more information, contact Alesis Corporation 1633 26th Street, Santa Monica CA 90404. Call 310-255-3495 or Fax 310-255-3481. Web at: www.alesis.com



Love holds court at the Viper Room re-opening.

**HOB'S KEVIN MORROW PROMOTED TO SENIOR VP, TALENT**

Congratulations to House of Blues in-house booking honcho Kevin Morrow, who has been promoted Senior VP, Talent. Morrow will still handle all the booking for the Los Angeles House of Blues, but will expand his duties more to a national level as well as taking a hand in more of the off-site activities, special events and projects.

**GABAH GABAH HEY HEY**

If you hadn't noticed, the Anti-Club is history, with a new venue named Gabah in its stead. For the last several years, the Anti-Club has been struggling to keep its doors open, with the main factor in its dis-



House Of Blues' Kevin Morrow

favor being a thoroughly unsavory location. During its Eighties heyday, when the neighborhood wasn't quite so bad, artists as diverse as Chris Isaak, Soundgarden, Black Flag, and Dwight Yoakam played the venue.

**VIPER ROOM RE-OPENS WITH A SPECTACULAR DECO FEEL**

The Viper Room has re-opened after being closed for seven weeks for remodeling. According to Sal Jenco, the venue's General Manager/Impresario, the Viper Room's new vibe is "a form of deco known as Streamline Moderne. It is a form of deco that we are extremely fond of — from the late Thirties/early Forties. The forms, shapes, and materials in just about every inch of the venue have changed. The location of the stage and bars remain in the exact same location, but have also changed, as well as the ceiling, the floors, the walls, the seating, and the motif.

"There are many prototype pieces, meaning you can't go into a store and buy them. We designed them and made them. They were fabricated solely for the purpose of this job. The Viper Room always had a great vibe and very good energy, and we were able to extrapolate upon that, keeping the energy and feeling of the room."

Although the Viper Room didn't rely on any specific visual role models, Jenco points out that the venue's atmosphere "brings a few things to mind. One is that the club does look like the set of an old film.

You kind of get the feeling that you're on a very cool old movie set or in a very cool old movie, that could sometimes be taking place in a beautiful stateroom on a prestigious old ocean liner — or perhaps a beautiful old train car."

While the club's capacity wasn't affected per se, Jenco says that the club did "gain a bit more room and has a much more open feeling as far as the space is concerned." Jenco also points out that the venue's sound and lighting systems were upgraded

**IT'S THE CULTURE CLUB, BY GEORGE!**

The Culture Club finally made it to our fair city of Los Angeles with their Big Rewind Tour 98/99. You may remember they postponed their dates last year so they could tour Europe instead.

Well, the band came back and filled two packed houses at the Universal Amphitheater where they drew in about 12,000 people, including one sold-out performance.



Culture Club frontman Boy George at the Universal Amphitheater.



Cindy Alexander sees red.

Pictured opposite is the group's popular singer, **Boy George**, who was joined on the tour by original Culture Club members **Jon Moss**, **Mikey Craig** and **Roy Hay**.

FYI: A few years back, the Culture Club took the Grammy for Best New Group in 1983 and had six Top-10 U.S. singles, including the Number One hit "Karma Chameleon" and the Number Two hits "Time (Clock of the Heart)" and "Do You Really Want To Hurt Me?"

Additionally, the Culture Club were the first act since the **Beatles** to place three Top-10 hit singles from a debut album.

### GREEN SPACE AT THE OXYGEN BAR

**Green Galactic** and **Public Space** will be presenting **Green Space** every Monday night at the **O2 Bar + Restaurant**.

**Green Space** will feature abstract electronic sounds as well as guest DJ's and artists every week in the comfortable atmosphere of the **O2 Bar + Restaurant**, which is located at 8788 Sunset Blvd. For more information call 310-360-9002.

### SEE RED SEE CINDY

Local singer/songwriter **Cindy Alexander** held a party at **The Mint** late last month to celebrate the release of **See Red**, her debut outing.

The self-released, 11-track CD was produced by **Dave Darling**, who currently is in the studio with **Capitol Records** recording artist, **Meredith Brooks**. Also lending production skills to **See Red** were **Paul Trudeau**, **Robert Vaughan**, and **Alexander** herself, who produced the track, "Prophet."

In addition to opening locally for **Vonda Shepard** and **Dan Bern**, the

lovely and talented **Alexander** was recently tapped for Best Songwriter in last year's **L.A. Music Awards** — so you know she must be tops.

You can contact **Cindy Alexander** through her manager, **Melissa Dishell** at **Dishell Multimedia Group**, 310-470-6310.

### THE SUNSET STRIP GOES A LITTLE BIT COUNTRY

**Larry Pollack**, the owner of two of the **Sunset Strip's** hottest hangouts, (those would be **Miyagi's**, formerly the **Roxbury**, and **Dublin's**) has purchased the defunct, fire-gutted **Thunder Roadhouse** space with plans to re-open the venue in late spring with a **Country Western** theme.

The **Thunder Roadhouse**, which had a **Harley Davidson/get yer motor runnin'** theme, was formerly operated by an investment group that included **C&W** singer **Dwight Yoakam** and actor **Peter Fonda**.

The new venue, it seems, is trading hogs for horses. "We're going to make it a **Rock Western chop house**," says **Pollack**. "The name will be the **Saddleranch Chophouse**, and the theme will be **Rock Western**. The menu will include steaks, chops and prime ribs, etc. The atmosphere will be more **Rock Western** along the lines of **Shania Twain**, and more hip and high-energy **Western music**."

"Plus," says **Pollack**, "I'm going to put in a mechanical bull and a 60-foot circumference bar. There'll be a large outdoor patio with stone fire pits. The architecture and design will be a combination of **Western** with **Aspen ski lodge**."

The **Saddleranch Chophouse** is scheduled to open in late May. 

### PROMOTER PROFILE

**Paul Solomon**, the owner and talent buyer for **Common Grounds**, which has been around since 1991 (a half a block off the campus of **California State University at Northridge**), operates on a couple of basic tenets: "Keep the customers happy" and "There's never a cover." These philosophies have kept **Common Grounds** in business. But their off-campus location has proved to be a tremendous boon for the coffeehouse venue as well. "We get students, teachers, workers, as well as the community since there are so many apartments around here." Being a stone's throw away from the **Northridge** campus not only provides a steady supply of potential customers, but also



helps **Solomon** stay hands-on with what type of music is important to college students. Plus, the **Music Department** provides a regular flow of both customers and performers. "We get a lot of the students and the jazz department, including a lot of the alumni," **Solomon** confirms. "Some of the **Northridge** alumni who are playing professionally continue to gig here. It's great."

**Common Grounds** provides entertainment seven nights a week, with a bit of diversity in their schedule. **Solomon** explains: "Sunday is a variety of jazz, blues, and anything goes. Monday night is always jazz, and Tuesday night is mostly jazz fusion or jazz instrumental. We've had some major artists in here for our jazz night," **Solomon** beams. "We had **Kurt Elling**, and **Blue**



**Paul Solomon**  
**Common Grounds**  
 9250 Reseda Blvd.  
 Northridge CA 91324  
 818-882-3666

Note picked up his fees and everything. He did a tour before his Grammy nomination a couple of years ago and played here. It's all a professional caliber, but mostly younger musicians. Wednesday night is our open mic night for guitarist, singer/songwriter vocalists. Those wishing to participate should get there around 8 p.m. and sign up with the host, **Scott Edwards**. He is really good about making sure the people on the open mic night are sincere about performing. It's an open mic for people who are serious about what they're doing."

The third Thursday of every month is our jazz poetry night. It's the only one I know of in Southern California, where we have a full jazz band called the **Common Grounds All-Stars** backing up a poet. The jazz band starts at 8 p.m. and the poets come on an hour later. On the last Thursday we have regular poetry or literature or any kind of spoken word. Other than that it would be singers, singer/songwriters, and some bands, but mainly folk-rock and acoustic. The weekends are mainly the bands, acoustic, folk, or unplugged. We try to keep it soft, being a coffeehouse, but then again, we've even had punk rock here. But almost anything goes," **Solomon** concludes.

The all-ages venue seats 75, with no age limit and, as we mentioned earlier, there's never a cover charge. "Never, ever a cover," **Solomon** says. "No matter how big the artist."

Bands wishing to play the **Common Grounds** should adhere to the basic rule that **Solomon** follows: "We're looking for bands that have a good audience response. I'm talking about performers who the average customer will enjoy and find entertaining. There's a difference between having a professional caliber, but if you're not entertaining, you're a below average performer, or you have bad songs, it won't work. Normally I request that a band sends in a cassette tape, because I listen to them in my car. They can send in a CD if they want, but it takes me a bit longer to get back to them. Also, I'd like a bio of some sort, even if it's hand written. Something which gives me information about the band or artist and what they're about. I don't require a photo, but everything helps. The most important thing is the tape and the bio."







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**Lisa Lynne**

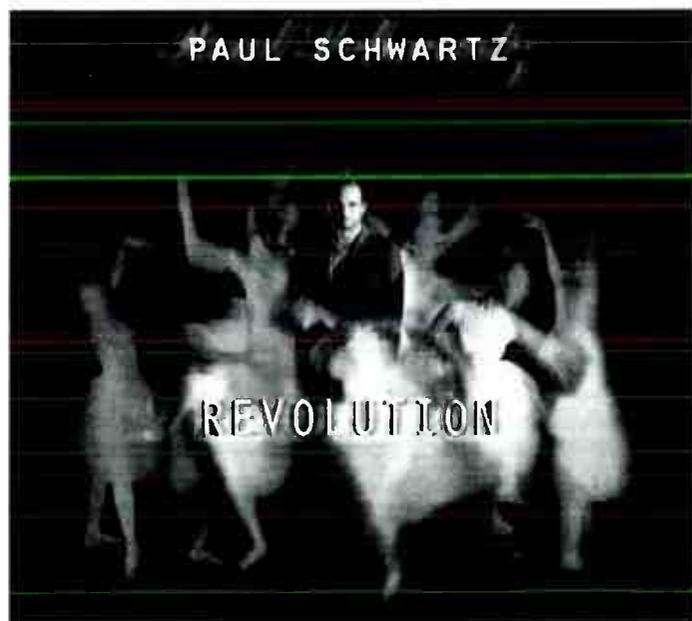
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ing on Highland Ave. in Hollywood), the latest musician celebrated for "thinking differently" is **George Gershwin**, who would probably think the iMac, or any computer for that matter, was a pretty different thing indeed...

**LISA LYNNE:** Windham Hill harpist Lisa Lynne's Web site [www.lisalynne.com](http://www.lisalynne.com) features complete info on Lisa's career as a harpist, guitarist, and mandolin player (in-

tury classical arrangements of eleven **Beatles** songs, each tune in a different 18th-century dance style (recorded in **Abbey Road Studio's** famous Studio 2).

Visually attractive and highly interactive, the site takes advantage of **Real Audio** and **Java** technology. It also includes a competition to win one of five copies of **REVOLUTION** given away monthly, and other recordings from the **Astor Place Recordings** catalog.



**PAUL SCHWARTZ**

**REVOLUTION**

cluding a photo taken in 1990 playing lead guitar in hard rock big hair band **Matriarch**, taken at the now-defunct North Hollywood club **FM Station**). The site is a good example of an attractive and informative Web site without fancy programming language — it loads fast, and has a good photo section.

**PAUL SCHWARTZ:** The creator of **Billboard** classical crossover hit **ARIA**, Schwartz is the subject of a new Web site designed by **Abbey Road Interactive**. The site ([www.paulschwartz.com](http://www.paulschwartz.com)) features his bio and info on his latest release, **REVOLUTION**, featuring 18th cen-

*If you have internet-based music information, press releases, or new Web site information — specifically sites that further indie music and musicians — please send your emails to [joelp@wayhome.com](mailto:joelp@wayhome.com)*

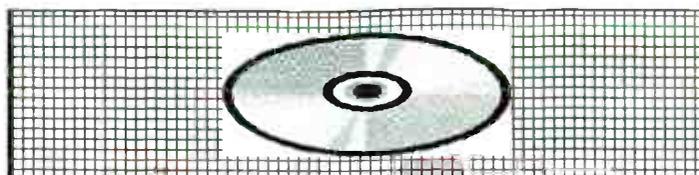
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**Betty Boop**, the timeless, sexy, long-legged animated cartoon starlet is celebrated in **Betty Boop Musical Cabaret**, a new compilation just released through **Big Ear Music** and **DCC Compact Classics**.

The collection includes well-known tracks recorded by actress **Helen Kane**, the original Betty Boop, including "I Wanna Be



Loved By You," later spell-checked and re-recorded as "I Want To Be Loved By You" by **Marilyn Monroe**. That track is here as are a bevy of tunes inspired by the sultry sexpot, including "You're Nobody Till Somebody Loves You," by **Ann Margaret**, "Cry Me A River" by **Julie London**, "Fever" by **Peggy Lee**, and Kane's take on "He's So Unusual," a song that inspired both the title of **Cyndi Lauper's** hot-selling debut and her entire vocal approach.

Boop was the late 1920's creation of **Max Fleischer Studios**, a **Disney** competitor whose other characters included **Popeye**. The sultry yet feminine star as we know her first appeared in the film **Any Rags** in 1932, apparently modeled after the woman who voiced her. Today, she is the masthead of one of the most successful trademark franchises in the world. **Betty Boop Musical Cabaret** is available wherever you "Boop-oop-a-doop."

From **Rhino Records** comes **Wired Magazine Presents: Music Futurists**, a comprehensive music collection chronicling the beginnings of the electronic music scene. This is the first-ever audio release from **Wired magazine**.

Arranged roughly in chronological order, the 15-track collection attempts to trace the evolution of music technology beginning with early rebels and trend-setters (**Esquivel**, **Todd Rundgren**), through musicians who heralded the arrival of the digital age (**Brian Eno**, **DEVO**), and ends with artists working with today's music (**Beck**, **DJ Spooky**). Along the way, there are visits with **Laurie Anderson**, **Sonic Youth**, **Bill Laswell**, **Ben Neill**, **Steve Reich**, **Can**, **Godley & Creme**, and **Thomas Dolby**. An entertaining collection that is

also educational. Wherever Cads are sold.

That's **Downtown Julie Brown** all right, third from the right in the photo with the (KPWR L.A.'s) **Baka Boyz** during a heavily attended in-store at the Pasadena **Best Buy** store. The former **MTV** diva was in the San Gabriel Valley to promote her new **Damian Music** release, **Downtown Julie Brown's Hip-Hop Box, Volume 1**. The disc features the recent **Playboy** cover girl's favorite hip-hop tunes with cuts by Number One artists **K-Ci & JoJo**, Grammy Award-winner **Erykah Badu**, **The Pharcyde**, **BLACKstreet** featuring **Dr. Dre**, **Heavy D** and **Voices of Theory**. Julie Brown may have returned downtown, but there are probably a few copies of her disc left in Pasadena. In fact, we're relatively sure you can find the CD just about anywhere music is sold.

Independent film fans will want to check out **Hilary and Jackie**, the touching and incredible true story of **Jacqueline and Hilary du Pre**, the gifted musical sisters who grew up in England. Written and produced as a tribute to Jackie — arguably the greatest musical prodigy of the 20th century — the story traces her rapid rise to international fame and the devastating consequences it had on her and those she loved.

By her teens, Jackie was one of the most esteemed cellists in the world. Despite international fame and marriage to renowned pianist and conductor **Daniel Barenboim**, she longed for the peace and fulfillment experienced by her less flamboyant sister. Blaming her talent for her physical and emotional instability, de Pre was almost relieved to discover her wildly unpredictable behavior resulted from the onslaught of Multiple Sclerosis, diagnosed in 1973 when she was only 28. Her musical career destroyed by illness, du Pre died in 1987. This emotionally-charged drama is well acted by Academy Award-nominee **Emily Watson** in the title role and **Rachel Griffiths** (**Muriel's Wedding**) as her sister and soulmate, **Hilary**. **James Frain**, **David Morrissey**, **Charles Dance**, **Celia Imrie**, **Rupert Penry-Jones** and **Bill Peterson** round out the impressive ensemble cast.

**Elton John's** production company, **Rocket Pictures**, goes into production next month with their first feature film, **Women Talking Dirty**, starring **Helena Bonham Carter** in the tale of an unlikely friendship between two Scottish wo-



Downtown Julie Brown at Best Buy in Pasadena.

men. At the production helm is John's significant other, **David Furnish**.

You can't tell from the weather but winter is still upon us. Even if you've missed the cold, you can still catch your share of snow when

Olympic champions **Johnny Moseley** and **Billy Kidd** to anonymous hot-doggers pursuing snow thrills on Alpine skis, snowboards, powder-cutting fat skis, telemark skis, sleds, monoskis, sleighs, heli-skis, kayaks, bikes, windsurfs,



Hilary and Jackie

you rent the video **Snowriders 2: The Journey Continues**. This latest action-packed video by the legendary **Warren Miller** brings together a cast ranging from

inner tubes, and garbage bags. It's all set to a hit-song-dominated soundtrack by **Big Head Todd and the Monsters**, **Blues Travelers** and **Counting Crows**. In his



A Warren Miller Thrill.

career as an independent filmmaker, Miller has made over 400 films since 1949. This latest film keeps to Miller's tradition of hot action and exotic locales such as the Rockies, the French Alps, Mainland China, and the Scottish Highlands.

*Snowriders 2* is available in VHS format in Digitally Mastered Hi-Fi Stereo Sound and is closed-cap-

**Classic Disney, Volume V: Sixty Years of Musical Magic.** Selections range from the **Burl Ives'** classic, "Lavender Blue (Dilly Dilly)" from the 1948 album **So Dear to My Heart** to **Donny Osmond's** "I'll Make A Man Out Of You" from Disney's 36th animated feature film, **Mulan**. Of particular interest here are "In a World of My Own" from **Alice in Wonderland**,

that. They are each other's only family since poachers killed both their mothers 20 years before. Now, zoologist **Gregg O'Hara (Bill Paxton)** has arrived. He and Jill must rescue the strong yet innocent Joe from human predators. They bring him to California, unwittingly exposing him to conniving thieves, insensitive authority figures, and more panhandlers than are on his entire home continent. **Mighty Joe Young** proves a great adventure and an impressive use of special effects. This film should still be in release at a theater near you.

**David Bowie** is set to replace **Terence Stamp (Priscilla, Queen of the Desert)** as host of Showtime's second season of **The Hunger**, an erotic horror anthology based on the 1983 vampire classic starring the very same Mr. Bowie.

Coming from **1500/A&M Records** is the first full-length album from **David Holmes, This Film's Crap Let's Slash the Seats**. Released by **European Go!** in 1995, but previously unavailable in the United States, the disc features "Gone" with vocals by **Sara Cracknell of St. Etienne** and "No Man's Land," the music you hear in the trailer to **Meet Joe Black**. Included with the package is a 59-minute bonus CD of remixes, rare tracks and B-sides. Americans last heard of Holmes when he scored the **Danny DeVito**-produced film **Out Of Sight** and produced the film's eclectic soundtrack album for **MCA/Jersey Records**.

**Triloka/Mercury Records** recording artist **Wasis Diop** recently filmed a multimedia presentation developed by the U.S. Department of Commerce and **Pixar Animation**. This film was made as a tool to create awareness of



Per Bristow

**Triloka Records), David Silver (Sr. VP of A&R), Diop, Justin Hughes (Attorney Advisor, Office of Legislative and International Affairs), Danny Goldberg (President and CEO, Mercury Label Group), David Leach (VP and General Manager, Mercury Records).**

Call him crazy, but **Per Bristow** turned down **Cameron Macintosh's** offer to take the part of **Enjolras** in **Les Miserables**. Ah, but Broadway's loss is Hollywood's gain as the Swedish singer and actor has delivered quite an impressive 3-song demo CD of his original work. His songwriting chops are quite together here, particularly the AAA format "It Never Was A Lie" and rocking lead track, "Summertime." This last one is pretty much **John Mellencamp** with a European perspective, which is to say with less posturing and bravado and more sensitivity.

You've seen this handsome actor in **The Young and the Restless, Murphy Brown** and **The Ebro Runs Dry**, a Swedish/Spanish co-production that played recently at the **Laemmle Theater** in Santa



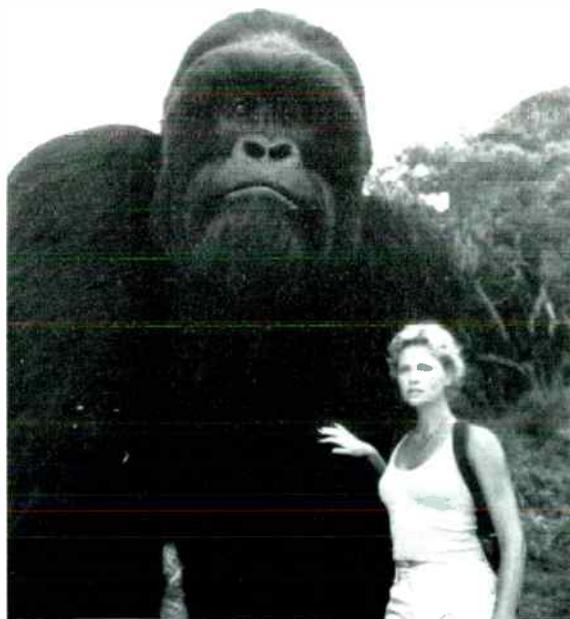
tioned for the hearing-impaired. Wherever you rent fine video from **Buena Vista Home Entertainment**.

