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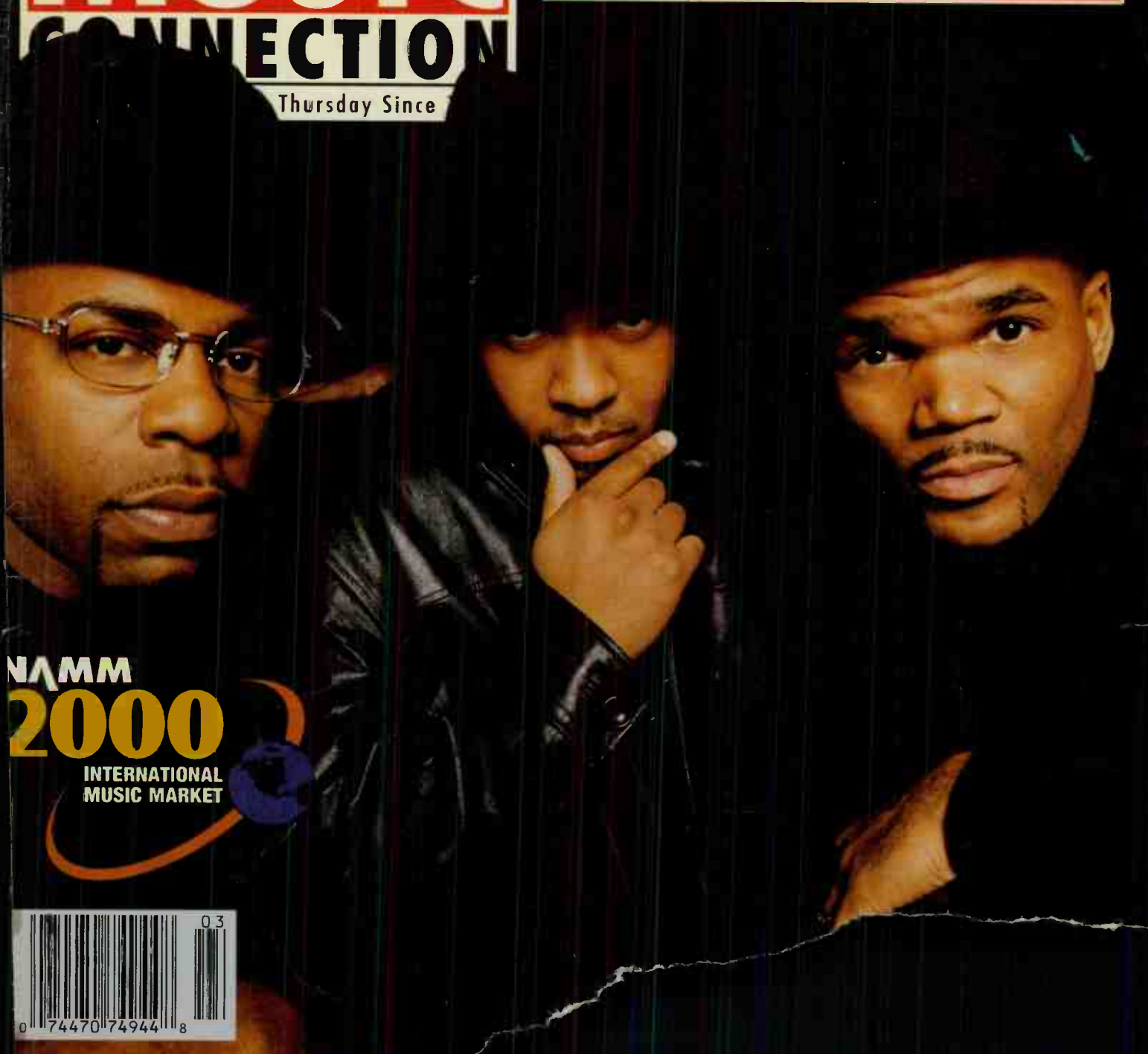
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Member



FEATURES



28. Run-DMC

After seven years out of the hip-hop limelight, the multi-million-selling and highly influential trio return with *Crown Royal*, featuring guest appearances by Kid Rock, ODB, Sugar Ray and others. But can Arista Records do for Run what it did for Santana?

By Tom Farrell

48. Retail 2000

You're a musician looking for a great deal on a new piece of gear. What are your best, money-saving options? Using the Internet and retail outlets, there are lots of ways to shop around, price compare, and wheel & deal.

By Bernard Baur

retail 2000

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CALENDAR

—MICHAEL MOLLURA

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Current

It is the final year in which the NAMM show will be taking place in Los Angeles, before returning to its origins in Orange County. So it's only appropriate that everyone should attend the NAMM Jamm's "Last Stand at Hollywood & Vine" at Jack's Sugar Shack on February 4th. The show starts at 9:00 p.m. and features the Hal Henkel Band with special guests David Williams, Michael Jackson's guitarist; Ritch Kirch, John Lee Hooker's guitarist; P.F. Slone, of "Secret Agent Man" and "Eve of Destruction" fame; as well as Harley Krishna and many others. For more information contact 818-761-8823.