From **Walt Disney Records** comes the latest in their line of fine collectible music compilations,

marking the first time a selection from **Alice** has appeared on the **Classic Disney** series, and a selection from the 1956 short, **In the Bag**, with **Humphrey the Bear**, released for the first time in 20 years. Also included is the song "A

Step In The Right Direction," that's performed by **Angela Lansbury** in the original theatrical release of **Bedknobs and Broomsticks** but deleted from subsequent versions, including the current home video release. **Classic Disney V** is available wherever you buy fine music.

In the classic tradition of **Disney** live-action entertainment comes **Mighty Joe Young**. The film is the story of a 15-foot gorilla, a sacred guardian and defender of the natives of a small African village. To his only friend **Jill (Charlize Theron)**, he is more than



Mighty Joe Young

RON BATZDORF



Wasis Diop and Mercury Records Big-Wigs.

**Intellectual Property Rights** for all artists in developing countries to mirror those in the United States. Other film participants include **Angelique Kidjo, Ceasar Evors, and Soda Stereo**. Pictured promoting this **Pixar** picture are (L-R): **Mitchell Markus** (President,

Monica to good review, but so far you can only hear him on this demo. Call 310-838-3727 to get a copy for yourself. You'll be crazy about it.





**GRAMMY BOUNDO:** The industry's swank gathered at the Grammy Nominee Press Conference at the Beverly Hilton in Los Angeles. The 41st Annual event will be held on February 24 at the Los Angeles Shrine Auditorium. Pictured (L-R, Back Row): Ravi Coltrane; Quincy Jones; The Recording Academy Chairman of the Board of Trustees, Phil Ramone; Stevie Wonder; Earvin "Magic" Johnson; Rob Zombie; Wyclef Jean; and The Recording Academy President/CEO, Michael Greene. (L-R, Bottom Row): The Kinleys' Jennifer and Heather Kinley; Natalie Imbruglia; Monica; and Diana Krall.



**COOPER IN THE KITCHEN?:** Alice Cooper celebrates the opening of his new restaurant/club in Phoenix, Arizona, called Alice Cooper'stown. The décor consists of sports and musical memorabilia including autographed items from Muhammad Ali, Ernie Banks, Shaquille O'Neal, Fleetwood Mac, Paul McCartney, Tina Turner, and the Rolling Stones. The restaurant features BBQ ribs, not to mention Cooper's mother's homemade recipe for tuna casserole. Also, a stage is part of the atmosphere for local and national musicians.



**PACIFIC COAST HIGHWAY:** L.A.-based band Spaghetti Western changed their name to Pacific Coast Highway because of trademark complications (another band in Santa Barbara has the trademark for the name). The band just finished their debut album which was produced by engineer Chuck Ainlay (Vince Gill, Tricia Yearwood, Oire Straits) and co-produced by Rory Kaplan (Joe Cocker, Michael Jackson, Celine Dion).



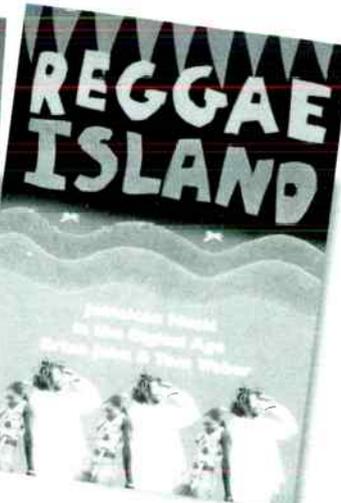
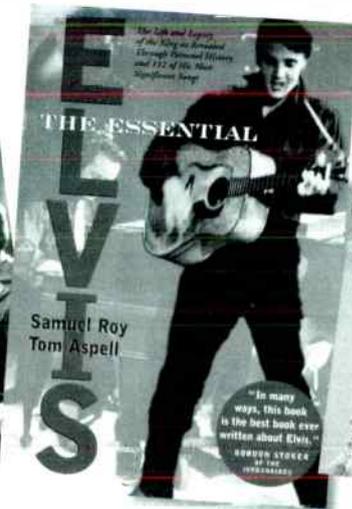
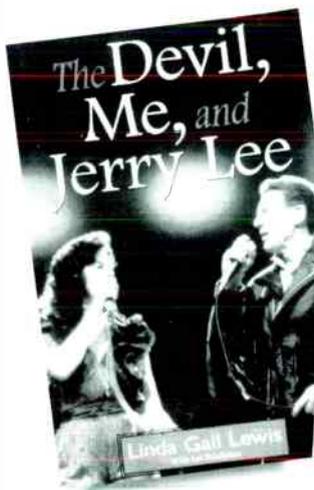
**SIRE'S GEM:** Mandy Barnett, Sire Records artist, performed for an SRO showcase in Nashville to celebrate her album, *I've Got A Right To Cry*, produced by Owen Bradley. Held at Bradley's Barn, where Barnett recorded the album, the guest list was first class. Pictured (L-R): Sire Records Group A&R, Andy Paley; Sire Records Group A&R, Andy McLenon; Sire Records Group Vice President Promotion, Barry Pinlac; Sire Records Group Vice President Sales, David Miller; Sire Records Group President/CEO, Seymour Stein; Barnett; Sire Records Group Executive Vice President/General Manager, Randy Miller; Sire Records Group Vice President International/Artist Development, Sandy Alouete; and Sire Records Group Vice President Marketing, Lyle Preslar.



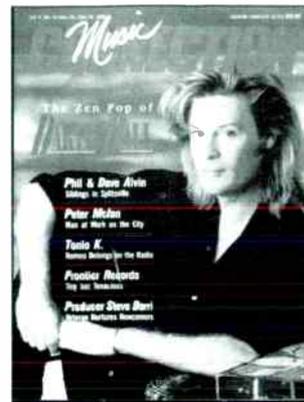
**TABLE'S TURNED:** EMI Music Distribution (EMO) initiated a new program allowing more than 50 EMO senior executives nationwide to spend one day working a full shift at a record store during the holiday-frenzied sales period. The goal was to increase the understanding of consumer behavior in a retail store. Pictured (L-R): EMO Executive Vice President Sales & Marketing, Gene Rumsey (who started the program) and Record Town Store Manager, Vince Mull.



**THE BEST OF FRIENDS:** John Lee Hooker performed to a sold-out show recently at the Ventura Theater to support his latest album, *Best Of Friends* (Pointblank/Virgin). The album includes duets from Bonnie Raitt, Ben Harper, Carlos Santana, and Van Morrison. Pictured (L-R): Virgin Records America VP Field Promotions, Jeffrey Naumann; Virgin Records America Director/Product Manager, Sig Sigworth; Virgin Records America Co-President, Ray Cooper; Hooker; and manager Mike Kappus.



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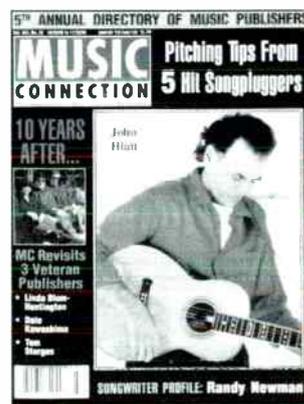


Rutledge Hill Press has released *The Essential Elvis*, a book about the part of Elvis we all still love — his music. The book details the evolution of Presley's career and spotlights 112 of his most popular songs. The book also includes more than 20 photographs — some never before published. Though piles of books have been written on the so-called King of Rock & Roll, this one stands out in its approach. For more information, visit [www.rutledgehillpress.com](http://www.rutledgehillpress.com)

*Reggae Island*, a Da Capo Press Inc. release, is a first-hand account of various reggae artists describing the genre's scene in today's society. Since the golden era of Bob Marley, the Jamaican recording industry has become the third largest exporter of music, following the U.S.A. and England. The book's photographs capture the emotional essence of reggae music making. For more, write to 233 Spring Street, New York, NY 10013.

Sister tells all in the Longstreet release, *The Devil, Me, and Jerry Lee*. Authored by Linda Gail Lewis, it's a peek inside the family of the notorious Jerry Lee Lewis. A tale of love — lost or otherwise — the book attempts to define the demons that have driven this piano-pounding rock & roll genius. Intrigued? Call PLA Media at 818-761-7171.

1986—"Hey, Iggy, Check This Guy Out" (Issue #24): No, not Daryl Hall, but Perry Farrell, who impressed our club reviewer mightily after seeing a scorching Jane's Addiction performance at The Roxy on the Sunset Strip. The reviewer went on to write: "While local colleges are being bombarded with the foursome on their airwaves, it's a shame these guys don't have an album out to fill up some AOR time. Their set was a blast and I had a great time."



1995—Is He The Son Of Man? (Issue #22): While our cover sported the esteemed John Hiatt, our Club Reviews section included a review of an up-and-coming act called Marilyn Manson. Of the band's Palace gig, our reviewer wrote: "As a writer, it's always a frustrating thing to try and come up with new and original ways to describe what we hear and see. We are usually stuck in a pattern of mentioning sound-alikes to get the picture across. Unfortunately, many bands don't make our job any easier by being extremely derivative. Musically, Manson is definitely that, but to their credit, they have twisted this known commodity and made it their own."



**BRIAN & NANCY:** Beach Boys' mastermind Brian Wilson joined the Wondermints in a spirited rendition of "Do It Again" for the latter's Bali CD release party at Spaceland over the holidays. Their collaboration essentially previewed Wilson's projected Spring 1999 world tour (dates include London's Royal Albert Hall), his first solo venture ever, with the Wondermints as both his backup and support band. Nancy Sinatra and singer/songwriter Evie Sands also joined the 'Mints' festivities onstage, singing their respective hits "Some Velvet Morning," "These Boots Were Made For Walkin'," and "I Can't Let Go."

— Heather Harris

# CPR

By Jonathan Widran



*In an incredible seen-it-all-done-it-all life marked by artistic triumph, personal tragedy, and wild self-indulgence, it seemed nothing could ever again phase rock icon David Crosby. But all that changed the day he received a mind-blowing letter from a man he didn't know — a letter of introduction that sparked the musical connection of a lifetime. It was not Deja Vu all over again.*

## **“And there’s so much time to make up Everywhere we turn Time we have wasted on the way...”**

— **“Wasted on the Way,” Crosby, Stills & Nash**

It's easy to imagine David Crosby humming the wistful lyrics to his 1982 hit song as he waited in the cafeteria at the UCLA Medical Center for the stranger to arrive. The two time Rock & Roll Hall of Famer had just barely survived the ordeal of a lifetime — his much publicized down-to-the-wire liver transplant — and now his heart was about to undergo a trial almost as wrenching. He was about to meet the son he gave up for adoption over 30 years earlier, just as the rollercoaster to folk/rock stardom that began with the Byrds and skyrocketed with Crosby, Stills & Nash was reaching full throttle.

While knocking on the door of rock & roll heaven just weeks earlier, a seriously ill Crosby had received a letter from a man named John Raymond, explaining that he had raised the singer's biological son, James. “We know you may not make it,” read the letter, “and we think it would be a shame if he never knew his biological father.”

Raised in San Bernardino, James Raymond was always curious about his natural parents, and when he got engaged in 1993,

his adoptive parents suggested he pursue the matter. He'd been told earlier in his life that his birth father was a musician, and this partially satisfied his curiosity about his own gifts as a keyboardist. Still, when he had L.A. County Adoptive Services open the file, Raymond couldn't believe that the David Crosby on the certificate was the same who had played at Woodstock.

“I was literally blown away,” Raymond recalls. “I knew Crosby's music, but I didn't know much about him as a person. While I was more inspired as a kid by Elton John and Stevie Wonder, and began my career more in R&B, this connection made me think of my musical heritage and I began wondering how similar David and I were musically.”

“Still, my initial reaction was to just come to terms with the revelation and move on,” he adds. “I didn't want to come out of the woodwork and show up one day because he might think I wanted something, or he might not be receptive. All these fears eased when I found out he was dying. I knew time was of the essence and I felt he had the right to know.”

Crosby, sitting at the picnic tables with his eye on the cafeteria door, was going through the same swirling, hesitant emotions since he'd read the letter from Mr. Raymond. No matter the heights of heaven or depths of hell the rock & roll lifestyle had taken him, he'd always wondered what became of his lost child. Within minutes of James Raymond's entrance, however, the fears on both sides abated and, beyond the Kodak moment of the first tearful hug, they realized they had a lot in common.

“When I saw him, I was choked up not only because of all the anticipation and mixed emotions, but because he was a spectacular young guy,” David recalls. “I mean, there was every chance he had had some horrible life and was pissed off at me for giving him away. Instead, he was kind and compassionate. He could sense I was disturbed, saw that I was choked up and that I was trying so hard to work up to ‘I'm sorry.’ Instead, he was loving, decent and forgiving. He just said, ‘Don't worry, I've had a good life.’”

“All sorts of different things go through your mind,” Raymond says. “The main

thing was to show there was no resentment, and to put him at ease. Rather than dwell on anything potentially negative, I got down to the business of telling him about my life and my music."

Not that he had to impress his already ecstatic natural father, but Raymond had a lot of positive things to tell Crosby in this area. He'd begun playing, composing and arranging as a teenager, and had played with top R&B and jazz artists like Oleta Adams, Gerald Albright, Kirk Whalum, Ronnie Laws, Chaka Khan, Take 6, Tom Scott, and Savory. He'd also been musical director for the award-winning Nickelodeon television series *Roundhouse*. Raymond is currently scoring the CBS show, *To Have and To Hold*, and has added the Spice Girls to his resume.

Crosby remembers the look on his face when Raymond told him about the success he'd achieved by following a similar musical muse. "The whole musical connection was the real stunner," Crosby explains. "So much of this was against the odds. I mean, it's so rare that a father and son ever find each other at all, let alone both play music professionally. For James to have inherited musical talent is one thing, but to be a brilliant musician.... You're talking science fiction!"

But as the old adage goes, truth is stranger than fiction, and there were a few more plot twists as the chapters unfolded. A few days after this reunion, Raymond's wife Stacia gave birth to their first child. Six months later, Crosby's wife Jan gave birth to a son (who was conceived just before Crosby went into the hospital praying for a liver donor). Raymond thus met his real father and became a father himself within a matter of days.

*People* magazine fodder, beautiful and tearful Hallmark card stuff, right? Evidence of a higher power? No doubt, but with two generations of musical talent, there's no way the story would end there. Raymond played some of his material for Crosby, who figured there was no harm in giving his "new" son lyrics he had just written for a potential tune called "Morrison." While the words refer to the legendary and tragic leader of the Doors (as well as the Oliver Stone movie, which Crosby felt was not a complete portrayal), they are mostly about being lost "like a gull blown inland on a stormy day."

"I don't know if he had any higher intentions when he gave me those words," Raymond says, "but obviously we were both curious to see how our sensibilities matched up and what might come of that."

Not to overuse the cliché "blown away" more than necessary, but it describes Crosby's reaction when he heard Raymond's music and demo production of the

song. The result was too good to keep to themselves, Crosby felt, so he got on the phone with longtime friend and guitarist Jeff Pevar and wondered if the three might form a new band. Pevar, a veteran who's played with Rickie Lee Jones, Ray Charles, and Marc Cohn, had first impressed Crosby in 1992 when he played a few licks from the Crosby classic, "Triad," during sound check with Cohn. Pevar toured on and off

diately saw potential. David and I are very chameleonic in that we can play jazz, rock, bluegrass, even country, very comfortably, and James was equally diverse. He and I hit it off, and everything came together naturally."

When the three musicians decided to go on a brief tour as the newly named CPR (Crosby, Pevar, Raymond) in early 1997, they knew fans would come to see their old

rock hero Crosby re-emerge from his near death experience and thrill them once again with CSN classics. But once the trio got comfortable with each other onstage, those fortunate enough to attend these early shows realized something special was going on. Yes, the old songs were the ones screamed out for — but the new material the three had been working on

was vibrant, fresh, and going over just as well.

"Yes, we were concerned that people might perceive CPR as something contrived to take advantage of David's notoriety and the whole father-son angle," says Raymond.



Raymond, Crosby, and Pevar with well-wishers backstage at the Wiltern Theater.

with Crosby or Crosby and Graham Nash, for several years after that.

"David called me, told me the whole reunion saga and said the three of us needed to play together," Pevar remembers. "He sent me the tape of 'Morrison' and I imme-

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Graham Nash (Center) joined Pevar and Crosby at a recent CPR performance.

"But once I heard the three of us together, it became a legitimate musical entity for me."

Crosby soon realized that his fans could see that some honest and stimulating chemistry was going on, because it was so real. Tongue in cheek and laughing, he says, "These days, so many bands are constructs. Like, hmm, let's get an androgynous lead singer, no, wait, a hatchet faced singer with a hat but no shirt, then a pissed off drummer and bass player with a huge attitude and funky shoes, and we'll put them all together. Yeah, that's the ticket."

The true connections between father, son, and Pevar carried over to the recording of CPR's self-titled debut (released on independent Samson Music), which was completed in less than three weeks. Once Crosby put up the money for the sessions, all three agreed on creating first and worrying about the commercial potential later. "The idea was to just play and see what happens, let magic take over in a sense," says Crosby. "So we took the songs we had been working on and let the arrangements blossom from there. Working with James was more like brother to brother than father to son, because we were both raising three year old kids!

"We're not like the usual father and son who reunite and who only have their conversation to rely on in building up the new relationship," he adds. "The minute we started playing, we communicated in a whole new language, and we can talk to each other musically just as easily as any other way."

Pevar believes the creative success of CPR was due not only to the wealth of musicality from all three contributors, but also mutual respect for each member's strengths. "It was completely natural, nothing forced," he says. "Obviously, David had seniority, but there were no power trips. It was about the mutual positive exchange of ideas."

Despite Raymond's impressive resume and bloodline, was he at all intimidated working with the rock legend? "Things didn't develop like that," he says, "because believe it or not, our sensibilities are very much alike. We both have affinities for classical music, straight ahead jazz and of course, rock & roll."

Raymond explains that the next CPR pro-

ject — already in the works — will be more rock guitar oriented, whereas the first album (released last June) had the sort of folk rock harmonies Crosby, Stills & Nash fans find hard to resist. What will carry over, aside from deft musicality, are David Crosby's distinctive lyrics, which will continue to explore his wonder at the mysteries of life and death.

"Spirituality is a wonderful thing, and the events of the past few years obviously have unleashed a greater creativity than at any previous point in my life," he says. "My words have more to do now with things that really matter ... love, life, birth, death, how you treat people. They tend to be more heartfelt than some of my earlier material; but I still enjoy a good love song or songs that explore our imagination and life's infi-

nite possibilities."

Everyone in this life has their own take on the divine spark that plays a part in our lives and, likewise, all three members of CPR have unique takes on the extraordinary, mysterious, and life affirming events which led to the reunion of lives and the resulting musical collaboration. Crosby admits he could spend the rest of his life pondering and never figure it out: "The main thing is I am grateful for each day, and excited in ways I never dreamed possible. I even learned to fly a plane!"

Pevar: "It's hard to fathom sometimes just how magical my involvement in this whole saga is, and so I just take the *Star Wars* approach. Rather than question the force, Luke, I just try to follow it and enjoy the places the road leads!"

Raymond has no trouble pinpointing the exact source of all the wonder — even if he still cannot get beyond the mystery of why. "The way things have worked out, there's obviously a reason it was meant to be this way. Watching David not only survive his medical ordeal but come back playing with as much fire as before has been truly inspiring. It's really incredible playing with him, and to make him a part of my family as well."

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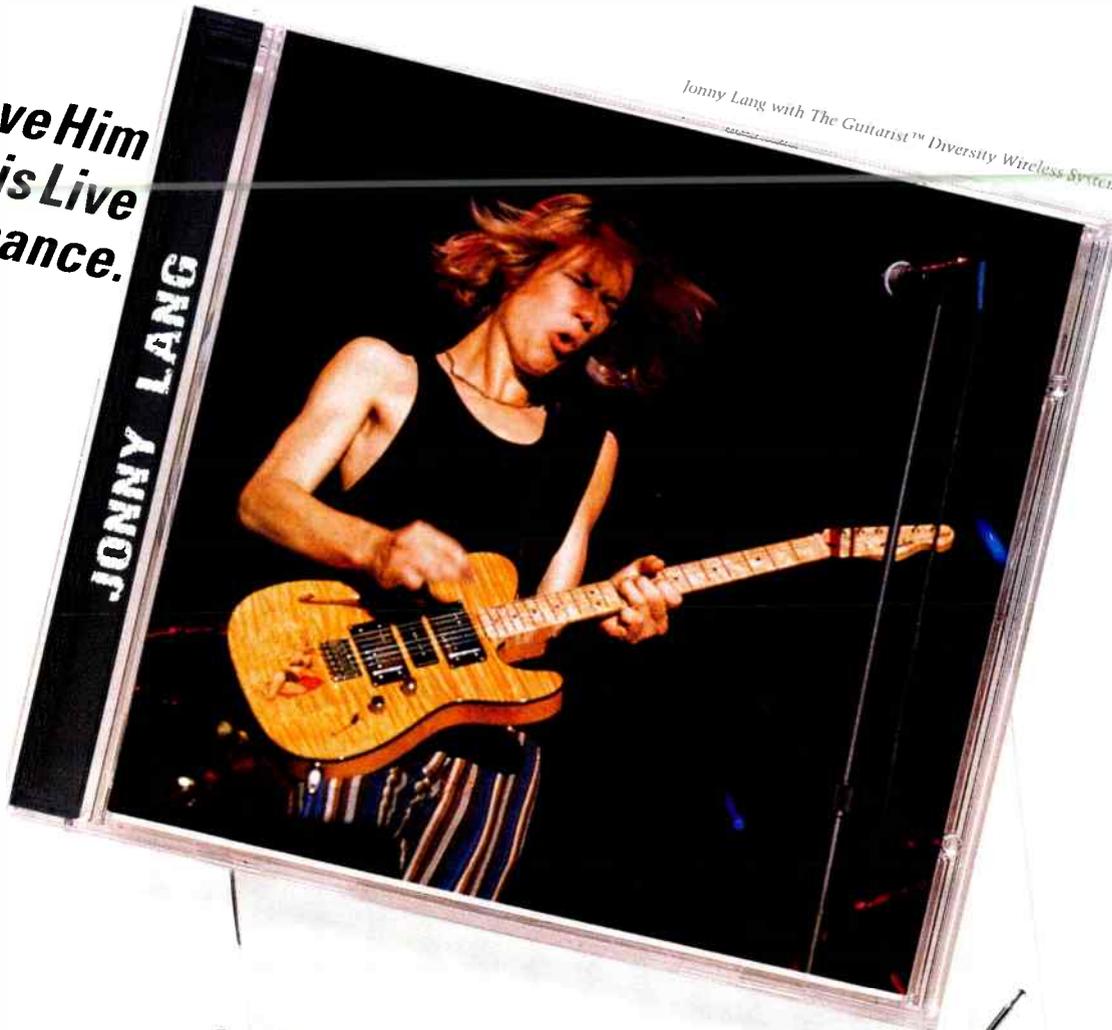
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Compiled by Constance Dunn

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### MEL BETNUNN MUSIC

8230 Beverly Blvd.  
Los Angeles, CA 90048  
213-464-5027  
Store Hours: Mon.-Sat. 11-6; call  
first

### BIG VALLEY MUSIC

22946 Lyons Ave.  
Newhall, CA 91321  
805-259-0888  
Store Hours: Mon.-Fri. 11-7:30;  
Sat. 11-5

### BOULEVARD MUSIC

4316 Sepulveda Blvd.  
Culver City, CA  
310-398-2583  
Store Hours: Mon.-Thu. 11-10; Fri.-  
Sat. 10-6; Sun. 1-4

### CANOGA SCHOOL OF MUSIC

7243 Canoga Ave.  
Canoga Park, CA 91303  
818-340-4021  
Store Hours: Mon.-Thu. 10:30-8:  
Fri. 11-7; Sat. 11-6; Sun. 1-6

### THE CARPENTER MUSIC STORE

2820 Sepulveda Ave.  
Torrance, CA 90505  
310-534-8863  
Store Hours: Mon.-Fri. 10-7; Sat. 10-6

### CARVIN

7414 W. Sunset Blvd.  
Los Angeles, CA 90046  
213-851-4200 FAX 323-851-6818  
Store Hours: Mon.-Fri. 10-6:30; Sat.  
10-5:30  
Additional locations at:  
1907 N. Main St.  
Santa Ana, CA 92706  
714-558-0655 1477  
and:  
1477 N. Azusa Ave.  
Covina CA 91722  
626-815-8787

### CASELL'S MUSIC

901 N. MacLay Ave.  
San Fernando, CA 91340  
818-365-9247  
Store Hours: Mon.-Sat. 9-6

### CHARLES MUSIC CENTER

421 N. Glendale Ave.  
Glendale, CA 91206  
818-242-6597  
Store Hours: Mon.-Fri. 10-7; Sat. 10-6

### COAST MUSIC

1500 Adams Ave., Ste. 106  
Costa Mesa, CA 92626  
714-435-7901  
Store Hours: Mon.-Fri. 12-8; Sat. 10-6  
Specialty: Other locations in Mission  
Viejo and San Clemente.

### DIETZ BROS. MUSIC

240 S. Sepulveda Blvd.  
Manhattan Beach, CA 90266  
310-379-6799 FAX 310-379-7823  
Store Hours: Mon.-Thu. 12-7; Fri.  
11-6; Sat. 10-5

### DOWNEY MUSIC CENTER

11033 S. Downey Ave.  
Downey, CA 90241  
310-869-4486  
Store Hours: 10-7:30; Sat. 10-6

### DR. MUSIC

1252 E. Colorado Blvd.  
Pasadena, CA 91106  
626-440-9010  
Store Hours: Mon.-Fri. 10-9; Sat. 10-7;  
Sun. 12-6

### THE ELECTRONIC MUSIC BOX

14947 Ventura Blvd.  
Sherman Oaks, CA 91403  
818-789-4250 FAX 818-789-2361  
Store Hours: Mon.-Fri. 11-7; Sat. 10-6  
Comments: Specializing in comput-  
er-music based systems and home  
and professional studio gear.

### FOUNTAIN VALLEY MUSIC STORE

19058 Brookhurst  
Huntington Beach, CA 92646  
714-963-2010  
Store Hours: Mon.-Fri. 10-7:30; Sat.  
10-5

### FULLERTON MUSIC CENTER

121 N. Harbor Blvd.  
Fullerton, CA 92632  
714-871-1805  
Store Hours: Mon.-Thu. 10-9; Fri. &  
Sat. 10-6

### 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

### ROBERT D. GILBERT MUSICAL INSTRUMENTS

943 N. La Cienega Blvd.  
Los Angeles, CA 90069  
310-652-4671  
Store Hours: Mon.-Sat. 11-6:30

### GILMORE MUSIC

1935 E. 7th St.  
Long Beach, CA 90813  
562-599-1369  
Store Hours: Mon.-Fri. 10-6; Sat.  
9:30-5

### GRACE MUSIC

9930 Garden Grove Blvd.  
Garden Grove, CA 92641  
714-638-3203  
Store Hours: Mon.-Fri. 10-7:30; Sat.  
10-7

### GRAYSON'S TUNE TOWN

2415 Honolulu Ave.  
Montebello, CA 91020  
818-249-0993  
Store Hours: Mon.-Fri. 10-7; Sat. 9-5

### GUITAR CENTER

7425 Sunset Blvd  
Hollywood, CA 90046  
213-874-1060  
Web site: <http://www.musician.com>  
Store Hours: Mon.-Fri. 10-9; Sat. 10-6;  
Sun. 11-6

### Additional locations at:

4525 Artesia Blvd.  
Lawndale, CA 90260  
310-542-9444 FAX 310-370-5238

### and:

606 S. Brea Blvd.  
Brea, CA 92821  
714-672-0103  
and:  
18361 Euclid St.  
Fountain Valley, CA 92708  
714-241-9140

### and:

14209 Ventura Blvd.  
Sherman Oaks, CA 91423  
818-990-8332

### and:

1054 N. Azusa Ave.  
Covina, CA 91722  
626-967-7911

### HAN'S MUSIC

2865 W. Olympic Blvd.  
Los Angeles, CA 90006  
213-427-1600  
Store Hours: Mon.-Sat. 10-7; Sun.  
12-6

### HOUSE OF MUSIC

6354 1/2 Van Nuys Blvd.  
Van Nuys, CA 91401  
818-785-8516 FAX 818-785-7419  
Store Hours: 9:30-7:30 every day

### HUNTINGTON MUSIC

6829 Warner Ave.  
Huntington Beach, CA 92647  
714-848-9280  
Store Hours: Mon.-Thu. 10-7; Fri.  
10-6; Sat. 10-5

### INSTRUMENTAL MUSIC

1501 Thousand Oaks Blvd.  
Thousand Oaks, CA 91360  
805-496-3774  
Store Hours: Mon.-Fri. 11-7; Sat. 10-6;  
Sun. 12-5

### INTERNATIONAL HOUSE OF MUSIC

344 S. Broadway  
Los Angeles, CA 90013  
213-628-9161  
Store Hours: Mon.-Sat 9-6; Sun. 10-6

### J.C. MUSIC, INC.

905 Manhattan Beach Blvd.  
Manhattan Beach, CA 90266  
310-374-1524 FAX 310-376-0783  
Store Hours: Mon.-Fri. 10-8; Sat. 10-5

### JAMMIN' JERSEY

8743 Tampa Ave.  
Northridge, CA 91324  
818-993-9969  
Store Hours: Mon.-Fri. 10-7; Sat. 10-7;  
Sun. 12-5

**JIM'S MUSIC CENTER**  
14120 Culver Dr. Ste. J  
Irvine, CA 92604  
949-552-4280  
**Web site:** <http://www.jimsmusic.com>  
**Store Hours:** Mon.-Thu.10-8; Fri. 10-7; Sat. 10-6; Sun. 12 5

**KAYE'S MUSIC SCENE**  
19369 Victory Blvd.  
Reseda, CA 91335  
818-881-5566  
**Store Hours:** Mon.-Thu.10-7; Fri.-Sat. 10-6

**KING'S MUSIC CENTER**  
8909 Valley Blvd.  
Rosemead, CA 91770  
626-285-7838 FAX 626-285-6299  
**Store Hours:** Mon.-Fri.10:30-5

**LATIN HOUSE**  
1714 N. Penn Mar Ave.  
S. El Monte, CA 91733  
626-442-1904  
**Store Hours:** Mon.-Fri. 11-6; Sat. 10-6

**LEDGE MUSIC**  
3197 Glendale Blvd.  
Los Angeles, CA 90039  
323-665-7530  
**Store Hours:** Mon.-Fri.11-8; Sat.10-6; Sun.12-5

**LEE'S MUSIC**  
118 S. 1st Ave.  
Arcadia, CA 91006  
626-447-9378 FAX 626-447-9378  
**Store Hours:** Mon.-Fri.11-8; Sat.10-6

**KRELL MUSICAL INSTRUMENTS**  
10943 Pico Blvd.  
Los Angeles, CA 90064  
310-470-6602  
**Store Hours:** Mon.-Sat. 10-2 or by appt.

**LA HABRA MUSIC**  
1885 N. La Habra Blvd.  
La Habra, CA 90631  
562-694-4891  
**Store Hours:** Mon.-Fri. 10-8; Sat. 10-6

**LA MIRADA MUSIC**  
14928 Leffingwell Rd.  
La Mirada, CA 90638  
562-941-4495  
**Store Hours:** Mon.-Fri.10-10; Sat.10-6

**LAGUNA HILLS MUSIC**  
23011 Moulton Pkwy., Ste. E9  
Laguna Hills, CA 92653  
949-830-4310 FAX 949-830-1801  
**Store Hours:** Mon.-Fri. 11:30-6; Sat. 10:30-5

**LARRY LARSON MUSIC STORE**  
1607 W. Gelnoaks Blvd.  
Glendale, CA 91201  
818-244-7608  
**Store Hours:** Mon.-Fri. 11-6; Sat. 9-5

**MOORE LIVINGSTON MUSIC STORE**  
13009 Philadelphia St.  
Whittier, CA 90601  
562-698-5163  
**Store Hours:** Mon.-Fri.10-6; Sat.10-4

**MARINA MUSIC**  
4564 S. Centinela Ave.  
Los Angeles, CA 90066  
310-391-7010  
**Store Hours:** Mon.-Fri. 11-6; Sat. 11-5; Sun. 11-2

**MARSHALL MUSIC**  
503 Van Ness Ave.  
Torrance, CA 90501  
310-320-0246  
**Store Hours:** Mon.-Thur. 10-7; Fri. 10-6; Sat. 10-5

**MISSION MUSIC**  
27620 Marguerite Pkwy.  
Mission Viejo, CA 92692  
714-347-0900  
**Store Hours:** Mon.-Thu. 10-9; Fri. 10-8 & Sat. 10-7

**MOODY MUSIC**  
9758 Chapman Ave.  
Garden Grove, CA 92641  
714-537-5870  
**Web site:** <http://www.moodymusic.com>  
**Store Hours:** Mon.-Thu. 9-9; Fri.-Sat. 10-6

**MORENO MUSIC**  
8323 E. Firestone Blvd.  
Downey, CA 90241  
562-862-0708  
**Store Hours:** Mon.-Thu. 11-8; Fri. & Sat. 11-6

**MOREY'S MUSIC STORE INC.**  
4834 Woodruff Ave.  
Lakewood, CA 90713  
562-420-9532 FAX 562-429-2717  
**Store Hours:** Mon.-Fri.11-8; Sat.10-6

**THE MUSIC CENTER**  
1233 W. Ave. P, Ste. 431  
Palmdale, CA 93551  
805-266-8742  
**Store Hours:** Mon.-Fri. 10-9; Sat. 10-7; Sun. 11-7

**MUSIC MAKER RETAIL STORE**  
5701 E. Santa Ana Canyon Rd.  
Anaheim, CA 92807  
714-974-0873 FAX 714-974-0787  
**Store Hours:** Mon.-Fri.10-7; Sat.10-6

**THE MUSIC STORE**  
20875 Golden Springs  
Diamond Bar, CA 91789  
909-598-1921 FAX 909-595-6229  
**Store Hours:** Mon.-Fri.10-7; Sat.10-6

**MUSICIAN'S DEPOT**  
30837 Thousand Oaks Blvd.  
Westlake Village, CA 91362  
818-706-3795  
**Store Hours:** Mon.-Fri. 11-8; Sat. 10-5

**MUSICIAN'S FRIEND**  
800-776-5173  
**Store Hours:** All day, every day

**MUSICIANS' SUPPLY SHOP**  
11732 W. Pico Blvd.  
Los Angeles, CA 90064  
310-478-7836  
**Web site:** <http://www.musiciansupplyshop.com>  
**Store Hours:** Mon.-Fri. 10-6; Sat. 10-5; Sun. 12-5

**MUSIC SURPLUS**  
11609 Pico Blvd.  
W. Los Angeles, CA 90064  
310-444-6244  
**Store Hours:** Mon.-Fri.10-7; Sat.10-6

**MUSIC WORKS**  
4711 Artesia Blvd.  
Redondo Beach, CA 90277  
310-379-5194 FAX 310-371-4604  
**Store Hours:** Mon.-Sat.10-6

**NAM'S MUSIC**  
4281 W. 3rd St.  
Los Angeles, CA 90020  
213-385-4149  
**Store Hours:** Mon.-Fri.10-6; Sat.12-6

**NEAL'S MUSIC**  
16468 Bolsa Chica Rd.  
Huntington Beach, CA 92649  
714-901-5393 FAX 714-901-5383  
**Store Hours:** Mon.-Sat.10-6

**NOISY TOYS**  
8728 1/4 S. Sepulveda Blvd.  
Los Angeles, CA 90045  
310-670-9957  
**Store Hours:** Mon.-Fri.10-5:30

**OLEG'S MUSIC CO.**  
2448 Ventura Blvd.  
Studio City, CA 91604  
818-766-6628  
**Store Hours:** Mon.-Sat. 10-6

**ONTARIO MUSIC**  
215 W. "G" St.  
Ontario, CA 91762  
909-983-3551  
**Store Hours:** Mon.-Thur 10-8; Fri. & Sat 10-6

**PETE'S MUSIC AND GUITAR SHOP**  
1742 S. Euclid Ave.  
Anaheim, CA 92802  
714-778-2548  
**Store Hours:** Mon.-Fri.11-7; Sat. 10-6; Sun. 1-5.

**PHILLIPS MUSIC CO**  
2455 Brooklyn Ave.  
Los Angeles, CA 90033  
213-261-6103 FAX 213-261-7560  
**Store Hours:** Mon.-Fri. 10-6:30; Sat. 10-5:30

**PROFESSIONAL MUSIC EXCHANGE**  
940 N. Main St.  
Orange, CA 92667  
714-744-9762  
**Store Hours:** Mon.-Fri. 11-7; Sat. 12-6

**REED'S MUSIC STORE**  
4636 S. Vermont Ave.  
Los Angeles, CA 90037  
213-233-8101  
**Store Hours:** Mon.-Sat. 9-6

**RICHARD'S MUSIC**  
2515 E. Thousand Oaks Blvd.  
Thousand Oaks, CA 91362  
805-497-7725  
**Store Hours:** Mon.-Fri. 10-6; Sat. 10-2

**ROCKIT MUSIC**  
16461 E. Whittier Blvd.  
Whittier, CA 90603  
562-902-9227  
**Store Hours:** Mon.-Fri. 11-8; Sat. 11-6; Sun. 11-5

**SADDLEBACK MUSIC**  
26741 Portia Pkwy.  
Foothill Ranch, CA 92610  
949-457-2958 FAX 714-597-1559  
**Store Hours:** Mon.-Fri.10-6; Sat.10-5

**SAM ASH MUSIC STORE**  
12651 Artesia Blvd.  
Cerritos, CA  
562-468-1107  
**Store Hours:** Mon.-Fri. 10-9; Sat. 10-6; Sun. 11-6  
**Additional locations at:**  
8000 Sunset Blvd.  
W. Hollywood, CA 90046  
323-654-4922 FAX 323-654-4913  
**and:**

14200 Beach Blvd.  
Westminster, CA 92683  
714-899-2122 FAX 714-889-2250  
**and:**  
20934 Roscoe Blvd.  
Canoga Park, CA 91304  
818-709-5650 FAX 818-709-5647

**SANTA MONICA MUSIC CENTER**  
1247 Lincoln Blvd.  
Santa Monica, CA 90401  
310-393-0346  
**Web site:** <http://www.bandinstruments.net>  
**Store Hours:** Mon.-Thu. 10:30-7:30; Fri. 10:30-6; Sat. 10-5

**SINGER MUSIC**  
1217 N. Hacienda Blvd.  
La Puente, CA 91744  
626-917-9300 FAX 626-917-9302  
**Store Hours:** Mon.-Fri.10-7:30; Sat. 9-5; Sun.11-5

**SOLUTIONS**  
4334 Sunset Blvd.  
Los Angeles, CA 90027  
213-666-4161  
**Store Hours:** Mon.-Sat. 11-7

**SION WORLD MUSIC CENTER**  
14762 Beach Blvd.  
Westminster, CA 92683  
714-373-3976  
**Store Hours:** 10-7 every day

**SOUNDS OF MUSIC**  
1153 S. State St.  
Hemet, CA 92543  
909-658-7261 FAX 909-658-9435  
**Store Hours:** Mon.-Sat.10-6

**SOUTHERN CALIFORNIA MUSIC COMPANY**  
806 N. Glendale Ave.  
Glendale, CA 91206  
818-240-2251  
**Store Hours:** Mon.-Sat.10-6; Sun. 10-3

**SPITZER MUSIC**  
1649 N. Blackstone Ave.  
Fresno, CA 93703  
209-233-6531  
**Store Hours:** Mon.-Fri. 10-8; Sat. 10-6

**SPLASH SOUND**  
19522 Ventura Blvd.  
Tarzana, CA 91356  
818-758-2940  
**Store Hours:** 10-8 every day

**MK STEIN MUSIC CO. (A.K.A "STEIN ON VINE")**  
848 Vine St.  
Los Angeles, CA 90038  
213-467-7341 FAX 213-467-4330  
**Store Hours:** Mon.-Sat. 10:30-5:30

**STUDIO CITY MUSIC**  
11336 Ventura Blvd.  
Studio City, CA 91604  
818-762-1374 FAX 818-762-7126  
**Store Hours:** Tues.-Fri.9-5; Sat. 9-4

**STYLES MUSIC**  
777 E. Foothall Blvd.  
Pomona, CA 91767  
909-621-0549  
**Store Hours:** Mon.-Fri. 10-8; Sat. 10-5; Sun 12-4

**JOHNNY THOMPSON MUSIC**  
222 E. Garvey Ave.  
Monterey Park, Ca 91754  
213-283-3653 FAX 213-280-4600  
**Store Hours:** Mon.-Fri.10-8; Sat. 10-6; Sun. 1-5

**TRADERS INC.**  
18505 Sherman Way  
Reseda CA 91335  
818-345-8696 FAX 818-345-8574  
**Store Hours:** Mon.-Sat. 9-5:30

**VALLEY MUSIC**  
530 E. Main St.  
El Cajon, CA 92020  
619-444-3161 FAX 619-444-7341  
**Store Hours:** Mon.-Fri.10-6; Sat.10-5; Sun.11-4

**VALLEY MUSIC STORE OF HEMET**  
318 E. Florida  
Hemet, CA 92543  
909-658-7261 FAX 909-658-9435  
**Store Hours:** Mon.-Sat.10-6

**WALLY WORLD MUSIC**  
1522 E. Thousand Oaks Blvd.  
Thousand Oaks, CA 91362  
805-496-8322  
**Store Hours:** Mon.-Fri.11-7; Sat. 10-4

**JOHN WALTRIPS MUSIC CENTER**  
1271 S. Baldwin Ave.  
Arcadia, CA 91007  
626-447-7414 FAX 626-447-0989  
**Store Hours:** Mon.-Fri.10-8; Sat.9-6

**WEST L.A. MUSIC**  
11345 Santa Monica Blvd.  
Los Angeles, CA 90025  
310-477-1945 FAX 310-477-2476  
**Store Hours:** Mon.-Fri. 11-7; Sat. 10-6  
**Additional location at:**  
3501 Cahuenga Blvd. West  
Universal City, CA  
818-760-4430 FAX 213-845-1199

**WESTWOOD MUSIC INSTRUMENTS**  
10936 Santa Monica Blvd.  
Los Angeles, CA 90025  
310-478-4251 FAX 310-477-0069  
**Store Hours:** Mon.-Fri. 9:30-7; Sat. 9:30-5

**WHITTAKER MUSIC, INC.**  
2222 Bellflower Blvd.  
Long Beach, CA 90815  
800-424-2263  
**Store Hours:** Mon., Thur. 10-8:30; Tues.,Wed., Fri. 10-6; Sat. 10-5:30

**JIM WILLIAMSON MUSIC**  
8128 Foothill Blvd.  
Sunland, CA 91040  
818-353-0162  
**Store Hours:** Mon.-Fri. 10-7; Sat. 10-6