In related news, Eastern Acoustic Works, the Massachusetts-based premier professional PA speaker and cabinet manufacturing company, is presenting *Music Connection's* Cyber Music columnist Joel Pelletier and his Chamber Pop Ensemble in a showcase in conjunction with NAMM 2000 in Los Angeles. The performance will be held at the San Gabriel Room at the Westin Bonaventure Hotel in downtown L.A. at 8:00 p.m. The showcase is open to the music recording and manufacturing industry and the public. There will be a cash bar, but no cover charge. For industry promo and other information contact The Way Home Media, 818-980-8394, send e-mail to Joelp@joel.p.com or go to his Web site at www.joelp.com.

Wednesday, February 16, Woodbury University is bringing Dr. Robert Cooper to Universal City for a special lecture. Cooper is one of the world's leading business experts on building "emotional intelligence" the key to teamwork and trust. His work has been highly praised by the *New York Times*, his books have been published in 19 languages and 45 countries and have sold in the millions. For more information please contact 800-873-3451.

The California Institute of the Arts is presenting Musical Explorations 2000, a new series of music that features a range of musical cultures and styles that is currently running through March 24th. The series consists of 12 concerts that will be presented over a period of eight weeks. Some highlights include Burat Wangi, an evening of Balinese music and dance on March 9; a performance of West African Music and Dance on March 22; and a night of North Indian Music on Friday, March 24th. The common denominator: every concert has something to do with building a form of music that combines styles from different parts of the world.


For a full schedule and for more information on all of these cultural world events feel free to contact 818-367-5507.

For those musicians who need to reduce muscular tension and strain while practicing and performing, free personal demos will be offered by Shula Sendowski on February 19th. Sendowski is a certified Alexander-Technique teacher. The demos will take place in the Imagine bookstore on Ventura Blvd. in Tarzana. A class will follow on February 21st. To register contact 818-345-1100. For specific questions contact 818-886-4153.

The Songwriters Guild Foundation presents a Re-write Workshop to be held on Wednesday, February 9, 7:30-9:30 p.m. Peers will critique each other's material before the demo-making process. The next ASK-A-PRO/song critique will be on Wednesday, February 16, 7-9:00 p.m. These events are free to all SGA members. Since space is limited and a reservation is necessary, please call SGA at 323-462-1108 to reserve your seat.

Recaps

It's that time again. Emerging Artists & Talent in Music (EAT'M) is starting up registration offices for their conference, showcase and festival which helps artists and professionals meet up with those elusive entertainment industry players who can make careers happen. This year's event will take place from June 7-10 in Las Vegas. EAT'M is attended by industry pros who represent all facets of the industry including label reps, producers, managers, attorneys, Internet servers, agents, promoters, songwriters and publishers. EAT'M is also a showcase opportunity for the best unsigned talent that EAT'M discovers. All formats of music are represented on genre-specific stages. To apply for a showcase or to attend, you must get a registration form. For more information and registration forms please contact the EAT'M office at 702-837-3636.

The American Society of Young Musicians is currently accepting scholarship applications for the year 2000, for students pursuing careers in music. The organization provides scholarships to young men and women at accredited music programs and schools, and will also offer several full and partial scholarships to a number of deserving students who have shown a promise for pursuing musical careers. Interested applicants should contact 310-285-9744 for application forms, information, or questions regarding tuition. 

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HEART & SOUL

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Bono Receives "Free Your Mind" Award

At the MTV Europe Music Awards in Dublin, Mick Jagger presented Bono with the coveted "Free Your Mind" award which recognizes the U2 lead singer's commitment to helping others and his position as a positive role model to youths around the world. United Nations Secretary General Kofi Annan also paid tribute to Bono during the show in a moving videotaped message. The show was broadcast worldwide. The next MTV Europe Music Awards will be held in Stockholm, Sweden, on November 16, 2000.

Sing For The Cure of Breast Cancer

The Susan G. Komen Cancer Foundation, the Turtle Creek Choral and the Women's Chorus of Dallas announced a special, first of its kind event called Sing for the Cure: A Proclamation of Hope. Sing for the Cure is an original symphonic song cycle dedicated to those affected by breast cancer, specifically breast cancer survivors and their families and friends.

The world premiere of this song cycle will take place on June 11, 2000, at the Morton H. Meyerson Symphony Center in Dallas, and



Pictured at the MTV Europe Music Awards in Dublin (L-R): Bono, Bill Roedy, President of MTV & VH1, and Mick Jagger.

Rock For Tolerance CD & Web site

Rock for Tolerance (RFT) is producing a compilation album to help promote tolerance and also raise money for the Museum of Tolerance. Proceeds from the CD sales will go to the MOT in order to help them continue their efforts to battle intolerance everywhere. RFT will begin a contest whereby the winner will be displayed on the inside booklet of the CD or on a commemorative poster that will coincide with all RFT promotions.

To help further their commitment to global intolerance, the Rock for Tolerance association are asking people to draw a picture or write a poem depicting their feelings or understanding of the subject. RFT have just built a Web site at rockfortolerance.com.

RFT is committed to preserving the concept of tolerance, allowing people of different races, ethnicities, religious beliefs and sexual preferences to exist without fear of violence, injustice and baseless hatred. Feel free to visit their Web site to contribute any suggestions, comments or information you might have about hate groups, hate sites or other means by which RFT can spread the word of tolerance.

will benefit the Susan G. Komen Breast Cancer Foundation. For more info contact 972-855-1707.

Humanitarian of the Year Award

Friendly House, the country's first home for women recovering from alcoholism and drug addiction presented Carole Fields and Buddy Arnold with the 1999 "Humanitarian of the Year" award at the Beverly Hilton Hotel in Los Angeles. Buddy Arnold and Carole Fields are the founders and spirit behind the Musicians' Assistance Program (MAP), a non-profit organization established to help music industry professionals recover from drug and alcohol abuse. To date, MAP has enabled over 600 people to recover from their substance addictions.

The Friendly House "Humanitarian Award" is given once a year to extraordinary individuals who through their influence and service have helped heal the hearts and spirits of many of the nation's neediest substance abusers. Former award recipients have included Linda Lavin, Betty Ford, and Lily and Quincy Jones. For additional information on this event and future ceremonies please contact 323-656-6141.

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CLOSE-UP

LP Records.com

By Jonathan Widran

The company now known as LP Records.com was launched as a formal North Hollywood rehearsal studio in the mid-Eighties, evolved into an eclectic, Internet-marketed indie record label in 1995, and is currently launching a one-stop, vertically integrated Internet hosting service for local musicians seeking such an outlet.

Founder Gary Patterson was content for several years with the studio and label until he took some time off to become a trader in the stock market, making a killing with Internet companies involved in musical promotion. By combining his Internet and trading knowledge he was able to fund his own online music label.

"We were fine just selling our handful of signed artists, but then I came to realize that there was a type of exposure online that musicians couldn't achieve anywhere else," he says. "Our plan is to host

LP advertises a one-stop recording and rehearsal studio featuring 24-track digital recording and editing systems, three different-sized rooms totalling 3,500 square feet, and full, multi-media production facilities.

There is also an inhouse travel service and studio furniture manufacturer. Long before Patterson was a stock trader and Web master, he was a naturally gifted audio technician who claims to have designed one of the industry's first digital studio layouts and digital workstations. Having renowned engineer Zach Kirkorian on his staff has also helped LP Studios become one of the most popular in town.

"I know some studio owners are content with just building that business, but I heard a lot of great music here and thought it might be a challenge to launch a label of artists and bands that I personally developed," says Patterson.



everything for the artists and musicians out there, from streaming videos to MP3s, audio tracks and files. We'll even do the Web site graphic design and do what's known as 'e-commerce,' which is handling their merchant accounts and inventory. It's fully catering to the undiscovered, deserving musicians out there."

The Internet hosting service is a logical branching out from LP Records.com, which has for several years been in the business of in-house recording and marketing via the Internet. Among the artists in LP's current stable — samples of whose music is available on the Web site — are Drifting Son, Dan & the Contractors, Full Metal Racket, Brain Food, 4 or 5 Dopes, Ovalteen and the Roach Brothers.

Each artist has been discovered, signed and executive produced by Patterson, and their music is recorded at the company's full-service recording and rehearsal facility.

"I called it LP Records as an ode to the past, because it's my belief that vinyl never truly dies. I worked on various forms of distribution before hitting on the idea of focusing on Web site marketing. I've allowed my artists full, creative freedom, and it's been a successful venture.

"The rehearsal studio is still thriving, but I've used it also as a door to other ventures and opportunities," he adds. "When I formulated the Web hosting plan, I sought and secured investors for the venture. I did research and realized how much professional Web site builders were charging. I realized I could set up a system to help musicians bypass that and the typical servers, save them time and offer an amazing package at a reasonable price. The Internet has revolutionized the industry, and the possibilities are endless."

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SIGNINGS & ASSIGNMENTS



Chris Washington

Atlantic Records announced a number of signings and assignments starting with **Chris Washington**, who has been named Manager of Urban College Marketing for the label.

Caroline Hoffmann has been named Associate Director of Retail Marketing.

Elizabeth Hinckley has been named Director of Publicity.

Craig Rosen has been promoted to Director, A&R Administration.

Rick Betemit has been named Manager of Rap Promotion.

Kris Metzdorf and **Bonnie Slifkin** are now Co-Senior Directors of Alternative & Adult Alternative Promotion on the West and East Coasts, respectively.

Lee Anne Callahan has relocated from Boston to New York City as Associate Director of Alternative & Adult Alternative Promotion.

Robert Levatino has been named Vice President of Royalties.

Sandi Hemmerlein has been named Manager, Associated Labels, for Atlantic Records.

Karen Ross has been named Director of Sales for Atlantic.

And lastly, **Steve DeBro** has been promoted to Vice President of Associated Labels for Atlantic Records. For more information regarding any of these moves contact 310-205-7450.



Dan Davis

Music industry veteran **Dan Davis** has been promoted to President of **Gold Circle Label Group**. The Label Group administrates and handles marketing for its four

labels including Samson R Records, Chapter III Records, Triloka Records, and Back 9 Records.

In related news, **John S. Schuele** was promoted to the position of Senior Vice President of **Gold Circle Entertainment and Waitt Media**. Schuele will maintain his title as Chief Financial Officer and Treasurer of Gold Circle Entertainment. For further information contact Jensen Communications, 626-585-9575.