**WINN'S MUSIC**  
13820 Red Hill Ave.  
Tustin, CA 92780  
714-544-5350  
**Store Hours:** Mon.-Thu. 10-8; Fri. & Sat. 10-6

**WOODLOWE MUSIC CENTER**  
21410 Ventura Blvd.  
Woodland Hills, CA 91364  
818-883-0050  
**Store Hours:** Mon.-Fri. 11-7; Sat. 10-5

**WORLD MUSIC**  
1826 Erringer Rd.  
Simi Valley, CA 93065  
805-526-9351  
**Store Hours:** Mon.-Fri. 11-8; Sat. 10-6; Sun. 12-4

**DRUMS/PERCUSSION**

**DRUM DOCTORS**  
11049 Weddington St.  
N. Hollywood, CA 91601

818-506-8123  
**Store Hours:** Call for appointment

**DRUM PARADISE**  
5428 Cleon Ave.  
North Hollywood, CA 91601  
818-762-7878  
**Store Hours:** Mon.-Sat. 9-6

**HOUSE OF DRUMS**  
17628 Chatsworth St.  
Granada Hills, CA 91344  
818-360-7100  
**Store Hours:** Mon.-Fri. 10:30-7; Sat. 10-6

**GUITAR VILLA-DRUM CITY**  
5143 Whittier Blvd.  
Los Angeles, CA 90022  
213-262-6333 FAX 213-262-6701  
**Store Hours:** Mon.-Sat.11-6  
also at:  
4334 W. Sunset Blvd.  
Los Angeles, CA 90029  
213-666-4161 FAX 213-660-1245  
**Store Hours:** Mon.-Sat.11-6

**PROFESSIONAL DRUM SHOP, INC.**  
854 Vine St.  
Los Angeles, CA 90038  
213-469-6285  
**Web site:** <http://www.prodrumshop.com>  
**Store Hours:** Mon.-Sat. 9:30-5

**ROCK CITY DRUMS**  
Granada Hills, CA 91344  
818-368-7784  
**E-mail:** [RKCityMuse@aol.com](mailto:RKCityMuse@aol.com)  
**Store Hours:** By appointment only

**WEST COAST DRUM CENTER**  
2632 Harbor Blvd.  
Santa Ana, CA 92704  
714-545-2345 FAX 714-966-0135  
**Store Hours:** Mon.-Fri. 11-7; Sat. 11-5, Sun. 1-5

**GUITARS & BASS**

**CANDELAS GUITAR SHOP**  
2724 East Coasar Chavez Ave.  
Los Angeles, CA 90033  
213-261-2011 FAX 213-261-1086  
**Store Hours:** Mon.-Fri. 9-6; Sat. 9-4

**CARRUTHERS GUITARS**  
346 Sunset Ave.  
Venice, CA 90291  
310-392-3910 FAX 310-392-0389  
**Store Hours:** Tues.-Sat. 10-6

**ERIC'S GUITAR SHOP**  
8101 Orion Ave.  
Van Nuys, CA 91406  
818-780-7191  
**Web site:** <http://www.ericsguitarshop.com>  
**Store Hours:** Mon.-Sat.10-6; Sat.11-6

**FREEDOM GUITAR**  
7505 Sunset Blvd.  
Los Angeles, CA 90046  
213-874-4876  
**Store Hours:** Mon. 10-4; Tue.-Sat. 11-7

**THE FRET HOUSE**  
309 N. Citrus Ave.  
Covina, CA 91723  
626-339-7020 FAX 626-339-0164  
**Store Hours:** Mon.-Fri. 10-8; Sat. 10-6; Sun. 12-5

**THE GUITAR CONNECTION**  
633 Rose Ave.  
Venice, CA 90291  
310-396-3009  
**Store Hours:** Mon.-Sat. 12-6 or by appt.

**GUITAR OASIS INC.**  
12629 Hoover St.  
Garden Grove, CA 92841  
714-903-0626 FAX 714-903-0656  
**Web site:** <http://www.guitaroasis.com>  
**Store Hours:** By appt. only

**GUITAR REMEDY**  
17291 Irvine Blvd.  
Tustin, CA 92780  
714-544-8350 FAX 714-544-4557  
**Store Hours:** Tue.-Fri. 9-5

**THE GUITAR SHOPPE**  
1027 N. Coast Highway B  
Laguna Beach, CA 92651  
949-497-2110 FAX 949-497-0457  
**Store Hours:** Mon.-Sat. 11-7; Sat.10-5

**GUITAR STORE/AJ'S MUSIC**  
496 East Holt Ave.  
Pomona, CA 91767  
909-982-2338 FAX 909-397-5874  
**Store Hours:** Mon.-Fri. 9:30-6; Sat.10-5

**GUITAR TOWN**  
6751 Tampa Ave.  
Reseda, CA 91335  
818-344-8883  
**Store Hours:** Mon.-Sat. 10-6

**GUITAR TRADITIONS**  
1003 Broadway  
Santa Monica, CA 90401  
310-393-4420 FAX 310-393-7994  
**Store Hours:** Tue.-Sat.11-7

**GUITAR VILLA-DRUM CITY**  
5143 Whittier Blvd.  
Los Angeles, CA 90022  
213-262-6333 FAX 213-262-6701  
**Store Hours:** Mon.-Sat. 11-6  
**Additional location at:**  
4334 W. Sunset Blvd.  
Los Angeles, CA 90029  
213-666-4161 FAX 213-660-1245  
**E-mail:** [ciallb2@aol.com](mailto:ciallb2@aol.com)  
**Store Hours:** Mon.-Sat. 11-6

**GUITARS R US**  
7404 W. Sunset Blvd.  
Los Angeles, CA 90046  
323-874-8221 FAX 323-874-0360  
**Store Hours:** Tues.-Sat.11-5

**HUNTINGTON GUITAR OUTLET**  
17827 Beach Blvd.  
Huntington Beach, CA 92647  
714-848-8402 FAX 714-848-3251  
**Store Hours:** Mon.-Sun. 10-6

**JIMMY'S GUITARS**  
7406 W. Sunset Blvd.  
Los Angeles, CA 90046  
213-876-8999  
**Store Hours:** Tues.-Fri. 11-6; Mon. & Sat. 11-5

**JOHNNY GUITAR CORPORATION**  
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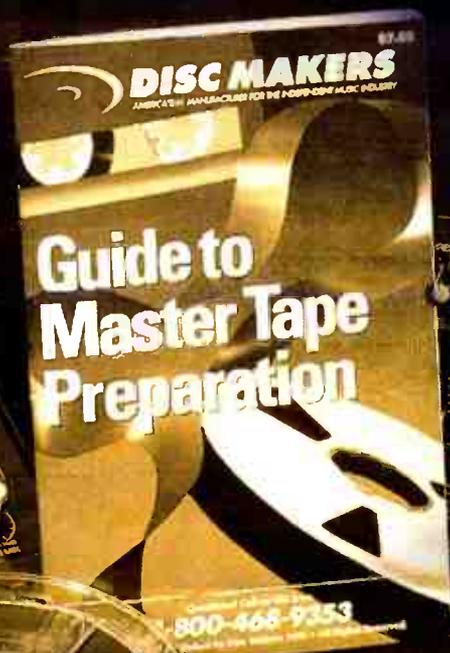
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# Getting In

## L.A. Musicians and How They Buy Equipment

# Gear



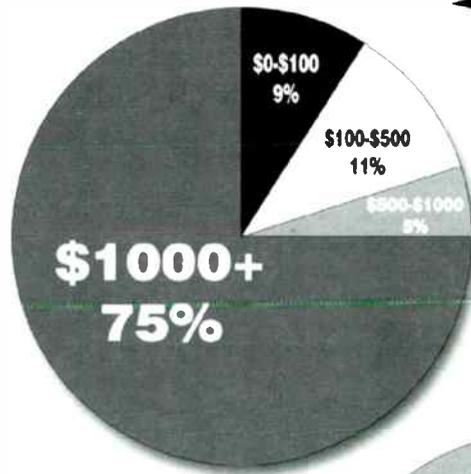
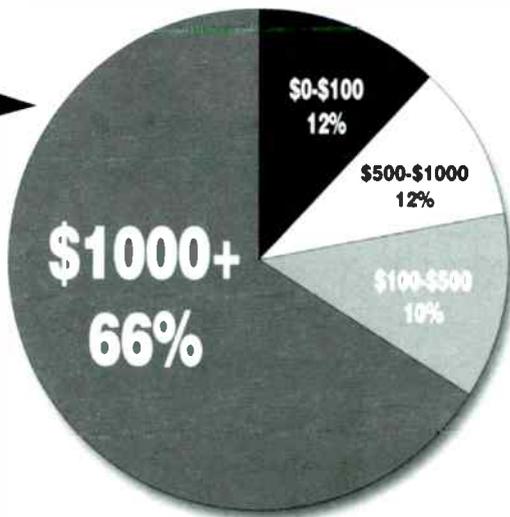
Every musician worth his or her salt can lay down a solo that's unique and distinctive, something that stands out from the pack. It's that elusive, artistic essence which cannot be quantified. But when it comes to shopping for and buying musical equipment — being "Joe Consumer" — let's face it, we can all pretty much be fit into one category or another.

How do you stack up to other musicians when it comes to your buying habits? Music Connection took a random survey of 50 L.A. area players to help you find out.

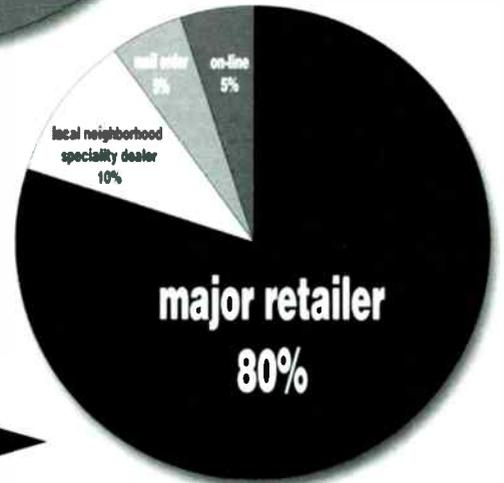
By Eric P. Fleishman

How much did you spend in the last 6 months on musical equipment (i.e. amps, instruments, microphones/not recording equipment)?

How much do you plan on spending in the next 6 months?



Where do you shop?



Continued On Next Page ►

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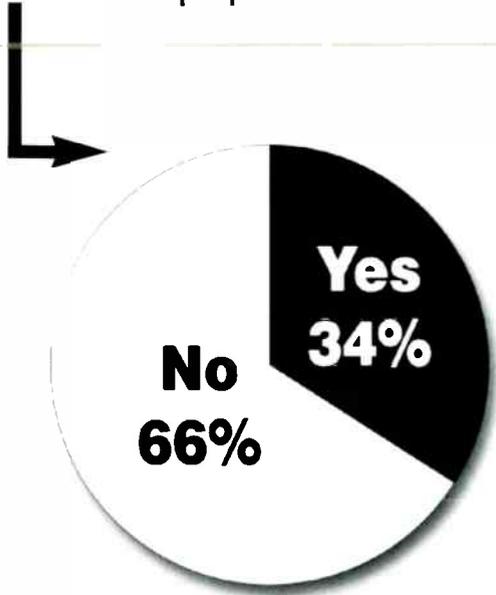
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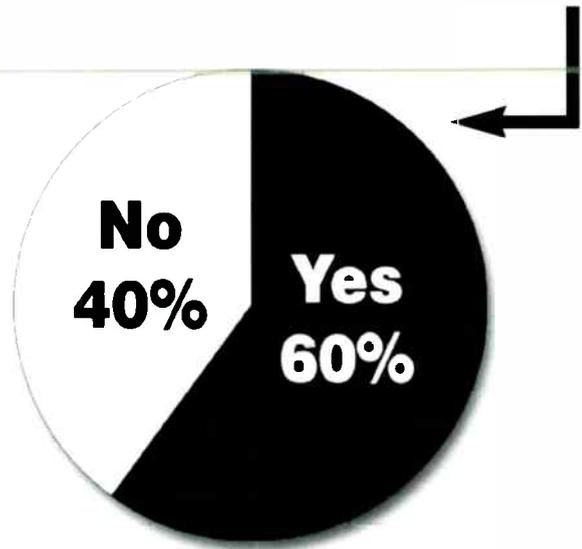
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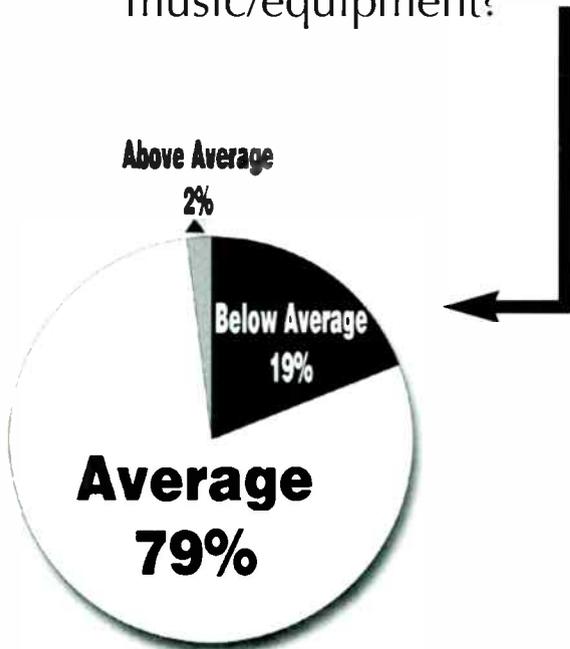
Are classified print ads important to you when buying or selling musical equipment?



Do you price comparison shop when looking for new equipment?



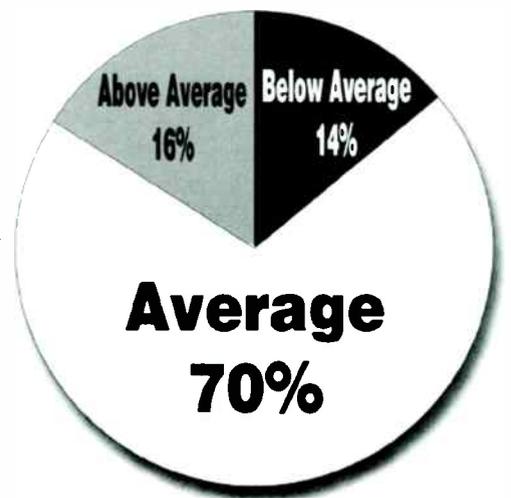
How would you rate the general knowledge of the sales people in major retailers about music/equipment?



What is most important:



How would you rate the small dealers' knowledge about music/equipment?



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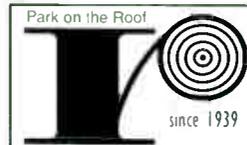
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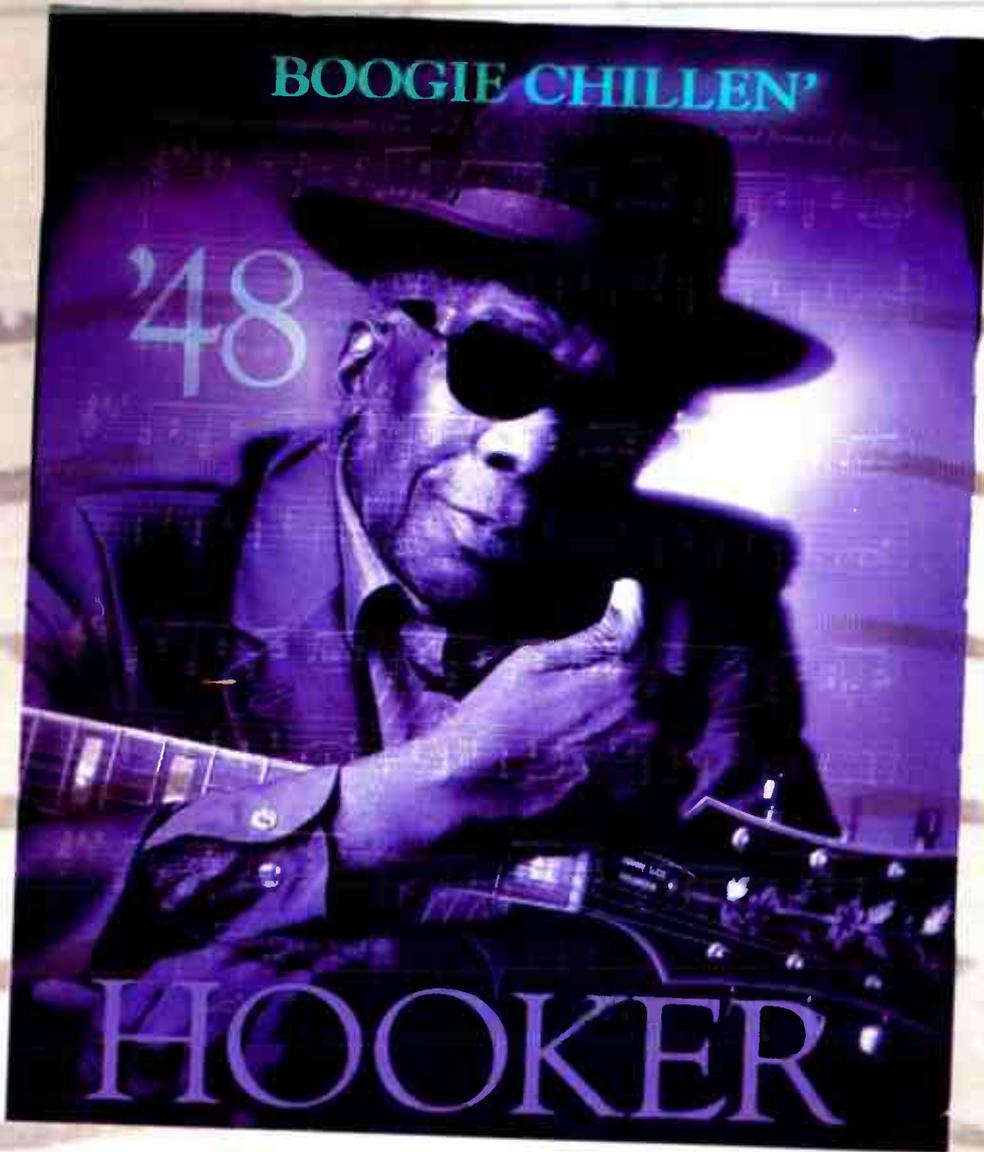
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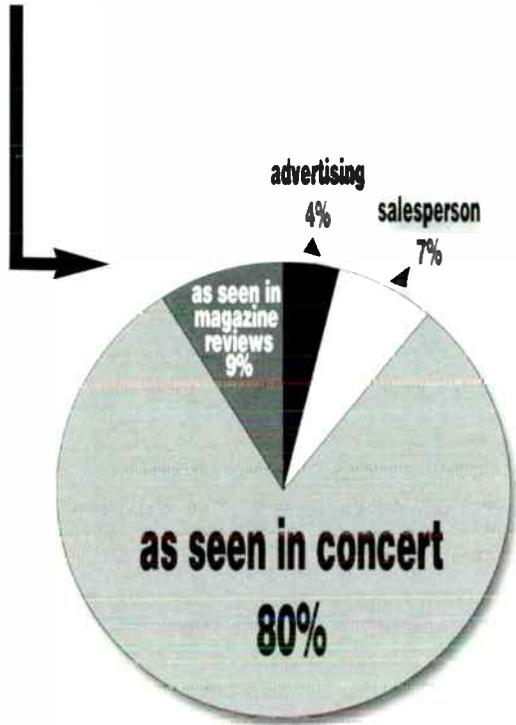
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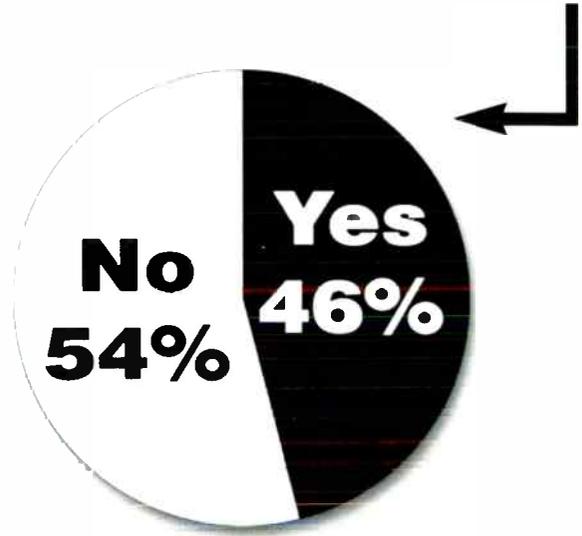


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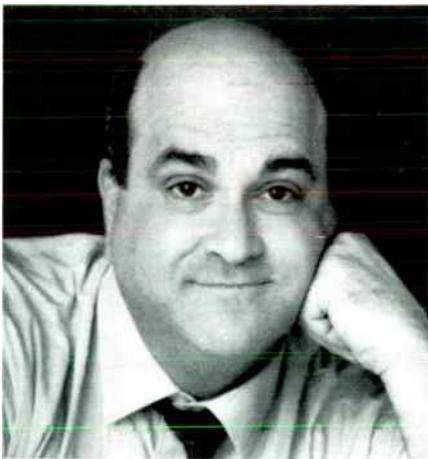
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Joe Goodman

An 18 year veteran of retail, Joe Goodman once controlled the marketshare of L.A.'s bustling music scene. At his peak, in fact, Goodman's empire spanned six retail stores in the SoCal region.