Crissy Zagami

The **Verve Music Group** recently announced that **Crissy Zagami** has been appointed National Promotion Manager, Jazz. Zagami is now responsible for overseeing promotion efforts at the Traditional Jazz format for Verve. For more information contact 212-424-1153.

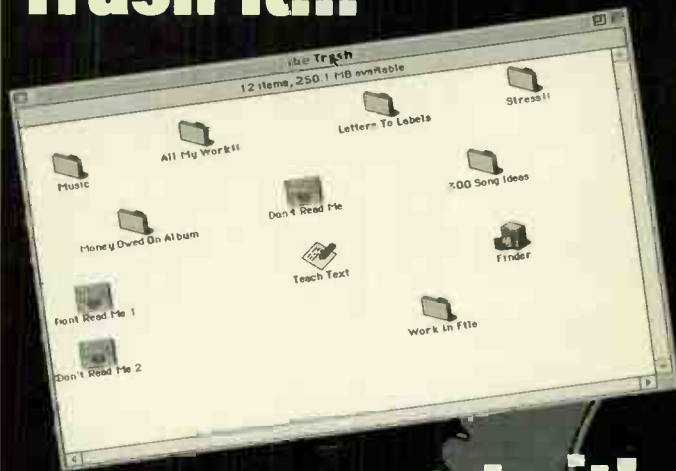


Audrey Strahl

Rounder Records Group announced that **Audrey Strahl** has joined the staff as the label's Vice President, National Publicity and Artist Development. Strahl is now responsible for publicity and imaging campaigns for the Rounder Records Group of labels and its roster. For more information contact 212-445-3521.

America Online (AOL) announced the appointment of music industry veteran **Evan Hosie** as Programming Director, Music. Hosie will serve as strategic and operational leader for AOL's extensive music content. For additional information contact Cary Baker, 818-986-5200 ext. 222. 

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BACKGROUND: Tim DeWitt is a classically trained singer who makes his living singing show tunes, sometimes performing at Disneyland in their *Animazement* show. His wife and business partner, Sheila, holds a Ph.D. in Economics and an MBA in Finance. So what are they doing heading up a record label dedicated to hip-hop and rap?

"We did hip-hop and rap because I think it's the only genre where an indie can achieve a lot of success," says DeWitt, who knows what fills a dance floor and also what fills a business plan.

The Business Side: Code Green Records was going to be the business component of a public company. Sheila and I had an Internet company (RapAmerica.com) to go with this. That was Russ Regan's creation. What happened was that with the FCC rules and things that have come of the people who were involved in the investment banking part of it, had some shoddy history. They had a thing called Quality Records and they had a company called Tampa Bay. These are companies where investors lost some money. Once we found that out, the FCC attorneys said, "Don't do this. Get away from these guys." So we did, but we kept what was Quality and that was Russ Regan.

Russ Regan: This guy named the Beach Boys, brought Elton John to this country and has had incredible luck picking acts. When we met Russ he was working with a company called Starbound Records. At that time, Russ had an opportunity to pick up an act called the Backstreet Boys for \$150,000. This was maybe three years ago. John said, "No, I just want to do cata-

logs," and Russ said, "I want to get the hell out of here because these are great opportunities." So that's basically how we got Russ. He was disenchanted and disenfranchised from Starbound Records.

The Joys of Indie: I know the majors say they want to see sales of 5,000 units in five markets before they'll get in bed with you. That's not where I'm at. That's where they're at because they can do that. They know there are a lot of indies running around, a lot of producers running around who are willing to do all the leg work for them. So they're sitting back saying, "I've got the checkbook. You show me what you can do. If I like it, I'll write you a check." That's where we're at right now. The record companies really don't have the time or the energy or the inclination to commit to an artist's career.

Defining Rap: Rap has very little to do with music except for this song that came out is very musical and I think it's what people look for in crossover rap and that's a hit song from a long time ago that somebody breathes life into and adds a killer rap to. That's what Trig has done. They've ripped off a Sister Sledge tune and done their street rap to it. Their rap is real, it's from the 'hood' and it has teeth. We like that about them. And the people who are in their market are really going to like that about them, that these guys are the real thing.

Empowerment: The artists are as much involved in their own careers as they want to be. That's where my wife Sheila comes in. She can analyze the business aspects of anything and she helps our artists make the right decision. If an artist says, "We want to do this," Sheila can tell them how much something will cost and present options.

A lot of record labels don't talk to their artists that way; it's always yes or no. With us, it's "If you do, that's okay, but it's going to cost this much money." Then we go back to basic accounting principles. I open my books to artists and let them see first-hand where I'm coming from and what things are costing.

We Are Family: We knew there was another market we could tap into with "We Are Family." That's people who are still singing that tune. It hadn't been redone since 1979 and we went back to Trig and asked if they couldn't do us this one favor just this once and write us a set of clean lyrics. Take out all the profanity and all the violence and all the reference to your neighborhood. They grumbled a little bit and said, "We'll do it, but we don't know why we're doing it." Trust us on this one and we won't do this to you again. At the same time, we licensed all of Funkadelic's tracks. So we got the mechanical on

Sister Sledge through Sony and we got Funkadelic. Then we went ahead and recorded them.

Label Plans: My long-term plans for this year are to develop two other artists, but that's as things develop. We're committed to Trig's success even if that means having somebody bigger and stronger take over. If I have a band that becomes a household word and a recognizable name, that's really worth a lot of money to me as far as future acts.

We've got an Hispanic female rapper named JV. She used to be on Thump. We have her record contract right now, so she's next. I'd do more if I could but I'm not Interscope. I'm just one guy. We have to build a foundation and then build the walls and so forth.

Future Economics: Basically, thanks to the Internet, an artist will be able in the future to put together a deal with a phone company and offer an album of his music for two dollars to every customer of that phone company and put it in their bill or offer it online or however he can communicate with them. He may not be making a lot of money per unit, but he may have five million customers right there who will send him a dollar. He'll split the money with the phone company. In that way, artists will be determining the price of their music and right now that's completely up to the record labels.

San Bernardino Sound: There's a whole brood of rappers out there in San Bernardino. It's an untapped market that we've discovered. Trig

pretty much controls these guys because they're the #1 hip-hop act out there. So when they do shows out there, they've got a lot of guys who try to get their songs on so they've got a lot of rappers in training. We've got an eye out on a couple of them right now.

If you listen to Wu Tang Clan or any of these groups, they have a specific kind of sound. These guys (in San Bernardino) have a brand new sound that is indigenous to their area. You'd have to listen to it to really get a feel for it. If I had to say what it is, it's a little more user friendly, it's a little more straight ahead. It's on the beat and it has a direction to it. It's like there's a parade going by and it has that drive to what's happening.

Unsolicited Demos: If I had to put what I'm looking for into one word, it would be intelligence. If it's something that makes me listen to it and understand, that's good. I also listen for a sound. If they've got a sound and a great hook and it's saying something, I'll look to my toe. If my toe is moving, then it's got some potential. That's basically where you have to start with everything. If the sound isn't any good, then all the genius in the world isn't going to help it as far as manufacturing it and promoting it and distributing it and advertising it. For instance, radio people aren't stupid. They're going to play something that's good and something that gets people to listen to their station. If there's nothing on that will motivate people to listen to their station, they won't give you another spin.

—Tom Kidd

KENNY LATTIMORE SIGNS TO ARISTA



Arista Records' President Clive Davis (Left) has announced the signing of Grammy-nominated singer, songwriter and producer Kenny Lattimore (Right). Named "Outstanding New Artist" at 1997's 28th annual NAACP Image Awards, Lattimore is already at work on his Arista debut (his third album), set for release in early 2000. Lattimore's previous releases include "For You," a Top 10 R&B/Top 40 pop crossover hit single from early 1997 and *From The Soul of Man*, released in September 1998. For more information contact Stacy Carr, Arista Records, 212-830-2314.

Osbourne Smashes A Pumpkin

Sharon Osbourne has resigned as manager of Smashing Pumpkins. "It was with great pride and enthusiasm that I took on management of the Smashing Pumpkins back in October, but unfortunately I must resign today due to medical reasons — [the band's leader] Billy Corgan was making me sick!!!" Osbourne, who is the manager of her husband Ozzie Osbourne, went on to say she is "saddened that she will no longer be working with such great and talented people as [Smashing Pumpkins members] James Iha, Melissa Auf Der Maur, and Jimmy Chamberlain. I wish them much love."

Afanasieff Goes with Julio Iglesias

Producer/songwriter/musician Walter Afanasieff, currently nominated for the Producer of the Year Grammy for his work with Savage Garden, Kenny G, Marc Anthony, Ricky Martin, Babyface and Barbra Streisand, is currently at work with Julio Iglesias. The two are writing new material for Iglesias's forthcoming album. Afanasieff's long list of credits includes work with Mariah Carey, Celine Dion, Peabo Bryson and Whitney Houston.

Kinetic Paradise

Paradise Music & Entertainment has entered into a joint venture with Kinetic Records, an independent label headed by

Steve Lau. The new venture will distribute, market and promote dance/trance DJ compilations outside of Kinetic's agreement with Warner/Reprise Records. First out of the box was the recent release *Tranceport II*, a multi-act trance compilation, beat-mixed by veteran British DJ/producer/mixer Dave Ralph. For additional information contact Mark Pollard, Paradise Music & Entertainment, 212-590-2100.

Bip!Com Enters Online Arena

Bip!Com (www.bipbipbip.com), has launched an online record label with the single release from Japanese artist Mai K. The urban-flavored pop/dance single, entitled "Baby, I Like," remixed by Mark Kamins (Madonna, Fine Young Cannibals), VP A&R for Bip!Com, has already created a stir overseas where it was released by Bip!Com on November 20th. There is a Japanese-language version of the single that will be released in Japan on December 8, in conjunction with Giza/J-Disc, while the teen's upcoming album is slated for next year. For more information contact Shelli Andranigian Media, 818-507-0221.

SpinRecords.com Expands

SpinRecords.com has entered into online distribution agreements with two San Diego-based independent record labels, One Drop Entertainment and Hairball 8 Records. Under the terms of these significant agreements, Spin

PAULA MOORE



LESTER COHEN

MCA Records recently announced the appointment of Paula Moore to the position of Manager, A&R. In her new post, Moore will scout fresh talent for the label and will also spearhead the company's development of new methodologies for scouting unsigned artists, including extensive use of the Internet and MP3. For more information feel free to contact 818-777-4000.