But after expanding too quickly, feeling a dip in the economy — not to mention the L.A. riots, the big earthquake, and increased competition — Goodman found himself

retiring from retail and, instead, began carving out a niche as a manufacturing consultant for many of the companies that his outlets used to service.

Still, his knowledge of retail — and the perils of approaching large purchases unprepared — remains both sharp and untarnished.

**MC: Do the major retailers set out to rip off the average musician, if they can?**

**JG:** Not at all. Major retailers are there to make a living and to survive. They're a corporation; they're not your cousin. They have huge overheads like rent, insurance, advertising, marketing, and the employees themselves.

But all of these costs must be covered by the equipment mark-ups, plus a little profit, if possible. They're also there to help you. Big stores know that if they provide proper services, they'll ultimately gain customer loyalty, thus making more money.

**MC: Then why do so many people feel intimidated and pressured by salespeople?**

**JG:** You may not realize this, but many times the customer may be setting the tone for the situation. If you go to a store and request a

specific item at a specific price, the salespeople have every right to assume that you know that the item is what you want, and we're now negotiating price. You cannot expect a more service-friendly environment when you establish these rules.

However, if you approach a salesperson and say, "I need some help. Can you explain to me what it does?" you're apt to get someone who can help. Because so many salespeople work on commission, you may encounter an occasional salesman who is interested only in a quick sale. But the smart ones realize that they'll make more money in the long-term by becoming your advocate and friend in the business.

**MC: What if all you want is a cheap price?**

**JG:** Do some research ahead of time, and be sure the item is exactly what you want. That means reading, going to the manufacturer's Web site, checking the stats, and playing (the instrument) at a friend's house. Then present yourself to a salesperson and say, "I need a great deal. This is what I want, and this is what I'm willing to pay." Try always to keep in mind that the major retailers will-

Retail 51 ►

# NARIP

## National Assn. of Record Industry Professionals

*In light of the recent upheaval in the record industry, it seems the timing is just right for this new organization, which not only offers help to anyone who has been discarded by their employer — but which gives direction to those who are looking to further their careers on an always-precarious playing field.*

By Paul Suter

America abounds with trade associations, bringing together the participants in any number of similar occupations to exchange ideas and offer mutual support. But until now those working in the music business have remained unrepresented, heads down behind their own desks and focused on their own specialties, their own employer of the moment often without much thought for the bigger picture.

With the recent establishment of the National Association of Record Industry Professionals (NARIP) in Los Angeles, President Tess Taylor offers a forum for label and publishing executives, major and indie, as well as personal managers, attorneys, agents, and others to address issues which affect them. At an ideal time — given the carnage wrought by the Seagram's acquisition of Polygram — the association is offering information on job vacancies for those members discarded by their employers or simply seeking new challenges.

"I'm very happy that a record executive association has formed," says Thomas A. White, a long-standing consultant to the record and publishing industries. "It's been conspicuous by its absence for many years, but now is definitely the right time to be bringing people together. I think it will be of tremendous benefit to the industry and the people who work in it."

NARIP is a natural development of Taylor's L.A. Music Network (LAMN), formed some ten years ago when she arrived in Los Angeles, seeking employment in the music business, and found that she was basically on her own.

"I was looking for networking opportunities, to meet people and educate myself; I looked for an organization to join, and there was none. The beginning was very informal; getting together with the couple of friends I had at record companies — mostly secretaries — and interest grew. I started sending out faxes and flyers, started a mailing list, and pretty soon I began booking restaurants and then clubs. More and more people wanted to participate, and about eight years ago, I decided to start a newsletter to feature

the successes of this group who weren't getting the ink they deserved because they didn't have press departments behind them."

The outcome of all of this activity was the normalization of LAMN, which has employed Taylor fully for the last four years (incidentally she *did* get that industry job she



NARIP President Tess Taylor

sought, working in marketing at MCA until LAMN demanded her full-time attention). But more recently it became apparent that a separate organization was called for differentiating the current professionals from the job seekers and ancillary participants.

"Originally I planned to transform LAMN into a national organization. I was getting so many calls and e-mails asking about setting in other cities, but after a great deal of thought, I decided against it."

"Over two thirds of our members are outside L.A., so there will be local chapters of the Music Network set up, but it needs to be a more generalist organization, accepting

anyone from students leaving college and wanting to join the business, musicians, right up to senior executives. NARIP is exclusively for those who are already professionals. LAMN is local, but broad and general: NARIP is national and specific."

Viewed from the outside, the labels and associated companies may seem to be a unified industry, but in fact the participants are in many ways isolated from each other. As Thomas A. White notes, "unless you run into people at shows — and if you're not in A&R you may not even get that opportunity — there's a lot of isolation between companies which are generally competing rather than doing business with each other. When people in the same profession get together a lot of productivity can come from it."

There are two basic strands to the NARIP philosophy; education and socialization. The latter comes through the drawing together of industry figures at regular meetings, the former through a series of seminars and the group's newsletter, where brains are picked and their contents disseminated through the membership, which runs as high as label Presidents

"We aim to try and make better executives which benefits both them and the companies they work for, the industry as a whole," says Taylor. "This industry has a 98 percent failure rate — fewer than two percent of releases recoup, and if that figure can be improved, the industry could maintain a higher level of employment than it does now, as well as generating more successful artists and more jobs supporting their careers."

NARIP intends to do its best to create long-term profitability through educating its members and thus creating better, more profitable companies. The long-term aim of sustaining increased employment in the record industry through increasing its efficiency with a smarter workforce is currently facing a speed bump, however, thanks to the effects of Edgar Bronfman's ambitions — spurred at least in part by stockholder concerns — which have led to massive layoffs. Nevertheless, Taylor believes that even

under such circumstances, NARIP has a positive role to play for victims of the axe.

"The better informed you are, the more self-confident you are, and less likely to freak out if you get laid off. You're self-assured enough to strike out and do something valuable on your own. Those roles are going to mushroom in the future if the number of jobs at major labels continue to shrink. There is so much out there to be done, particularly in the area of music and technology, where people with brains, ambition, and courage will be needed."

And while NARIP does not include musicians amongst those eligible to join its ranks, Taylor stresses that they will benefit nevertheless; the number of signings may fall, but better educated executives will

mean a greater chance of success for those who do succeed in landing a deal. She further notes that musicians are welcome to join LAMN.

"They can educate themselves about the way the business works, and once they know what is expected of them, they will be better able to do what they need to do. Once they get signed, and are amongst others on the roster, they need to be focused on what's required of them if they're going to get the marketing dollars they deserve. Knowledge is power."

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MC

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# Mark Hudson

## Versatility Defined

By Joe Goodman

In a tiny, two-room office-cum-studio in West L.A.— on the second floor above a Thai restaurant — one of music's most prolific producers has been recording some truly monstrous sounds. From Aerosmith to Alanis Morissette, from Ozzy Osbourne to Hanson, producer Mark Hudson works with them all.

People say that passion is the key to a happy and successful life, especially when it comes to the arts. This has never been more evident than with Mark Hudson.

His long and successful musical journey began in the Seventies as a member of the Hudson Brothers, who had a weekly television show and record deal on Elton John's label. As a performer, songwriter, and producer, this protégé of Phil Ramone has traveled many diverse roads with an excitement, enthusiasm, and passion that is unsurpassed.

Hudson's smorgasbord of credits — nicely seasoned with hits — includes a staggering range of artists from Hanson and Bon Jovi to Ozzy Osbourne and Steven Tyler. He has spiced things up with a variety of stops on the way including Billy Idol, Alice Cooper, The Scorpions, Bryan Adams, Jars of Clay, Night Ranger, Timothy B. Schmidt, Celine Dion, Bloodline, Cher, and Aerosmith.

His recent collaboration with Ringo Starr on Ringo's tenth solo album, *Vertical Man*, as producer and songwriter (along with Ringo, Dean Drakal and Steve Dudas) included what was, for him and many of us, the realization of a childhood dream. Hudson became the "sixth Beatle" for a short time as he sang with Paul McCartney, George Harrison, and Ringo Star.

He also exchanged production techniques and arrangements with George Martin and Geoff Emerick (who mixed *Sergeant Pepper*, *Revolver*, and *Abbey Road*). The Ringo album also features guest performances by Brian Wilson, Scott Weiland, Alanis Morissette, Joe Walsh, Steve Tyler, and Ozzy Osbourne.

MC recently visited Hudson at his cool and very personalized studio, a little two-room office on the second floor above a Thai food place in West Los Angeles. He is intense, animated, eager to talk about his work — definitely a music man for all seasons.

**MC: What is the secret to your success as a producer?**

**Hudson:** Before you do any of the "stuff", you have to write a good song. If you don't have a good song, all the bells and whistles mean nothing. It doesn't mean you can't do a great record. But will it stand the test of time? I don't think so.

**MC: Who have you worked with lately?**

**Hudson:** I worked on the *Prince of Egypt*, soundtrack. Various other artists like Jars of Clay, d.e. Talk. I did Steven Tyler on *Elmopalooza*, a solo thing. For that project — it was the 30 years of *Sesame Street* — they got all these great artists such as Gloria Estefan, En Vogue, and Steven Tyler, to do the famous Muppet songs. Steven Tyler did "I Love Trash," that Oscar sang, here on Tascam DA-88 and DA38's in this little room.

**MC: You recorded the recent Ringo Starr album here, too?**

**Hudson:** Yes, and Steven Tyler would stand next to him with the harmonica, and there was also Steve Cropper on guitar, and me and Steve Dudas. It was all cut in a room that's, like, 10x15?

**MC: You're a Tascam guy right?**

**Hudson:** I never really liked the (ADAT) sound and the machines were constantly breaking down on me. Then, all of a sudden I hear from my now dear friend, Carl Moet, at Tascam. And he goes, "Have you even tried the D88? They use them in film." And as soon as he said that — because being a Hudson brother, reared in television and film — I knew what that meant. Cost efficiency, speed friendly and whatever. And I said, "Well what do they sound like?" And then he goes into his hardcore Tascam thing, and says "They walk all over the ADAT!"

**MC: Were they 88's or 38's?**

**Hudson:** An 88 and a 38. All of a sudden, I put 'em in and I'm not lying or being dramatic, (but) within just one day of using 'em, I ripped out my ADATs. And sound-wise, being truly a guy that does not like digital, there was a warmth and a bottom end that I was getting that I had never got-



Mark Hudson in his West L.A. Studio.

ten before.

**MC: And this was right off the bat?**

**Hudson:** Right off the bat. Then I started hearing back from my peers - you know, guys that I was working with, and they were saying "Wait a minute - you cut that on what? Where'd you get that? Why's it sound like that?" And I think it's a combination. I just don't think it is the machine. I'm sort of a scary guy the way I record. Like after doing the Ringo record, there's certain guitar sounds that a guy goes, how did you get that guitar sound? And I said, well the cord into the other room over there only reaches fourteen feet but the amp was seventeen feet away, so I just kinda pointed it to where the noise was. "Oh, yeah, you're crazy. How did you really get it?" I said, "No, that's really how I got it." So the danger is I happen to like noise. And I like high-end and all that stuff that a lot of the Dolby/digital guys don't like. I retain all of that in my Tascam gear.

**MC: So you sort of do digital recording and you do analog digital recording.**

**HUDSON:** Yes.

**MC: So, you're not giving up?**

**HUDSON:** No. And rarely do I go machine-to-machine. I like going through the

Mark Hudson 48 ►

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Mark Hudson with Ringo Starr.

he's going 'Yeah Wah Yeah Wah,' it's scary. Nine in the morning and he's rippin' it a new butt. That's how good he is.

**MC: What did you work on with Hanson?**

**Hudson:** I produced their Christmas album and I wrote a lot of the music. They really can play. And the odd thing is that it was one of those situations where because I was a Hudson brother and I came from a family of brothers and a musical act in the Seventies, they said to me 'you will know how to work with these guys.'

**MC: Were you afraid it was going to be too bubblegummy or —**

**Hudson:** No, because at that point I had just finished the Aerosmith record, so I was in my "YEAAAAA" mode, and all of a sudden comes these pop kids, and I thought well, all right, I'll give it a go.

**MC: What was it like working with George Martin?**

**Hudson:** The coolest part was when, on the Ringo record, the cellos made this sort of eeuw, and I said "I kinda like the cellos to be more like, you know, more like uh..." and I couldn't say it; and George Martin looked over his glasses and said, "Do you mean more Walrus-y?" and I went, "Yeah, more Walrus-y." And he physically went out and repositioned the microphone on each cello player and all of a sudden they went buuur and there it was, just like magic. Now, all of the entire record was done on Tascam in this little room with Ringo's drums in there. He sang the vocals in here, and every guest star from Alanis Morissette to Brian Wilson to Scott Weiland was in this

room singing direct to that stuff.

**MC: Paul McCartney, too?**

**Hudson:** We brought the Tascam stuff to McCartney's house. All of my life, being a Beatles freak, whenever I would sing harmonies, I would fantasize that my brother Bill or Brett was McCartney. I was John always, and they were McCartney. This time, I'm singing in my headphones and I'm singing background and I look over and it is him. I had a chubby for the rest of the week.

**MC: No one would believe such a high-end place is situated above a Thai restaurant.**

**Hudson:** It's funny, but when we were recording the Ringo album, Ringo was in that small room, there, just banging, playing this song. We're rockin'. All of a sudden at the end of the song we hear these footsteps coming down the hall. Angry. You can tell by the walk. Then there's a knock on the door. And it's this little oriental woman going "I have customers downstairs." And she's just like ragging on us. "QUIET with those banging drums!" And she looks over and sees Ringo sittin' behind the drums, and you see her expression change. So at the end of the song, we use the footsteps, because the song is called "Mindfield," and at the end of the song we're holding the last chord and you hear her walking and we blow her up. PHUH! Like a minefield.

**MC: Why did Ringo want to do a new version of the Beatles' "Love Me Do"?**

**Hudson:** Because it was the only Beatles song he'd never played on. Remember, they'd just got rid of Pete Best and when they cut the single of "Love Me Do," George Martin brought in this guy named Alan White, who was the studio drummer, and Ringo was crushed. So one day we were sitting around and he goes like, "I'd like to recut 'Love Me Do,'" and I thought he was joking and I went, "Whata ya think?" and he said "Are you crazy?" "Yeah." And he goes, "It's the one song I never got to play on. I'll show the bastards." So we went in.

Steven Tyler was in Amsterdam. I called him up and said, "Do you want to play the John Lennon part, the famous harmonica part?" He goes, "I'll be there." He flew in from Amsterdam to play on this. Steve Cropper came in from Nashville. The title song has Ozzy on it.

**MC: There's cello on one of the cuts. Who played that?**

**Hudson:** I'm always late on my rent, so one day the girl came and knocked on the door, "Mark you're ten days late." And she comes in and she sees Ringo sittin' behind the drums and he goes, "Hello, darling, do you play any instrument?" She goes, "Well, I kinda play cello." He goes, "Go get it." Some girl named Nina shows up and she's on the title track doing eight tracks of cello it. My rent collector!

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◀ 46 Mark Hudson

board and through the thing, because then you go through that stuff, it dirties it up a bit.

**MC: What is Steven Tyler from Aerosmith like to work with?**

**HUDSON:** I have never met anyone in my life that has a greater voice. Never. I've worked with him at nine in the morning and

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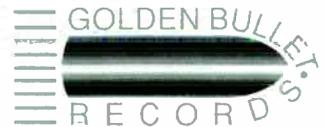
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#### ◀ 43 Retail

generally have the best prices because they buy in huge quantities. The truth is that profit margins are so low in the music industry, that the variance that you're dealing with is often between what the common street price is and what the actual cost is. This difference can be as low as ten to fifteen percent. They're often not making that much money, so the only way you can benefit is to let them make their fifteen percent profit, and draw upon their vast knowledge base.

All the big retailers buy in lots, they buy generally at the same prices, and the bottom line isn't as far away as people think.

**MC: How qualified are music store employees?**

**JG:** It varies. It's valuable for customers to seek out the most knowledgeable salespeople for a specific item. Asking a manufacturer's representative about which stores and which specific employees at those stores are most knowledgeable really pays off in the end.

**MC: Is it best to approach a manager or a salesperson first?**

**JG:** Definitely a manager. A manager can direct you to the most knowledgeable person quickly. And by calling ahead and making an appointment, you're guaranteed to have his full time and attention.

**MC: Are there sales cycles when prices tend to be lower?**

**JG:** Yes. Most sales cycles are monthly, as are most commission-based worker's cycles. As quotes are met near the end of the month, the tendency for salespeople to ease pricing increases. This leads to some great deals at month's end.

Mornings are better times to shop. The salesfloor is practically dead, so you're getting plenty of attention. And in a service-based business, attention leads to deals.

**MC: What about getting good deals on the latest model or technology?**

**JG:** Items that are brand new or hard to get, you're not going to get a big discount on. You'd be lucky to get 20 percent off on the newest model, especially if that model was just recently launched. You may have to pay full price. If there's a waiting list for something and you're asking for a discount, you'll probably get the price you asked for, but only after everyone else on the list has been taken care of.

If the product is being closed out, people will receive a giant discount. Often, a major retailer purchases the entire lot of one specific item — you can tell, because they will be the only one carrying it. In those cases, if the item is discounted, you can often find fantastic deals, close-outs up to 70 percent off list price.

**MC: How do you find out about those great deals?**

**JG:** Communication. The most important element in making any purchase is good communication between the salesperson and the customer. Customers should keep in mind that the primary purpose of (salespeople) is to help them. And if they allow themselves to be helped, the stress factor surrounding a major purchase will be dramatically reduced. There are people who have been working in those stores for ten or fifteen years. They know this gear (which they're selling) inside and out.

The thing you must realize about the average salesman in a music store is that he's just like the average customer. He goes home at the end of the day, goes into his home studio, turns on his digital recorder, plugs in his keyboard or guitar, and starts laying down tracks. And the value of what those salesmen can do for you in assisting

you on choosing the correct gear, may be your greatest value.

**MC: So you're saying befriend employees?**

**JG:** The best salespeople try to establish a relationship with their customers, because they know that in the long run, they'll end up making more sales with that person.

However, that system also works in the customer's advantage, because they're more likely to be offered great deals if they're well-liked and have a good, long-standing relationship with a particular salesperson.

Remember: The major retailers generally have better prices, but the value of a good personal relationship with an individual salesperson often brings forth the best deals.

MC

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This is simply not possible with conventional multi-driver discrete loudspeakers, which pose a plethora of problems with amplitude linearity, especially off-axis in the vertical dimension. While they might work fine in a fixed position for stereo music production, they just cannot compete with the Tannoy Dual Concentric's ability to reproduce accurate imaging and placement in a 3D stage requiring a linear response on all axis.

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HIGH PROFILE

## Beachwood Sparks

By José Martínez

**B**eachwood Sparks, who take their name from a former residence located at the corner of Sparks and Beachwood, look like they just stepped out of a time machine originating from the Black Crowes' closet.

Formed by members of such respected groups as Further, Strictly Ballroom, and the Lilys, Beachwood Sparks finds themselves in the midst of intense label interest, while creating their own local scene in the process. In fact, Beck hand-picked the band to open for him at his Galaxy Theater concert last year.

As for the band's involvement with ASCAP, Simms notes, "One of the best things about ASCAP is that we are a very good A&R source. It's common for labels and industry people to call us to see who's hot and who we recommend. And these guys are hot, they are ready to be signed. I think they will be signed by the beginning of next year."

"I've been affiliated with ASCAP since 1988," Rademaker declares. "They got involved early to help develop the group — not the sound, but where we're going in the industry. A band with-



Influenced by the likes of the Buffalo Springfield, Badfinger, Gram Parsons, the Eagles, Fleetwood Mac, and Sonic Youth, Beachwood Sparks — which includes guitarists Josh Schwartz and Chris Gunst, bassist Brent Rademaker, "Farmer" Dave Scher on lap-steel guitar, Pete "Sleighter" Kinne on percussion, and Aaron Sperske on drums — features original songs that, at times, are every bit as memorable as their inspirations.

Last November, the Hollywood band played their first East Coast show at the CMJ Music Marathon. Performing in front of a predominantly industry audience did not intimidate the band, who have seen and done it all in the clubs of L.A. "A lot of the shows out here are full of industry people, but CMJ was industry people from all over the world. We went over well," Rademaker explains.

Getting from Hollywood to New York was not as difficult a task as one might think, thanks to the band's association with ASCAP.

According to Jackey Simms, the Associate Director of Repertory, L.A., for ASCAP (the American Society of Composers, Authors & Publishers), 30 bands were selected by the New York, Chicago, Nashville, and Los Angeles ASCAP offices for consideration to attend CMJ as an unsigned band. "Tapes of the groups were sent around and membership reps picked the top six. As a result, A&R from most labels that attended the showcase have called for contact information. It was a great reaction," Simms says.

out any management so to speak, needs all the help they can get. [ASCAP] have a vision to see that the band can go somewhere. We are under the microscope because of all the major labels that are interested and the high profile of being in Los Angeles, and it's really not fair, but at the same time I'm having a good enough time."

From the strength of their CMJ gig, the band landed a deal with Sub Pop Records to release a single, "Mid Summer Daydream," in April, via the label's Singles Club. Currently, the band have a single, "Desert Skies," out on Bomp Records.

For a young band, Beachwood Sparks aren't letting label interest overwhelm them. "We've been contacted by some really big labels, but all they know is that they want to sign a band and sell records," says Rademaker. "That's not deep enough for us. There has to be an understanding. We don't want to be a novelty act. We don't want to fool ourselves into thinking we're going to be as big as No Doubt."

"The cool thing about all the record label stuff that's happening now is because the band is really super-good. Everything just comes to us and it's a natural progression."

"We started this without the intention of ever taking it out of the garage," Gunst admits. "We just started this to play some really good country rock."

Contact Jackey Simms, ASCAP, 323-882-1405

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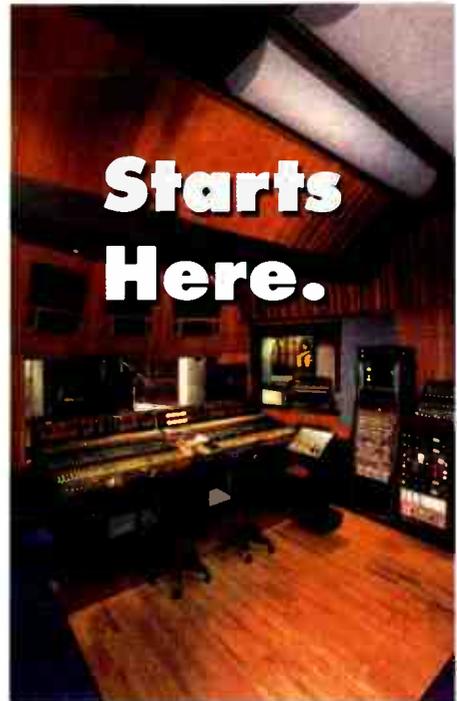
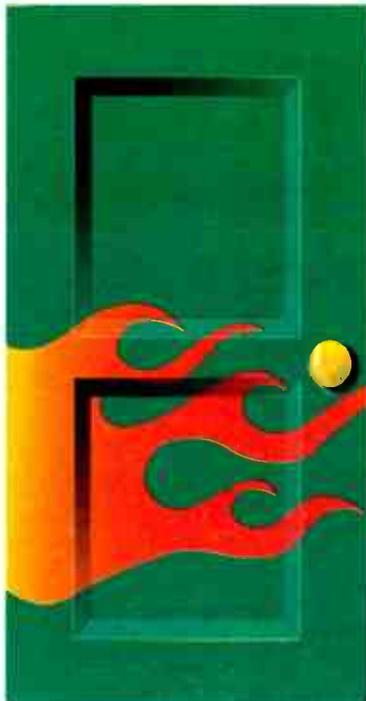
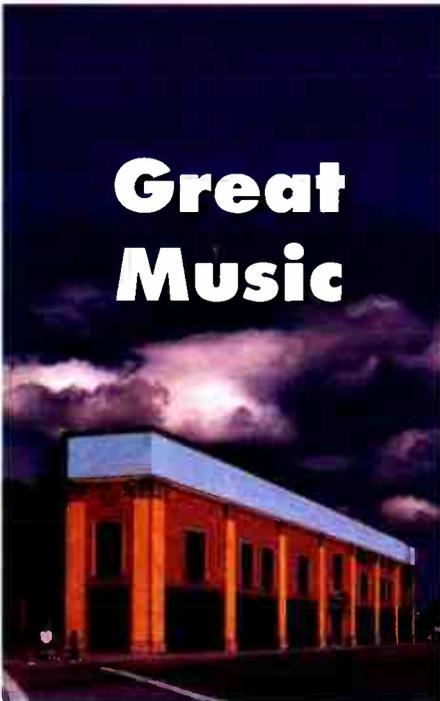
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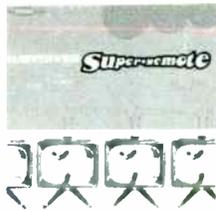


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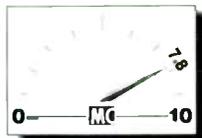


Here's a Long Beach band featuring vocalist Paula Duke, whose deep and powerful delivery is the perfect match for this outfit's funky R&B grooves. She's especially strong on this full-length CD's opener, "Supernatural," and shows very good range on the slower "Mission To Mars." "Superstar Black" features some nice slide guitar intro. All in all, A&R VP's would do well to check into this obviously talented band, who somehow succeed in making their retro influences sound new and exciting.

Rubydriver

Contact: Artist Hotline 310-669-6168
Seeking: Label/Dist. Deal
Style: Funky R&B

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



Joel Pelletier

Contact: Artist Hotline 818-980-8304
Seeking: Label/Dist. Deal
Style: Pop

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

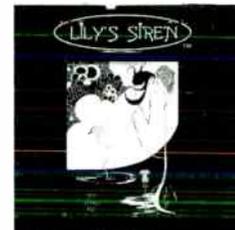
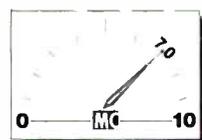


With a tough and tender voice reminiscent of Heart's Ann Wilson, Robbins delivers lyrics — especially on the track "Young Like A Child" — whose keen observations are allowed to emerge clearly from this demo's clean production. That's not to say the package is too slick. In fact, this Omaha, Nebraska, native's gritty country music roots seem always to be bubbling under with an almost Neil Young-like quality that we liked. No hot hit tunes here, we thought, but a more than competent effort.

Julie Robbins

Contact: Artist Hotline 818-906-2757
Seeking: Publ./Label Deal
Style: Pop/Rock/AAA

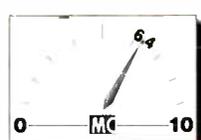
Production.....7
Lyrics.....7
Music.....7
Vocals.....7
Musicianship.....7



Lily's Siren

Contact: Artist Hotline 818-548-1625
Seeking: Label Deal
Style: Pop Rock

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

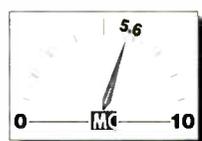


Jethro Tull-ish guitar tones and an exotic prog-rock attack on the first track, "Vendetta," sets the tone for this 5-song CD on which the band's singer seems like he could give Journey's Steve Perry a run for his money. The power ballad, "The Other Part Of Me," keeps the band's sonic grandeur alive and, for the most part, compelling. Our main fault with this project, though, are the weak lyrics, which consistently fall short of the ambitious scope of the band's grandiose vision.

Vendetta

Contact: Monoukian & Hosharian 818-507-4700
Seeking: Label Deal
Style: Metal/Rock

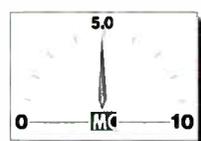
Production.....6
Lyrics.....4
Music.....5
Vocals.....7
Musicianship.....6



Secadora

Contact: Artist Hotline 415-861-7810
Seeking: Label Deal
Style: Alt. Rock

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

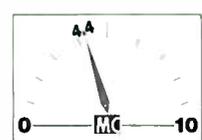


Glass Eden, "an organic/industrial experience," is actor/musician Peter Blackwell's take on aggressive, hard-hitting noise-rock. The opener, "Power," is his best, with a couple of nicely jarring production punches. "Goodbye" is basically a conventional ballad with acoustic guitar backing that didn't move us. Some of us felt that Blackwell, a musician with classical training, lacks confidence in his vocals and is too busy finding ways to smother them. We heard nothing here that adds anything new or exciting to this genre.

Glass Eden

Contact: Artist Hotline 818-385-0416
Seeking: Dist./Mgt./Label
Style: Industrial Rock

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



DEMO SUBMISSION GUIDELINES

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.



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



Angelique  
Present  
Red Ant

1 2 3 4 5 6 7 8 9 10

**Producer:** Angelique & Various  
**Top Cuts:** "At The Chime Of A City Clock," "Sleep All Day"  
**Summary:** A musical dissection of Angelique's *Presence* would reveal trace elements of the following: the dreamy pop claustrophobia of Curve, the cool girl vocals of Garbage, and the "in need of therapy" angst of Fiona Apple. What it won't reveal as an active ingredient is an abundance of quality songwriting. Why did Angelique hire so many producers and no additional songwriters? She's got style, but she could really use some substance.

—Tom Farrell



Britney Spears  
Baby One More Time  
Jive

1 2 3 4 5 6 7 8 9 10

**Producer:** Various  
**Top Cuts:** "...Baby One More Time," "(You Drive Me) Crazy," "Sometimes"  
**Summary:** There's not much fault to be had with this heavenly slice of teen fluff that actually allows fifteen-year-old Spears to show a lot of vocal potential amidst the songs and production efforts of others. The songs are delightfully hooky and studio precise. Time will tell if Spears can fully assert her identity or end up like Tiffany and Martika. Either way, she gives Brandy and Monica a run for their pop/soul money.

—Jonathan Widran



Mad And Eddie Duran  
From here To The Moon  
Mad Eddie Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Mad and Eddie Duran  
**Top Cuts:** "My Favorite Things/Take Five," "Conception/Deception"  
**Summary:** It's refreshing to come across an indie jazz release that dares to cross a few lines. This husband and wife electric guitar/woodwinds team switch off gracefully between sharp, swinging, straight ahead be-bop and percussive numbers with a distinctive Latin beat. The album's real charms, however, are found in their interactions with two trios — one for each style. All in all, *From Here To The Moon* is a lunar trip well worth taking.

—Jonathan Widran



Pitchshifter  
www.pitchshifter.com  
Geffen

1 2 3 4 5 6 7 8 9 10

**Producer:** Machine  
**Top Cuts:** "Microwaved," "ZX81," "Subject To Status"  
**Summary:** Pitchshifter just might be the ultimate cyberband: their album title is named after their Web site; on their CD sleeve, they list not only the time of each song but also its Beats Per Minute; and a handful of their music has made its way to the new Playstation game *Test Drive 5*. Musically, Pitchshifter mixes the industrial strength of nine inch nails with the electronica beat sense of Prodigy and the aggro spirit of Tool. It's really good stuff, but a hit song wouldn't hurt.

—Tom Farrell



New Radicals

Maybe You've Been Brainwashed Too  
MCA

1 2 3 4 5 6 7 8 9 10

**Producer:** Gregg Alexander  
**Top Cuts:** "You Get What You Give," "Gotta Stay High," "Technicolor Lover"  
**Summary:** While nearly everything about this record is derivative and retro — from the back cover shot of a very Mod looking singer/producer/songwriter Gregg Alexander perched on a scooter to the Mick Jagger soundalike vocals and Todd Rundgren-inspired production values, it's a charming collection, nonetheless. Radio loved the single "You Get What You Give." Expect more airplay from this record, and more good stuff from the New Radicals.

—Brett Bush



Seal  
Human Being  
Warner Bros. Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Trevor Horn  
**Top Cuts:** "Human Being," "Lost My Faith," "Colour"  
**Summary:** Few artists have the ability to continually change without losing focus of who they are and what they're all about. Seal's latest project puts him ahead of that class. Not quite as danceable as his first and not quite as introspective as his second, this third effort is truly the charm as lush rhythms and picturesque strings create stirring backdrops to the haunting melodies that have become his trademark. Easily one of the most engaging discs in recent months.

—Wayne Edwards



The Suicide Machines  
Hymns  
Hollywood

1 2 3 4 5 6 7 8 9 10

**Producer:** Julian Raymond & the Suicide Machines  
**Top Cuts:** "Confused," "In The End," "Independence Parade"  
**Summary:** Detroit's highly-under-rated Suicide Machines hammers out ska punk at its finest, with all the dedication of a freedom fighter. Judging by the 22 (!) tunes on *Battle Hymns*, most of which are less than two minutes, the group now enters the realm of being the Ramones of ska punk. Except that people have heard of the Ramones. So if you've skated past the Suicide Machines, take a listen to *Battle Hymns*, it's more than worth your time.

—Tom Farrell



Curve  
Come Clean  
Universal

1 2 3 4 5 6 7 8 9 10

**Producer:** Curve  
**Top Cuts:** "Come Clean," "Chinese Burns," "Something Familiar"  
**Summary:** Darlings of the U.K. dream pop movement, Curve's sound never really made it across the pond, forcing them to retire ahead of their time. Then along came electronica, and Garbage, who many Brit critics point a finger of reference at. Now they're back, and *Come Clean* shows Curve up to their old darkly beautiful tricks. Still, they lack the pop sensibilities of Garbage, and a much-needed hit to thrust them into a spotlight they very much deserve.

—Tom Farrell

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## CLUB REVIEWS



By Kevin Hatfield

**Ball: Top-notch chemistry.**

### Ball

*The Troubadour*  
West Hollywood

**Contact:** Artist Hotline at 818-846-9048

**The Players:** Brian Tichy, guitar, vocals; Fingers Taylor, bass; Joe Travers, drums.

**Material:** The music that Ball plays is very heavy and dark. This is metal music with a slant towards the definite downside of things. This is music that crunches in your ears the day after the show. It is murky and moody. At the same time, it is not always clear what the songs are about.

The murkiness also refers to the lyrics, which are a part of the morass of sounds that comes from the band. In fact, the music sort of swallows the vocals whole, engulfing them in a series of sonic waves that crash into the audience.

While, at times, it is clear that the singer is singing, it is a very rare occurrence when anything he says is recognizable.

**Musicianship:** This is the group's strength. Brian Tichy is a very solid guitar player, with an excellent handle on the use of feedback and distortion to extend his solos. His riffs swoop and soar over the rest of this trio with an amazing mind all of their own. His skills as a vocalist are good, but as mentioned above the vocals are more part of the wash of sounds than a distinct part on their own.

Fingers Taylor is a grinding bass player whose fingers fly over the fret board in a manic effort to maintain the frantic rhythm of this band. Taylor never lets his part down, though, and always manages to add a few very nice touches of his own.

Joe Travers is a great drummer,

who adds his own feeling of separate but equal participation. Often the drummer in a group like this fades into the background but that is not the case with Travers. His contribution to this group is very noticeable and worth his time and effort.

**Performance:** Ball is a band that could use a little seasoning in this department. The performance was a little slipshod, with a lack of professionalism. That does not mean, however, that the band did not have good energy. It is just that their patter between songs seemed to be aimed at friends in the audience, excluding the rest of the crowd.

The chemistry between these three musicians, on the other hand, is definitely top-notch with the three of them working hand-in-glove — almost of one mind — to create good music.

**Summary:** While this band could use a little more maturity, it already has a strong base to work from. With a some more work, their talent could take them a long way.

—Jon Pepper

### Idle Kings

*Jack's Sugar Shack*  
Hollywood

**Contact:** Garrett Hoffman, 310-207-3991

**The Players:** Montana Shane, vocals, Guitar; Norm Kelsey, vocals, bass, piano; Larry Doran, drums.

**Material:** Recognizable pop flavors laced with the Idle Kings' singular taste filled the air in the Sugar Shack — curiously packed with revelers who hadn't left town yet even though it was on a night so close to the holidays.

Yes, there are moments when this pop trio sounds like an amalgam of Crowded House, Cheap Trick, and Jimmy Newquist of Caroline's Spine. Montana Shane and Norm Kelsey alternate lead vocals according to the song, which gives the Idle Kings the versatility of a band like Squeeze. Shane sounds like Jimmy Newquist-meets-Peter Murphy, and Kelsey's vocals have just a touch of Elvis Costello.

The trio drove through about four songs at a feverish pace that had the crowd fully involved from beginning to end. In fact, people playing billiards at the Sugar Shack came forward to listen between shots. It's clear that the Idle Kings have built some kind of following as more than a few people in the crowd seemed to mouth the words to each song and cheer the band heartily after each number ended.

**Musicianship:** Montana Shane can sing well and play electric guitar, alternating between lead and rhythm, with an equal amount of dexterity. Shane is definitely the front man in this trio, comfortable with himself and the crowd, brandishing a smile while either inter-

acting with the crowd or blissing out on guitar. Kelsey plays a nice sounding Rickenbacker bass that adds just the right amount of punch to the Idle Kings' pop sound.

Kelsey also handles lead vocals and does so with equal authority, confidence, and poise. However, my only problem with this setup is during the points in the songs where harmony comes up. Shane and Kelsey do not have compatible voices to be singing the type of harmonies they are doing. It sounds like bad "doubling."

The times where the lead vocals happen and no harmonies occur are fine and dandy, and I think the Kings should stick to that program when they play live. By the time the Idle Kings make it to a studio where music is professionally recorded, the harmonies won't be a problem. Larry Doran really does remind me of the hard hitting drumming of Bun E. Carlos. Real steady on the back beat.

**Performance:** A real strong point for this band. The Idle Kings play with an enthusiastic, melodic fury that captivated the Sugar Shack crowd. The audience response was positive and gracefully received by the band, with lots of broad smiles. Shane, Kelsey, and Doran don't just stand there going through the motions. They attack each song with gusto and enthusiasm for the music they're making.

The Idle Kings look good on stage. Everything, from the band's choice of clothing to the way they play the music, creates a pleasing package.

**Summary:** The Idle Kings possess nearly all the ingredients necessary for life on a label. Perhaps a little more attention and focus on getting the harmonies down during rehearsal — or hiring a vocal coach to work with them on this aspect — would help. Hopefully, there is a record label out there that will decide to do something with the Idle Kings' sound.

—Emery Columna



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**Idle Kings: A melodic fury.**

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PHOTOGRAPHY

Alexa's Wish: A modern spin on some well-known material.

### Alexa's Wish

*The Coconut Teaser*  
Hollywood

Contact: Artist Hotline: 310-264-1906

The Players: Ralph Tomaselli, bass, vocals; Scott Smith, drums, vocals; Scott Owen, guitar, vocals.

Material: Alexa's Wish is a hard rock trio whose style is rooted in mainstream heavy rock. By adding a distinct attitude and a fair share of modern rock stylings, they've managed to carve out their own niche in this all-too-familiar genre.

While they utilize the garden-variety staples of metal and classic hard rock (wailing guitar licks, pounding bass lines, and energetic drumming) Alexa's Wish have reworked the familiar to make it fresh, infectious, and accessible. The songs themselves are full of pissed-off wordplay and tongue-in-cheek wit, with lyrics such as, "Every woman wants a man with a farmer tan" in the song, "Down to Earth." Either way, the group gets high points for delivering a set of consistently rollicking tunes that stand their ground with catchy hooks and a solid structure.

Musicianship: This trio has a firm musical handle on their brand of rock and delivered a full sound with raw, wailing metal-styled guitar licks from Owen's Les Paul and flashy bass work from Tomaselli.

Tomaselli is the principal vocalist and frontman, whose strong vocal style takes its cue from classic hard rock vocals without the flash or the whine. Smith, a tight rock drummer, took over the lead vocal duties on a couple of songs with growly deep vocals.

Performance: There's nothing slick or outlandish here — the group tended to stick to the material and give a forthright delivery. Tomaselli, with bleached-out locks and a gritty look, is an easygoing frontman, with an onstage delivery that was unpretentious and inviting. His set quips were generally short and friendly, and the audi-

ence seemed to be populated with loyal fans who shouted out verse lyrics during songs.

Given the likability factor of this band's material and the range of song moods — from comic to conflicted — it would only have been a bonus to see a more animated or sparked performance, with some glimpse of onstage character to back up those crafty lyrics.

Summary: Alexa's Wish has their technical rock technique down pat and have managed to put a modern spin on some well-known material. As openers for some major hard rock acts, (as well as having a line-up that has stood the test of time), perhaps a more visually exciting presentation could be just the thing this band needs to bump them to the next level.

There's plenty of hard rock to be had in town, and what makes this trio stand apart from the crowd is their ability to render raucous, hard-driving rock into something entirely listenable.

—Constance Dunn

### Ana Robles And The Vinka Band

*Crooked Bar*  
Hollywood

Contact: Ana Robles, 818-558-8808

The Players: Ana Robles, vocals, guitar; Aaron Serfaty, drums; Dan Lutz, bass; Edson Gianessi, percussion; Marcelo Caceres, guitar.

Material: Ana Robles, originally from Argentina, is a veteran of the local Latin music scene, but her current material is mostly routine blues-boogie, with a trace of Latin flavor. Her songs have promising melodies, however, and fit well with the ongoing rage for female singer-songwriters. Properly handled, her music could make an impression with AAA or KYSR-oriented music fans.

Musicianship: The Vinka Band has just begun backing Robles, and they'd do well to remember,

"less is more." Robles has a pretty voice and sings pretty songs, so it's not necessary to jack up the bass, percussion, and guitar as if playing in some biker bar. If the musicians aren't afraid to play a pretty melody, then the songs will create the excitement spontaneously.

Performance: Although Robles and Vinka are all experienced musicians, their inexperience in playing live together seems apparent. There's a conflict between Robles — with her delicate, girlish voice and delivery — and Vinka, a band that wants to get down and boogie.

Towards the end of this evening's set, however, band and singer came together nicely on a couple of blues numbers. If they could have demonstrated such compatibility from the beginning of the show, the overall impression would have been stronger.

Summary: Presently, Robles and Vinka represent five talented musicians pursuing five musical directions. Because they're a new band playing new material, however, this will probably work out and begin to gel as they gain performance experience.

It is possible to sound both pretty and bluesy. Robles' fine demo tape demonstrates such a quality consistently, while this fivesome demonstrates it inconsistently in live performance.

This act's goal, then, appears to be: bring live and studio sounds together.

—Lyn Jensen



Ana Robles: Could make an impression with AAA or KYSR fans.

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## CLUB REVIEWS



Los Infernos: Frenetic, hard-rocking energy.

### Los Infernos

*Linda's Doll Hut*  
Anaheim

Contact: Artist Hotline: 562-986-9774

**The Players:** Derek Coon, vocals; Matt Beld, guitar; Vince Maldonado, guitar; Danny Manuel, bass; Ruben Rivera, drums.

**Material:** Los Infernos plays a style of hard rock music that, since its fall from grace in the late Eighties, has clung with weed-like endurance to the edges of mainstream rock music. Outlasting the onslaught of synth-pop trends, it has been successful in finding a comfortable home with the alternarockers.