Records.com, headed by President and Chief Executive Officer Wayne Irving, will arrange for the sale of digital downloads and handle online sales by such label acts as Superunloader and Wise Monkey Orchestra (both previous winners of San Diego Music Awards) plus Black Market Disciples and Furious IV.

For additional information on these agreements please feel free to contact JoAnn Geffen, JAG Entertainment, 818-905-5511.

three, allowing more room for industry veterans and media sponsors to share their information. Speakers planned for this year's event, March 3-5, include Ice-T and Robert Fripp with panelists chosen mostly from e-commerce sites and record labels. They are still accepting submissions from musicians nationwide for showcase slots. For more information visit the site at www.newyorkexpo.com or e-mail steve@newyorkexpo.com.

Gigmania on the Web

Gigmania.com, a music Web site offering live audio, video and comprehensive tour information for over 25,000 artists, has announced an agreement with Mjuice.com, allowing the latter company to claim the right to be the first digital music retailer to offer secure digital music files for paid and promotional download. In exchange, Gigmania.com will provide tour ticket sales and artist information to Mjuice users. Mjuice offers access to some 30,000 licensed tracks from over 70 major and independent record labels. For more information contact Eric Fiklorn, Gigmania, 802-434-3331.

New York Music Expo Expands

After a successful inaugural event last year, which included artist Chuck D and Michael Robertson of MP3.com as speakers, event producer Steve Zukerman has announced that the New York Music & Internet Expo planned for March 2000 in New York will expand from two days to

NEMO Music Conference Announced

The fourth annual NEMO Music Conference will be held April 13-15 in Boston. Bands and solo artists are being sought for more than 200 showcase slots. Log on to www.nemo99.com, call 781-306-0441, or e-mail cavery@ultra.net for applications.

Ultra Sound Showcase Planned

Planned for Memorial Day weekend is the tentatively titled Ultra Sound Showcase to be held at the Rio Hotel in Las Vegas. This two-day event will feature showcasing bands 10-12 hours per day, vendors set up in a separate room, different prerecorded music and video programs running between bands. There will be no seminars. Rather, organizers are planning mixers where groups of people interested in a particular subject will congregate. This new fest is geared more toward melodic rock and progressive/power metal baby bands and they are

STAINED GOLD



Flip/Elektra recording artists Stained recently celebrated the gold certification of their debut album *Dysfunction* with Elektra executives at New York City's Bar 9. Pictured (L-R, rear): Michael Pollack, Senior VP General Counsel; Bill Pfordresher, VP Promotion; Greg Thompson, Executive VP/General Manager; Steve Kleinberg, SR VP Marketing; Dane Venable, SR Director Marketing; Will Gibson, Flip Records; (front): Aaron Lewis, artist; Jon Wysocki, artist; Mike Mushok, artist; Johnny April, artist; Sylvia Rhone, CEO/Chairman; Steve Heldt, SR VP Sales. For more information contact Elektra Entertainment, 212-275-4100.



hoping for more independent labels to be involved than majors. For more info contact Dave Tedder, Ego Trip Entertainment, MusicFest 2000@aol.com.

M2M Goes Gold

The debut single by Atlantic recording group M2M, "Don't Say You Love Me," has just been certified gold. The track, which debuted as the #1 most-added track at pop outlets, was also the first single from the label's soundtrack to the Warner Bros./Kids' WB! motion picture, *Pokemon: The First Movie*. The teenaged Swedish sensation's debut on Atlantic will feature contributions by Matt Rowe (Spice Girls) and Max Martin (Backstreet Boys, Britney Spears). Atlantic Records Publicity, 310-205-7450.

Dead Milkmen Live

Former members of cult heroes the Dead Milkmen have united with current members of Big Mess Orchestra to create Butterfly Joe. Butterfly Joe is comprised of former Milkmen singer/guitarist and creator of the MTV hit "Punk Rock Girl" Joe Genaro, drummer Dean "Clean" Sabatino, Lisa Loeb's bassist Joe Quigley and Big Mess Orchestra leader and multi-instrumentalist Andy Bresnan. The 17-track CD, a more

mature derivation of the Dead Milkmen's punk/garage sound, will be out February 8 on Razler Records via Lightyear Entertainment/WEA Distribution. For more information contact Hoopla PR through Julie@hooplapr.com.

Genesis Reunites

The ground-breaking early-Seventies line-up of Genesis — Tony Banks, Phil Collins, Peter Gabriel, Steve Hackett and Mike Rutherford — have recorded "The Carpet Crawlers 1999," an all-new recording of the song which appeared on the legendary 1974 album, *The Lamb Lies Down on Broadway*, with Gabriel and Collins sharing lead vocals. The track is on the first-ever Genesis greatest hits collection, *Turn It On Again...The Hits*. For more contact 212-707-2033.

Marshall Tucker On CD

Platinum Entertainment Inc. has signed an exclusive distribution agreement with Ramblin' Records enabling the only Scandinavian label specializing in American roots music to make nine Marshall Tucker Band albums available at retail. For more contact info@ramblinrecords.com. 

PAXTON PAIRS WITH OLDHAM



Though he has laid low for quite some time, former Rolling Stones producer and manager Andrew Loog Oldham is resurfacing as arranger for some cuts on Woodstock-based singer/songwriter Paxton's latest recording. "Andrew is doing more arrangements than mixes," says Paxton, who traced the music legend down at his home in Bogota, Colombia. "I love the way he creates lush, symphonic backgrounds with string voices, like on the (1997) hit by the Verve of Andrew's "Bittersweet Symphony," for which he wrote the music and they wrote the lyrics over the music." Paxton and Oldham are working together digitally via phone lines on a full-length follow-up to Paxton's 1998 debut. In the meantime, the winner of the 1999 GLAMA (Gay & Lesbian American Music Award) for Best Band, has released a four-song EP, *Ginger's Dish*. Pictured: Paxton. For more information contact Ida S. Langsam, 212-541-7595.

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Michael Fredo

Date signed: August 1998
Label: Qwest/AH!/Warner Bros. Records
Manager/Contact: Andy Hilfiger/Andy Hilfiger Entertainment
Phone: 212-548-1843
Booking Agent: Evolution/Johnny Poell
Legal Rep: George Gilbert, Esq., Rick Streicker, Esq.
Type of Music: Pop
A&R Rep: Kairi Brown, Jay Brown, Andy Hilfiger

Twenty-year-old Michael Fredo is moving from the pages of Tommy Hilfiger ads to the CD trays of America's female adolescents. His light pop offerings range from typical teenage themes — heartbreak, young love and making up — to losing a parent to drunk driving. His path to a recording contract was paved with legitimate skill, connections and fortuity.

"I met Quincy Jones at a Los Angeles hotel party in 1997, actually," Fredo says. "I knew Kidada (Quincy's daughter) for a couple of years before that. My manager Andy Hilfiger (brother of Tommy, clothing designer and Uncle to Fredo) introduced us and I asked if he'd come up to my hotel room and listen to me play the guitar and sing. Unexpectedly, he said yes.

"After that I cut a demo for him with money I borrowed from my mom and he liked it. He was more interested in me singing pop, though, rather than the folk and rock I had been working on. We started working on an album in mid-1998 and it was released in October, 1999.

"Warner Brothers picked up on my album just about the time we finished it," Fredo continues. "Their pop repertoire was a little thin; fortunately they liked my sound and came on board."

Reaching a target audience is, of course, critical to the success of an album. Warner Bros. was on top of their game when they proposed a middle school tour for Fredo. "We'll start that in February along with SADD (Students Against Destructive Decisions). My father died because he was driving under the influence and I really want to let people know that this type of behavior does kill people."

Fredo describes his music as "dudequake." "When we play it makes the earth shake; when I sing I feel so many vibrations going through my body. It's just a funny word we use to convey that feeling.

"My manager Andy Hilfiger has taught me to be a professional," Fredo reflects, "he showed me the importance of being prepared and that's helped me a lot."

—Rob Putnam



Mollys Yes

Date Signed: July 1999
Label: Republic/Universal Records
Manager/Contact: Scott McCracken, Das Artists
Address: 221 Maple Ave., Wyncote PA
Phone: 215-884-8200
Booking Agent: N/A
Legal Rep: Sclerden, Mandelbaum and Mintz
Band Members: Ed Goggin, Brad Mitcho, Mac Ross, Scott Taylor
Type of Music: Rock
A&R Rep: Avery Lipman

There are basically two ways to get the attention of the A&R community. One is to play out a lot, building a loyal following and filling clubs from one coast to the next.

But that's not how Mollys Yes got the attention of Republic/Universal's Avery Lipman. Despite the two-year-old band having played some 200 dates in and around their native Oklahoma, neither Lipman nor the band's management had seen them play live until after they were signed to the label.

Mollys Yes came to Lipman's attention the other way. They had released their own independent record in February of last year. The album was called *Paper Judas*, selling about 2,500 copies in Oklahoma and online. There was also radio play, though geographically limited, thanks to an indie promotions person from Atlanta.

Tulsa's The Edge radio also picked up on their local heroes' efforts, and put one of the songs into rotation. In turn, that got the band's name into a couple of the trades, most notably *R&R* and *Gavin*.

Mollys then began popping up on the Tulsa station's playlist and landed them on the radar screens of several industry insiders. Avery Lipman happened to be one of them.

"Lipman started corresponding with our guitar player Mac," says lead singer and keyboardist Ed Goggin. "I think actually Avery's wife had something to do with it. I think she dug the record quite a bit. So he met with us."

Mollys Yes also attracted the interest of a couple other labels, but it was pretty much a foregone conclusion that they would sign with Republic. "Our negotiations consisted of, 'We like you. You like us. Let's fly you to New York and let's have some fun and we'll make a deal,'" says Goggin.

"We set out to make pop music we like, with an edge. We make songs we want to hear on the radio, so a major felt like a good fit for us."

—Tom Kidd



Oliver

Date Signed: March 1999
Label: Real Deal Records
Address: 794 Evander Holyfield Hwy., Fairburn, GA 30213
Phone: 770-461-5433
Web site: Realdealrecords.com
Manager: N/A
Publicity: W & W Public Relations (Michele Roy)
Phone: 732-469-5955
Type of Music: Pop
A&R Rep: Candy Tockes

It's not often that an artist can trace the roots of a label contract to a chauffeur, but that is exactly how Real Deal recording artist Oliver started the process. Oliver had been producing other artists and was ready to do an independent project of his own. His friend, the aforementioned chauffeur, recommended Oliver to a passenger, Eddie Gilbert, in 1998. Eddie just happened to be the assistant to the CEO of boxer Evander Holyfield's Real Deal Records.