At this Anaheim show, Los Infernos played a song called "Hessian" which could have been a tribute to — but which seemed more like a parody of — the extinct metal bands who used to borrow their lyrics from the men's room wall.

Keeping with the tradition of their hard rock forebearers, Los Infernos favors a blaring sonic attack over lyrical clarity. This may have been partially due to the Doll Hut's simple, meat-and-potatoes mixing board which was operated by the soundman/bartender.

**Musicianship:** In tight formation, and with remarkable energy, this band wailed away like a machine with a defective on/off switch. Rivera on drums played it smooth all the way through the set, hand in hand with bassist Manuel, who stayed firm but could have asserted himself with a little bit more volume.

Frontman Coon tried his damndest to match his husky voice to guitarists Maldonado and Beld who, having none of that, drowned Coon out. All in all, though, the band's timing was exceptionally tight and their collective energy only helped to fuel the music.

**Performance:** Rivera's easy style and Manuel's sober sway, countered with outrageous Beld and Coon, (who fell all over each other in the eight square feet of floor space that comprised the stage),

produced a contrast which contributed greatly to the band's stage presence. Guitarist Maldonado remained aloof, holding down the fort, so to speak, while Beld was either doing a Chuck Berry duck walk across the carpet or leaping on top of Rivera's bass drum to rip a few obligatory chords.

**Summary:** This band's primary asset is its frenetic energy, probably attributable to the fluid dynamic that exists between its members. Yet charisma will take them only so far. Los Infernos would do well to diversify their sound, which seemed to be a little too repetitious, and to let the words that live in the music have their rightful place.

—Anthony Nardone

### Mr. Conrad & The Excellos

*Blue Cafe*  
Long Beach

Contact: Artist Hotline at 562-491-0798

**The Players:** Mr. Conrad, guitar, vocals; Scott Lambert, bass; Steve Fâdor, piano, vocals; Ron Felton, drums, vocals.

**Material:** The music Mr. Conrad & The Excellos makes is a blend of R & B with some stray jump blues, swing, and even a little rockabilly thrown in for seasoning. This band has a flair for this kind of music, with all of the musicians throwing in their two cents' worth. There is energy to this kind of music and this band captures it. While it may be music that is rooted in the past, it sounds as if someone wrote it just today.

The band has a wide range of material, with a wealth of different tones — ranging from upbeat and carefree to some of the slower bluesier numbers — which tell stories of heartache and pain. This is the land where rock & roll was born and created.

**Musicianship:** This band is tremendous, musically. All of the musicians are long-time players on the local scene and have proved themselves over and over again. Mr. Conrad on guitar fires off sting-

ing riffs and then layers in sweet harmonies.

While Conrad takes the spotlight, he also shares it with the rest of the band. Steve Fâdor on piano shakes, rattles, and rolls, as if Jerry Leo Lewis were chasing him with a gun. Fâdor also adds a boogie tone to a lot of his playing. Scott Lambert on bass thumps through the rhythm with a solid tone, never letting go of the melody for a moment. Ron Felton on drums adds his percussive touches to this music. Also, the vocals are shared by Conrad, Fâdor, and Felton — and all three can sing their hearts out.

**Performance:** Mr. Conrad & The Excellos is a band that is very comfortable on the stage, especially here at Long Beach's The Blue Cafe, which is a regular weekly gig for this band.

They know the audience and many members of the audience know them. That is both good and bad in different ways. It is good because it leads to an ease for the musicians, allowing them to revel in the kind of music they are playing. On the other hand, people who are not a part of the regular crowd may feel a little left out. But in this case, have no fear, this is a band that could make anyone feel at home.

This is kind of like sitting in the living room listening to the guys jam.

**Summary:** Mr. Conrad & The Excellos is a band that is very solidly put together. They are all consummate musicians who've got a lot of talent and energy for the kind of music they are playing. This is a labor of love.

—Jon Pepper



Mr. Conrad: Stinging roots riffs, and a wealth of different tones.

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## CLUB REVIEWS



Savannah Nix: Sure-fire pop pleasure.

### Savannah Nix Coconut Teaszer Hollywood

Contact: John Ryan: 323-660-6817; Web site <http://www.SavannahNix.com>

The Players: Joe D'Agostin, vocals; Mike Setzer, bass; John Hutchinz, guitar; Brian Burwell, drums.

**Material:** Holding forth at the intersection between raunchy rock and earnest pop, Savannah Nix plays prime, hooky stuff with a gratifyingly raw edge. Their independently-produced CD EP "Venez Et Sentir L'Amour" (Come and Feel the Love) is chock full of itchy anxiety, tuneful expressiveness, and communal rebellion.

At this show, the four-piece came off like trailblazers, flashing concentrated, clean rock sounds that compelled the audience to tune in. The band's sound obviously nods toward that of Stone Temple Pilots and early Police, yet Savannah Nix seem to be driven to grow into harder territories. And they have a keen chance at becoming quite a hot ticket, due in large part to the cocky charisma of the players, especially frontman Joe D'Agostin. He proved to be equally adept delivering the rhythmically vital opener "Junkie" as he was on the catchy, dark drama of "No I Love You's."

**Musicianship:** There's a starkly commercial drive that winks at you here with sure-fire pop pleasure. The members of Savannah Nix aren't exactly Boy Scouts, mind you, but they do emit a special, jock-ish, All-American wholesomeness that quickly makes one fond of their playing.

The guitar tension built by John Hutchinz at this performance coalesced nicely with the sexy, pleading lyrics offered by D'Agostin. Fusionism in the literal sense, this group swings, glides, and reaches metallic fury all at once.

**Performance:** Most of the band's energy was put into the groove

allowing them to show off a covert type of virtuosity. The set progressed with each song sounding broader and more sure of itself. Though things were cut short due to time constraints at the club, the band's aggressive self-confidence pervaded each player's performance, especially the fun-lovin' agility of Mike Setzer's punchy basslines. He was often hyperkinetic onstage with unpredictable outbursts that are quite endearing, especially since he's as wild and woolly looking as an extra from *Braveheart*.

If the group is this entertaining in a club the size of the Teaszer, who knows what they'll be capable of pulling off once they reach places the size of the Palace.

**Summary:** These lads not only have the look but the smarts to serve as legitimate star players. With a gift for tricky time signatures, snappy solos and hedonistic fun, it won't be long before Savannah Nix's pop potential is fully manifest.

—Sandi Messana

### Tor Luna Park West Hollywood

Contact: Artist Hotline 323-938-2727/Bill Mona 310-289-7908

Players: Tor, vocals, keys, guitar; Earl Bethel, bass, backup vocals; Tim Timmermans, drums.

**Material:** Tor is a songwriter/performer from New York who plays a gentle blend of folk lounge rock, occasionally tinged with elements of jazz. Musically the songs had the feel of early Billy Joel meeting Ben Folds Five.

Strong in structure and cool in delivery, the material was easy on the ears but less than satisfying. One of the major problems with it were the lyrics which were a large part of the songs and needed a great deal of work. Perhaps on the East Coast you could get away with talking about Hollywood "vultures" as if the term was insightful,

but here in Los Angeles it's simply a well worn cliché.

**Musicianship:** Bass player, Earl Bethel showed off some terrific finger work with runs that were phenomenal. In fact, more often than not, his basslines drove the songs and covered the melodies. Tor was a competent pianist, but didn't display the proficiency of a real piano man like Billy Joel. He did pick up a guitar for a couple numbers and played some of the strongest material he presented all evening.

Timmermans on drums was a disappointment and looked as if he wanted to be anywhere but at this gig. As a trio this group was way too loose with songs that were basically simple and it gave the impression that this was a pick up band who had just gotten together that afternoon.

**Performance:** This was the strongest part of the whole show, mainly because of Tor and Bethel. Their warm personalities were very likeable and funny in a dry sort of way. A running gag during the set was that Earl was looking for sponsorship — with the wish mentioned at the oddest times and with such classic looks and double takes that it played out hilariously. Indeed, you almost wanted to sponsor him yourself. Both of them had a very good rapport with the audience and an almost Smothers Brothers like relationship on stage.

**Summary:** Tor is a coffee house sort of singer/songwriter and he probably does well in the East Village. But here in an L.A. club you tend to expect a lot more. If he's going to make it on this coast, he's got to have wiser perceptions and much better lyrics. His music does show some promise and it's the fulfillment of that vision that should drive his ambitions.

—Bernard Baur



Tor: Singer-songwriter is easy on the ears but needs better lyrics.

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# Joe Solo Is Ready To Take On L.A., The Question Is... Who The Hell is JOE SOLO?

You may not have heard of him yet, but you will

*A silky calm blows through the room as you hear the words "roll tape". The beast within awakens, as if happy to be relieved of its passive hibernation. Sounds of amazing texture and feel gush forth from the monitors sweeping you to an unknown place. Your heart fills with passion as you listen back to what you thought the impossible. Joe's enthusiastic "great take!" jerks you back to reality confirming that you were responsible for this wonderment.*

By Rick Lewis

My first encounter with Joe Solo was in a West side club about a year ago. Joe was checking out an artist named "Macy Gray" who he had produced several songs for. Joe and I spoke briefly about label interest and martinis and that was it. Now, practically a year later, the name Joe Solo rang very familiar to me. I even recalled the name of the artist in the club. Obviously, Joe had left an indelible impression on me and I never knew the better.

Looking forward to finding out why Joe had slapped a mental tattoo on me, I raced my Accord to the Dive! in Century City. When I arrived a few minutes late, I was greeted with a disarming smirk by Joe as he uttered, "I appreciate you breaking the law to meet me here today!" Was Joe a Psychic Friend? Did I reek of burnt oil? I started to reply but cut myself short when I realized that I must have looked as wound up as I felt. Thanking Joe for breaking the ice, I took my seat.

**RL: What have you done? Who have you worked with?**

**JS:** Wallflowers' Rami Jaffe, Drill Team on Warner/ Reprise, Macy Gray on Atlantic, Fuschnick's Producer D-Style, Fox TV Show King of The Hill, Porno for Pyros producer Matt Hyde, Emerald Forest Publishing to name a few. I've also done numerous jingles and a few short film scores.

**RL: What have you done today?**

**JS:** I'm currently exclusive producer for Greatmark Records, and I'm developing several acts in the studio. I'm also collaborating on an upcoming music related video arcade game with D-Style. I have a song that Macy Gray and I wrote and produced in the next Ed Burns, (The Brothers McMullen, She's The One) movie "Long Time, Nothing New".

**RL: What do you feel your role as producer is?**

**JS:** To help guide the artist in all aspects of recording their music from conception to the final mix. First I try to get inside the artists head so that I can understand their perspective. Then I conjure up a sonic "vision" of my own. We lay down a framework for the song and just build it from there. I like to do a lot of experimentation

and improvisation in the studio so that things stay fresh. I also make the performers feel very comfortable. Once they are relaxed, I can draw an excellent performance out of them. I will push the performers to the limit of their ability, so I have to be firm and motivating at the same time. Other roles vary depending on the situation. In some cases I write the material and play most of the instruments in addition to producing. This is often the case with solo vocal artists. In band situations, I tend to take a less active role and try to capture the group's vibe. Sometimes the smartest thing one can do as a producer is just sit back, shut up and let the

performers work their magic. The trick is knowing when and when not to do this.

**RL: What advice can you offer those pursuing a career as a record producer?**

**JS:** Always keep your mind open to other peoples ideas. Once combined with the producer's suggestions, the recording gets taken to an exciting new place. This is what I really get off on - nurturing a good creative synergy with the artists I record.

**RL: If you could change anything about the music industry, what would it be?**

**JS:** I would prefer it if people were more honest. Nobody ever says anything bad about your work out of fear that you'll be the next big thing. This makes it difficult to gage if there is any legitimate interest in a project or not.

**RL: What is your strongest technical point?**

**JS:** Mixing, end of story.

**RL: How do you come up with all the trippy effects I heard on some of your recordings?**

**JS:** I take a really crazy approach to creating. The more unconventional the approach, the cooler it sounds.

**RL: Give me one example.**

**JS:** Sorry. Trade secret - next question.

**RL: What do you look for in an artist?**

**JS:** Good songs, a passionate attitude, and punctuality. I won't deal with flakes or people who don't act in a professional manner.

To see this guy work is incredible. His way with people and his passion for uncompromising quality blew me away. During a mixing session his ears became so sensitive, that I was hesitant to walk around the room or take a sip of my drink for fear of disrupting his sonic focus. As I sat there in my rigid silence, I realized I would be hearing a lot more of this producer's work.

To reach Joe Solo (310) 319-6721



Joe Solo (wearing sunglasses) mixing with Fuschnick's producer D-Style at Paramount.

William Knickerbloch

**RL: What does an artist gain from working with you?**

**JS:** A fresh perspective on their music. I've seen artists get really excited about a song that they were sick of from overworking it. We have a real good time in the studio. Lots a fun.

**RL: What does a label gain by working with you?**

**JS:** I can bring a project in on time and under budget. They love this. They also tell me I have a good sense of what will work in the commercial environment.

**RL: As a producer, do you ever have to "fake it" or do you naturally love everybody's music?**

**JS:** Obviously I can't possibly love everything I work on. In most cases I at least like the music. More important, I do strive to bring the songs



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**PRO PLAYERS**



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**ODDS & ENDS**



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**DISPLAY ADS**

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EQUIPMENT

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A sexy, smart, cool, together chick w/great voc, look & stage presnc sks producer or estab bnd w/great songs Garbage, NIN, Prodigy, Cardigans ehandel@hotmail.com, 323-666-1744
Ace male voc avail for sessions Have songs &

"MUSIC ATTORNEY" affiliated with major labels, seeking quality acts of all genres, with original material. Send submissions to: Robert A. Sternberg, 6345 Balboa Boulevard, Suite 230 Encino, CA 91316-1517

MUSICIANS AVAILABLE

movies, just released CD Skng exposure & possibl material, Rock, pop, alt Pro only 818-996-3074.
Asian fem voc lking for recrd deal, R&B, pop music Exp w/studio & live perfrmcs 213-687-0742
Attractv fem voc lking for work, Demos, recording, album proj only, Styles Gospel, R&B, T40, Tara 323-466-8817
Attractv, pro fem voc avail for R&B ballads & looks over rap tracks, jazz, pop & backgrnd vocs Live or in studio Nadia 310-396-4920
Bckgrnd vocs fo 'yo' ass If you need em, e-mail me at padpnen@hotmail.com I can handle all styles, esp light harmony
Bnd nddl for fem voc/songwrt Infl country, blues, rock 310-823-1883
Fem alt voc avail to do vour demo session work or backup vocs Strong vox good att Toni 818-845-2176.
Fem blues/rock voc, lyrical, Dyncr, frd edge, melodic, h, range. Similar to Heart, Benatar. Pros only, orig only, Alexandra 310-458-8852.
Fem voc avail Pro, ext recrdng, live exp. For sessions, jingles, backup, albums, composer & demo projs, Studio Music perf grad, UM Srs proj 818-705-3042
Fem voc skng strong alt bnd Garbage meets Offspring-vocs music, 818-559-3373
Fem voc sks metal/punk/alt bnd to collab also, Infl Tyler, Plant, Hynde, Love, Staley/AIC & Sabbath Tinara 818-948-9471, e-mail Tinara@hotmail.com.
Fem voc w/orig material avail for bnd sit, Linda 818-762-1825.
Fem vocs w/pwr, emotn, pure tone, 3 octaves, bro, guit, Celtic, folk, prog, rock, mad/mgt 1 rick/brp Exp dependbl Demo avail 310-316-9313
I am frustrated singr/sngwrt lking to work w/other singers, writers, producers, musicians I have great/unique voc, Help! I'll demo your songs or we can write fresh ones. btsd2sing@aol.com
Ld singr/voc, great range Infl DTheater, Love/Hate, JPrnst, Gryche John alt 6 pm 805-287-3259
Lking for estab bnd in rd of exp, creatv voc who can play accs & bass Funk hiphop rock Seth 323-656-3660.
Lyrics/Voc nds srs guit for collab on alt pop/rock proj w/edge, Maria 818-981-0021
Male singr, 26, much study bckgrnd, little perf exp sks accompnist guit/piano to pract classic pop/jazz for eventual perf. Srs, sincere Joey 323-644-7262.
Male voc for woking cover bnd High, clean Steve Ferry range KC 805-374-6538
Male voc sks R&B/funk rock bnd Infl Chaka Khan, SWonder, Dale 310-839-9495
Male pop singr avail for demos & other session work Have talent, exp & range Pop, R&B country & foreign languages George Michael snd-aike Stephen 323-876-3703.
Pro fem session singr, label credits, Soundtrack, R&B, pop, alt, light jazz, most styles Srs inquiries, Tape & bio avail, 818-888-6369
Pro Id voc avail for wrking casuals/clubs/casino wrking bnd, Also avail for studio work, demos, recrds, etc. Ted ldsingr@aol.com.
Pro tenor voc w/ 3 1/2 octave range avail for songwrtng, lyrics, sessions, live performance, Pro-mindd musics w/melody, harmony, clear vision & focus only, 818-765-4684.

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R&B/hiphop/jazz singr avail for sessn work Pls, only srs mgt Contact 323-860-3249 for voc sample Lp msg
R&B/soulful singr/songwrt avail for sessn work in any style, or a bnd sit involving R&B, soul, pop & hiphop, MotownJ@netscape.net.
Singr & guit into moody, sad music, Very main stream Pls call Johnny 805-299-6575 from 10 pm
Srs, exp, radio-ready fem singr/songwrt mds indie label & producer for marketable recrdng Maria 310-281-3146
Swing frntman w/maj label int, reputable mgmt & wild ideas sks ready to go swing bnd, 818-848-0007
Voc range-less than Plant, more than Ringo Exp, stage presnc Lking for classy cover or orig bnd credited to R&R Jon 818-703-6693
Voc/guit skng songwrt or lyricist to wrk w/rock/alt snd Sean 818-710-9268
Voc/lyricist, 33, w/orig songs aka alt bnd, Infl Dual, Garbage, U2, Teresa 562-397-1437
Young talented, exp pop/jazz voc avail for session work & gigs Andrea 323-933-6039.

21. VOCALISTS WANTED

2 fem backup vocs wntd for pro club bnd, Infl Crowes, Aerosmith, Sweet, Bowie, T Rex, Zep, James 310-204-1325
3 vocs w/star chnns nddl for pop, R&B & jazz ballad projs by producer songwrt w/good contacts CD & some pay ricg 210-590-3469.
Arkanss hillbilly, singr/sngwrt/guit starting zsmrn, bnd that chugs! Catch me every Tues at Viva Fresh, Wed at Cowboy Palace Mike 323-644-0705
Bnd lking for male/fem singr for album proj Infl Gomez, Stoooges, Spitzlyzud Srs pros only, 323-668-1945
Bnd skng dcedtd male voc w/good dynamics & unique style Modern metal rock w/demo Scott 310-306-0282.
BREAKDOWN-LA based HR/funk bnd w/ punk edge sks frntman, We're ready to play & recrd Male, under 26, Chili Peppers flowy w/a hrd Korn/Rage edge 818-839-2325
Country male voc/songwrt wntd by guit/kybrdst/songwrt for writing & recording duo Infl Ty Herndon, Lone Star, Wade Hayes, Brooks & Dunn John 818-557-0722
Estab electric bnd, infl drum/bass, tnhpoc, classical for upcoming shows, recrdngs, tours Skng only pros w/exp & knowledge of electric music 213-427-8534
Estab hrd rock bnd nds male voc for upcoming CD recrdng & shows, 818-789-1761.
Exp Id guit/wrttr sks pro singr/songwrt to form org bnd Dead, Matthews, Phish, R&M Great musicianship, good vibe Patti 714-377-9096
Exp, published songwrt is skng talentd, soulful post 323-782-9759.
Fem voc 18-25 wntd by talentd songwrt on maj label w/studio Infl Fiona Apple, Alanis, Radiohead Roger 805-581-6477 or 818-760-3252.
Fem voc wntd 14-22, Infl Brandy, Monica, Britanny, Jennifer Paige for product deal, Robert 415-790-2501
Fem voc wntd for backng vocs on nationwide CD proj, Must have bckgrnd in funk, R&B, hiphop, Call D 213-446-8647
Fem voc wntd for bnd Infl Garbage, Radiohead, PJ Harvey Must be exp& have good stage presnce Greg 323-653-3660
Fem voc wntd w/strong stage presence & expressive style, Hit songs & label int 818-887-4778
Fem voc/lyricist w/maj connx wntd by songwrt/kybrdst Must have maj deal in the works, 818-342-3100
Fem voc/songwrt wntd by guit/songwrt to form beautif bnd w/haunting vibe & lush snd, Infl Mazzy Star, X, VelvetU Pls, no beginners or vxins Hillywd Bnd 323-937-3919.
Funk, R&B & blues vocs nddl for orig proj, Ne egos or parent problms pls, Kurt/Allison 310-796-4823.
Guit/voc/songwrt wntd by rhythm section to complt agrsv, creatv 3-piece, 818-762-0558 or 818-352-1229
Hi enrgy, agresv R&R bnd lking for singer w/good melodies, lyrics, wide range & good att, Gabriel 626-307-8604
Hi my name is Sheena, I'm 15 & was wondering if there is anyone lking for a singr, Pls contact Frack22963@aol.com or SMR034@aol.com

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MUSICIANS WANTED

•HM guit nds singr Infl Maiden ORyche Scorpions Maimsteen, Saxon, Warlock. Francos@agentmedia.com
•Hvy, groove oriented, pwrful, intense melodic bnd lng for great, amazing voc in the vein of Tol, MManson, Korn, Att & a must 323-461-9348
•Incredibl bndns sk voc for Ronnie James Dio tribute bnd Srs only 949-488-0831
•Ld voc ndds for bnd w/2 US T30 audio contemporary singles in '98 Sting, Steely Dan, Matthews, Genesis, Seal Send demo Simon Apple PO Box 102, Nazareth PA, 18064
•Male singr/songwrtr wntd must be srs & 21-27 Infl Jane's Love/Rockets, Bowie, Bauhaus, Siouxsie, T Rex Porno Mike 626-966-1573
•Male voc & voc/perc wntd for semi-pro vocal group PRIMITIVE SOUL, Ong world beat/R&B jazz/pop songs Emile 626-586-5988
•Male voc, male/fem to collab w/cappella grp Sing talent, motivated, fun singr Infl The House Jacks, Spiral Mouth, The Blenders Damon 650-878-2900
•Male/fem vocs ndd by keybrdstr/arranger for demo work on experimentation i/ther Vandrross Whitnev Houston style Aaron 213-482-8443
•Marrio/Tyler/Ronson ndd for signed bnd Hillywd rock for socd packages to Mary Swanson PO Box 2453, Seal Beach, CA 90740-1453
•Ongoing recording grp lng for singrs for upcoming concerts Male/fem Submit to LS 4724 Kester Av #202, Sherman Oaks, CA 91403 818-905-1701
•Orig hvy, nrr rock song-oriented bnd sks eggrs singr/fem/finam Vance 323-258-8195
•Pro keybrd singr/wntd srs voc, musicians, etc to form bnd & products Pop, R&B, Chrstin music alt music styles. 310-775-6533
•Prodrsr sks fem singr for electronica proj Under 25, lyrics confidence, originality & looks a must 213-470-7377
•Singr for pro Chrstin HR bnd, Tool, Rage, Korn, Must love God & be faithful, No fakers! We hv gigs, studio TV show 213-207-2750 x133
•Span voc, male/fem to collab w/guit plyr w/studio for proj, George Blm/Rockets 626-586-1506
•TUMBLEMONKEY sks vocs Unhue pro sit Your Infil Miles Davis to Ministry Goal oriented outfit Contact Barry 818-995-3786
•Two fem bckup singrs ndd by honky-tonk R&R bnd for recrdng & gggng Rehrs in Hillywd Infl Commitment, Crowes, blues Fun sit 323-782-3905
•Two fem vocs wntd for 9 piece tribute bnd to Phil Collins/Genesis Ron srbaitaille@webtv.net
•VALLEY FEVER incl bass, noisy byrd, drums w/samples, reminiscent of Screamers, Nervous Gender, autnomous Gots different the other time ryanhopeless@yahoo.com
•Voc ndd, male or fem for srs recrdng/gigs New pro-grs/all group w/contacts. Larry 818-718-6044
•Voc wntd for HM, hrd rock bnd Orig material! 323-954-1719
•Voc wntd to front/sing for R&R bnd w/Brt guit bnd snd. Don't bother calling unless you like Oasis, Beatles, Stone Roses, etc Roy 626-206-1182
•Voc wntd w/s: intense exp on the funk/R&B Start-up sil No rockers, drugs or alcohol Infl JBrown AWB Tom 818-882-4006
•Young diva/glam rocker to front hot T40/ong bnd Infl Blondie Lauper Renater Joplin Ethrdge, Jewel Ernie 805-964-3035

22. GUITARISTS WANTED

•Arkansas hillbilly, singr/songwrtr/guit starting country bnd that chugs! Catch me every Tues at Viva Fresh Wed at Cowboy Palace Mike 323-044-0705
•90s rock bnd, radio melodies & punk edge sks low-slung short haired under 30, Ronson, Thunders, Frehley Fooz, Offspring Atty airplay 949-646-6204
•911 nds tasty 2nd plyr ldr/rhythm A la Sngardn, Zep. Must sing & write Rdy to shwcs & recrd 818-708-2379
•Aggrsv guit ndd Hvy industrl bnd Gigs & mgmt Must have good gear NIN, Zombie Ministry Brian 323-851-4806
•Black guit wntd Infl Bad Brains 24-7 Spyz, Rage for black bnd about to recrd a CD for indie label! Call Rod 213-931-9095
•Blues bnd sks guit Must have blues exp Gibson tone only Infl BB King Albert King Dickie Betts Eventual

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working sit Older plyr pref Nathan 818-243-2696
•Brit singr w/top producer sks Glimmer Twin Must have Les Paul, earty glam look & be reliable Infl T Rex, Ziggy Stardust, Iggy 213-469-3459
•Dedictd, versatl guit ndd for AAA w/exceptional material a la CCrows, Wallflowers, Kevin Gilbert Extensv exp & premium gear a must Vocs a+ 323-467-5413
•Drmr sks modern Les Paul/Strat plyr for hvy edge glitter/popp/experimntl Degeneration, new Crue, Bowie No drugs or geeks 25+ 213-883-9578
•Estab bnd sks creatv guit plyr into Zombie Manson 323-769-6279
•Fem singr/songwrtr w/ftl songs sks elec guit/songwrtr: Egyptian/Indian R&R Spiritual minded Maj labels & investors int 310-281-7174
•God-fearing guit wntd to form new unpredictable pop bnd Infl Beatles Radiohead U2, funk music Jeff 310-478-0655
•Guit wntd by singr/songwrtr to start radio oriented org career proj Must be prop w/studio, stage exp Call for infl Lv msg lan 213-206-5771
•Guit ndd for recrdng & promo of new CD Must be willing to play simple grooves while allowing for complexity when appropriate Joseph John 818-901-7196
•Guit ndd for socally aware bi-lingual rapcore bnd Have studio, material contacts Must be young pro & a revolutionary 818-318-5678
•Guit w/strong bckup voc ndd for punk/ppoe Rancid Green Day Bad Religion We have demo CD mgmt sions. Hedy@aol.com
•Guit wntd for bnd & recrdng Exp can be very rewarding My org songs have potential. Beatles have been influential Vocs a+ Jereny 323-258-4211
•Guit wntd for formng OC alt bnd (Live, Oasis, etc.) Have rehrs space & recrdng studio Todd 949-720-8388
•Guit wntd for hrd rock/industrl bnd 323-957-4646
•Guit wntd for orig melo/strat-ahead rock bnd w/maj studio access Lng for Clapton, May or Harrison style Call Ray 888-325-0049 or 818-883-9002
•Guit wntd for the PSYCHEDELIC COWBOYS New bnd w/CD & upcoming shows Infl Byrds, Love & Hank Williams Mod cowbyr w/age John 323-937-8738
•Guit wntd to compit a hrd & soulful org proj for album & snowcs scene Audin now Samsoni 909-901-1528
•Guit wntd for working country cover bnd Garth & Daniels infl, Standards, Wild Card, Tom 909-881-6018 or e-mail stratjact@aol.com
•Guit/voc/songwrtr wntd by rhythm section to compit aggrsv creatv 3-piece 818-762-0558 or 818-352-1231
•Hvy, deliciously dark, beautifly painful, twistedly melodic apocalyptic bnd forming Sk guit drms electronic, keybrd Pop punk gothic industrl Talent dedica-tion & vbe 323-845-0227
•Hvy, groove oriented pwrful intense melodic bnd lng for great, amazing second guit in the vein of Tool Defones, Quicksand, Helmet 323-461-9348
•Keybrdtr/singr/songwrtr sks tastefl muscn/songwrtr for rman & nrr rtmntion Melodic, intelligent pop rock Jim 323-549-0871
•Madonna meets Inigma! Fem singr/songwrtr/w/ong songs sks bnd musicians to play & recrd upcoming

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album Srs only No producers pls Glendale 323-222-0394
•Male singr, 26, much study bckgrnd, little perf exp sks accompani guit/piano to pract classic pop/jazz for eventual perf Srs, sincere Joey 323-644-7262
•PAWNSHOP nds bass & rhythm guit w/bckup vocs We have CD & label int 310-399-7075
•Srry type guit ndd Bnd has linancnc atty label int Band age up to 32 LA rehrs/s 616-338-3106
•Precisely classy deranged artist w/dramatic lever & anarchistic dimensions of beauty forming bnd of the millennium Industrl gothic punk pop Your soul 323-845-0227
•Pro bnd lng for pro guit w/style, edge & inovtv 90s approach Team plyr look import! no long hair or 80s snd 310-543-5217
•Recrdng CD nd guits, R&R/tolk John 213-237-4313
•Rhythm guit wntd w/bckup vocs, psychd to play grt songs simply, w pro ear & att We are Toadies Pixies Elastica Radiohead vbe rdy to showcs 310-775-5377
•Second guit wntd by guit/voc w/demo & CD Sunny Day Real Estate, Defones Weezer Radiohead Kevin 323-931-8266
•Signed bnd nds guit, Dolls, Stones-type vbe Tomy 213-856-4709
•SIXSIXSIX anything hardcore bnd Tattoos/piercngs/anything goes Must be badass on your instrumnt Nd outrageous guit for srs proj. No quitters 323-469-3217
•Singr/harmonica plyr lng for guit to collab on blues/rock songs 310-827-9569
•Six-string guit genius wntd Ryan, pls call again 818-760-2364
•Sngr sks lem guit for 60s style bnd Srs musicians only, '60s attire recommended Dwayne 323-755-2788
•Songwrtr/singr/guit w/demo featurng platinum plyrs sks guit or bass w/strong bckup/voc to form bnd wth Infl Beatles, Stones 818-994-5383
•Stones tribute bnd nds Ron Wood Resemblance not import 818-377-5064
•Stratln/Thunders ndd, The bnd is on an indie label, lockout in Reseda 626-866-1506
•Strong loud plyr for indie lno Challengng, aggrsv, creatv Zappa Pantera 323-512-2314,
•Talentd guit wntd Hendrx, Marley, Pink Floyd style music, David 323-651-4351 or jmmmusic@aol.com
•Tony lommi grooves w/James Hetfield heavness wntd from a guit to compit a dark hypnotic, hvy groove hrd rock Hillywd bnd 323-436-0013
•Visionary bnd w/strong, orig commercial material, powerful vocs, big snd Blending house, funk pop groove jazz. Rhythmic rifled acous/elec guit ndd 310-915-5353

23. BASSISTS WANTED

•90s rock bnd, radio melodies & punk edge sks low-

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slung charismatic bass Short hair under 30 Style Fooz, Offspring Atty, airplay 949-646-6204
•A1 bass plyr ndd to compit diverse hrd rock bnd Infl JP Jones, John Entwistle Age 25+ Album ready 310-393-5223 310-657-4941
•Arkansas hillbilly, singr sngwrtr guit starting country bnd that chugs! Catch me every Tues at Viva Fresh, Wed at Cowboy Palace Mike 323-644-0705
•Bass ndd Beck Beatles etc All about the songs Maturity ndd Simple & grooving, nd phat snd Real 323-965-2765
•Bass plyr & perc wntd by voc & guit songwrng team to form bnd for future showcs Srs only no hrd rock Rkt 818-887-4778
•Bass plyr ndd for estab proj Have tight lines & hvy groove Roots Rage Defones, Tribe 818-499-0234
•Bass plyr wntd to form org pop rock bnd Infl Evercr Nirvana, Cranberries, Social Distortion, Neil Young, Weezer No flakes Dylan 213-487-5474
•Bass plyr wntd w/extensive exp on 70s funk/R&B Start-up sit Hz rzkrs, drugs or alcohol Infl JBrown AWB Tom 818-882-4006
•Bass plyr wntd Infl Floyd, VelvetU, Zep, Marc Bolan, Fellini & South Park 323-512-4509
•Bass plyr, pref fem wntd for SWEATER GIRL Bckup vocs would be nice Don't nec snd like, but we like Hole Radiohead Juliana Hatfield 323-656-3639
•Bass wntd by guit/voc w/demo & CD Sunny Day Real Estate, Defones, Weezer, Radiohead Kevin 323-931-8266
•Bass wntd for bnd & recrdng Fxp can be very rewarding My org songs have potential Beatles have been influential Vocs a+ Jereny 323-258-4211
•Bass wntd for formng OC alt rock bnd (Live, Oasis,

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etc.) Have rehsl space & recrdng studio. Todd 949-720-8388
Bass wntd for groove orientd prj We want you to lay it down & fill the pckt We have incredibl drmr Gary 323-851-5585
Bass wntd for live perf by fem artist w/upcoming indie album Electronic, dark, melodic Infl Joy Div, Tricky, Garbage, Love&Rockets No sessn plyrs. 310-854-8099
Bass wntd for progrsv rock/metal bnd Infl Rush, DTheater Anthony 626-279-2606
Bass wntd for recording prj/bnd ths pushing the envelope of college radio/alt music George 323-465-8454
Bass wntd for very srs prj We have material, lkng for male bass, under 30, srs, commtd, no drugs, no flakes 626-796-1442
Bass wntd. Ong, hrd rocking, groove oriented materi- al. Must have good atm/gage, dedicatn & trans 310-360-6227
Christian bass. Brde meets Biohazard on the cut- ting edge Starting indie lable 805-558-5241
Deep bass wntd for moody, melodic, trbal conjunctn of music Infl Tool, Pink Floyd, Stephen 818-376-4056

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Drmr sks modern Thunderbird Precision bass plyr for hvy edge glitter/popp/sexperimtl D Generation, new Crue, Bowie, No drugs or geeks 25+ 213-883-9578
Estab bnd lkng for drmr & bass Pro mgmt Into Social Distortion, Rev Horton Heat Srs inq only 323-933-7022
Estab bnd sks bass plyr into Zombie, Manson Pro gear & deductn a must. 323-769-5279
Exp base plyr wntd for lchtr/hip/hop/hardcore act TWENTY DEAD FLOWER CHILDREN Must be 19-25, own eqip, willing to tour & hyper stage presnc 714-372-4904
Funky fem bass wntd for fem frontl rock bnd. Lv mgm w/our exp & muscl goals 310-229-5336
GAY BOY RIC & the Straight Boys, new bnd formng sks pop/rock bass Range Dylan, Stones, JBrown 323-464-3988 gayboyric@aol.com
Geezer Butler grooves w/Cliff Burton heaviness wntd from bass to complt dark hypnotic, hvy groove hrd rock Hllywd bnd 323-436-0013
God-fearing bass wntd to form new unpredictable pop bnd Infl Beatles, Radiohead, U2, funk music Jeff 310-478-0655
Gothic cabaret bnd w/groove overtones sks eclect bass plyr for extensive gigging, touring, etc. Dedicatn, image gear a must, Infl Bauhaus, Portishead, Garbage, Dead/Dance, 310-226-8060
Guit/songwrt/singr, 23, to collab w/other visionaries for new-sounding bnd. Have gear & Westside lckout Think Hendrix/Buckley, No mercenaries/trendies Jason 310-473-1543
Male/fem for fem fronted rock bnd, all orig. Must have eqip & trans, pro att. For gigs & recrdng possib- lites. Sngng recrd deal, Corona area Gil 909-272-0252
Nd some bottom end to fill up orig "Junk" (jazz-funk) music, Call Jon 323-690-4214
One funky, rocking bass wntd for gigging, all-orig pop- rock bnd w/CD & lable contacts Infl Matthews, Seal, U2, Gabriel, Derek 213-389-6619, www.mnammades- outs.com
Orig alt rock bnd lkng to complt line-up w/lem bass plyr: Exp in live, perfmng & recrdng, Glen 818-754-4345
PAWNSHOP nds bass & rhythm gut w/bckup vocs We have CD & lable int 310-399-7075

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Pop/rock artist lkng for funk/Latin bass plyr for writing music & live gigs. 818-997-6639
Precisely classy deranged artist w/dramatic fever & anarchistic dimensions of beauty forming bnd of the millennium Industr/gothic, punk/pop Your soul 323-845-0227
Recording CD nd bass R&R/folk, John 213-237-4313
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Skng Jaco-like bass for jazz/rock/funk fusion trio led by Juilliard-trained violinist, Miles, Mingus, Hendrix, Helen 323-939-3144 or donacheah@earthlink.net
Songwrt/singr/guit widemo featuring platinum plyrs sks gut or bass w/strong bckup/ld voc to form bnd w/ Infl Beatles, Stones, 818-994-5383
Talentd bass plyr ndd for ong prj, w/progrsv snd based on tradtnl rock infl. All exp levels welcome Kevin 310-372-2493
Talentd bass wntd Hendrx, Marley, Pink Floyd style music. David 323-651-4351 or jmmusic@aol.com
Unique opportunity, Signed indie bnd w/impending recrd release & tour lkng ofr bass. Must have sense of humor & hi energy. Chris 310-378-0790
Voc/guit, 26, seeking creatv souls to form psychdc folk bnd w/elements of reggae, blues & triphop Infl Dylan, Marley, Metropolis Aaron 310-202-8231
Young driving bass plyr wntd by tight, estab, coverng bnd for paying gigs. Pro att & look a must. Have maj contax, CDs & videos out. Ernie 805-964-3035

MUSICIANS WANTED

Angelo 818-420-0528, kingsdrums@istnetusa.com
Alt/pop bnd w/indie deal nds keybrd plyr to fill in the blanks. Acous gut &/or bckgrnd vocs a huge +. Deena 818-753-5825
Christn multi-keybrd wntd for hrd rock grp w 5 gold albums, recrd deal & backing. Must sing & have updated gear. 310-375-4209
Exp pro lg guitar/keys pro keybrd for orig bnd Phish, Dead, Hornsby Great musicianship, good vibe Patt 714-377-9096
Fem frontd pop bnd, Electc, fun style & lable deal sks keybrd/Blondie, Beatles, Beck, Belle & Sebastian, Brasil 66, Jonathan Richman, VelvetU 213-833-0744
Funky keys for cover bnd to groove hi energy funk R&B, disco Heavies, JB, Prince, Top Have fun & make some \$\$- Mike 805-499-3927
GAY BOY RIC & the Straight Boys, new bnd formng, sks pop/rock bass Range Dylan, Stones, JBrown 323-464-3988, gayboyric@aol.com
God-fearing keybrd wntd to form new unpredictable pop bnd Infl Beatles, Radiohead, U2, funk music Jeff 310-478-0655
Hvy, deliciously dark, beautifly painful, twistedly melodic apocalyptic bnd formng. Sk gut, drms, elec- tronc, keybrd, Pop punk gothic industrl, Talent, dedica- tion & vice 323-845-0227
JAZZ ON SONDHEIM, Male voc sks keys for jazz- pop act, Swanky, sophisticatd covers of Sondheimnrgs, Great ear & arr skills a +, 310-551-2058
Keybrd nrd for working bnd w/mgr & CD Funk & modern rock, Eric 323-467-2056
Keybrd nrd for working cover bnd, Emphasis on current songs as well as classic rock & funk Ron 818-348-2927
Keybrd wntd for blues, R&R club bnd, Verstl & creat- ivity Infl KWS, Crowes, Paul Rogers George 213-243-9038
Madonna meets Inigma? Fem singr/songwrt w/long songs sks bnd/musons to play & recrd upcoming album. Srs only No producers pls. Glendale 323-222-0394
Pianist/keybrd wntd by pro fem voc for live entert- nment gigs Ability to play various styles pret, Vocalist4@yahoo.com
Pop/rock artist lkng for funk/Latin keybrd plyr for writ- ing songs & live gigs. Paid gigs & you must be under 30 818-997-6639
Programmer/aise tech wntd for hvy rock bnd w/great songs, Infl Static, Rob Zombie, Jeff 818-509-1974
Singr/songwrt sks same & engineer to teach key- brd, Korg 300 & Roland VS1680 workstation. 323-650-0882
Srs keybrd plyr wntd for cabaret rock grp, Andrew Lloyd Webber meets Oingo Boingo, Dark, funny, oper- atic, theatrical, Trsh 818-889-1027
Visionary keybrds/sample lover ndd for dark, psych- dc, ambient, trbal conjunctn of music Infl Orb, Sun Kings, Pink Floyd, Stephen 818-376-4056
Voc/guit skng keybrd & songwrt to work w/alt snd, Sean 818-710-9268
Voc/guit, 25, seeking creatv souls to form psychdc folk bnd w/elements of reggae, blues & triphop, Infl Dylan, Marley, Metropolis, Aaron 310-202-8231
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Male singr, 26, much study bckgrnd, little perf exp sks accompanist gut/piano to prct classic pop/jazz for eventual perf. Srs, sincere, Joey 323-644-7262
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I believe that all musicians are basically singers, but many chose to
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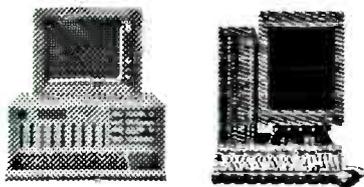
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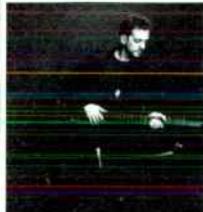
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- MusX.com <http://www.musx.com>
- The Nashville Number System <http://pw2.netcom.com/~coolson/nashnumber.html>
- Night Moves Music & Entertainment Magazine <http://www.fortunecity.com/linpan/ltzgerald/140/nightmoves.htm>
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Band Name: \_\_\_\_\_

Contact: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_

Address: \_\_\_\_\_  
(Snail Mail, E-Mail or Internet Address — pick one only)

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Please check off the category (s) that best describes your music:

- Rock
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**COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY.** Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 4731 LAUREL CANYON BLVD., NORTH HOLLYWOOD, CA. 91607



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