Eddie came to the studio to check out Oliver and his production company, Mystic Moves. The timing was perfect for Oliver, who had studied music at Berklee. From the start, the Trenton, New Jersey, native's easy-on-the-ear ballads and funky dance tunes were appealing to the startup label. Before long, Oliver was signed and his CD was released last October, making the Top 40 new release list in *Gavin* and *R&R*.

It seems like Real Deal and Oliver make a perfect match since they're both interested in producing positive, upbeat music. Real Deal artists do not preach "doom and gloom" and Oliver appreciates the creative freedom they give him. "The label gives me creative control," he says, "and Evander lets me be me."

The "me" Oliver is talking about sings of good love. Songs like "Somebody to Love," "I Sing This Song For You," and "Shadows of Love" are intimate and seductive — the kind of songs one plays when one wants to take the courting process one step further. All the tunes on the CD are written by Oliver, who also performs all the vocals and plays all the instruments.

Oliver appreciates Holyfield's easy going style and acknowledges his sports legacy as a positive. "Of course he's into sports," says Oliver of the former Heavyweight Champion of the World, "but he's really into music. He's real serious about this." Oliver has a three-album deal with Real Deal Records.

—Dianne Bates



PARAMOUNT RECORDING: The incurable Henry Rollins and his backing band **Mother Superior** were in Studio D with engineer Chris Hastings cutting new tracks.

R&B crooner **Brian McKnight** was in Studio B tracking and mixing new material with engineer Nyabinghi.

Davis Gaines, of *Phantom of the Opera* fame, was in Studio C cutting vocals for the soundtrack to the Broadway Musical *Masada* with engineer Mick Melnick at the helm.

SKIP SAYLOR RECORDINGS: Griffityme Productions artist **Chaka Khan** was in with producer Steve Horelick mixing the theme for *Reading Rainbow*. Anderson engi-

neered while Regula Merz was the assistant on the session.

Tantrum Entertainment artist **Jared Douglas** was in with producer Rich Harrison tracking and mixing on the Axiom MT for an upcoming release. Tommy Vacari did the mixing, Ian Blanch tracked, and Regula Merz assisted.

SOUNDSHOP STUDIOS: One of Nashville's most notable recording studios, the Soundshop, has been purchased by its longtime manager **Mike Bradley** for \$1.6 million. The facility had been owned by music executive Buddy Killen. Well known record producer and a frequent user of the studio, **Don Cook**, also joins Cook as a 25 percent minority partner. **MC**

CYPRESS HILL EN ESPANOL



Latino hip-hop pioneers Cypress Hill were listening to a playback of their collaboration with Mexican rappers, Control Machete, at Ameraycan Studios in Los Angeles. The track, "Siempre Peligroso," was recorded for their first full-length Spanish language album, *Los Grandes Exitos En Espanol*, currently available on Ruffhouse/Columbia Records. Pictured (L-R): DJ Muggs and Sen Dog of Cypress Hill; Fermin IV Caballero of Control Machete; Mellow Man Ace, and B-Real of Cypress Hill.

ANTHRAX'S BALL OF CONFUSION



Pictured in the moment are Anthrax lead singers John Bush (Left) and Joey Belladonna (Right) recording a cover of the Temptations' "Ball of Confusion." The tune went on to become part of the band's *Return of the Killer B's A's*, their greatest hits album released at the end of 1999 on Beyond Music.

SHANGRI-LA FOR STEVIE NICKS



Pictured is producer Dallas Austin (Right) and rock legend Stevie Nicks caught in the act while working on Nicks' new release *Trouble In Shangri-La*. Nicks' first studio album since 1994 was produced at Austin's Atlanta-based DARP studios.

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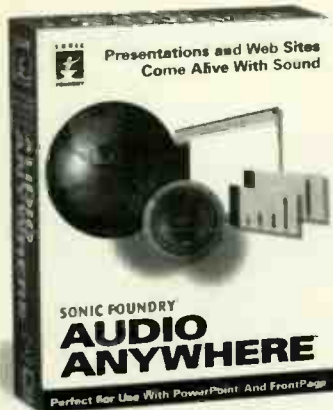
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SESAC AWARDS



Pictured at the fourth annual SESAC Music Awards (L-R): Bill Velez, SESAC President and COO; SESAC songwriter Maria Christenson; Pat Rogers, SESAC Senior V.P. writer/publisher relations; Ira Smith, Co-chairman of SESAC; recording artist/SESAC songwriter Jim Brickman; Freddie Gershon, Co-chairman of SESAC; Linda Lorence, VP, writer/publisher relations, SESAC; Trevor Gale, Director of urban writer/publisher relations, SESAC.

SESAC Holds Fourth Annual Music Awards

Jim Brickman was honored at SESAC's fourth annual Music Awards held at the Supper Club in New York City. Brickman, a Windham Hill label artist, was named SESAC's 1999 Songwriter of the Year during the event, which was attended by more than 250 industry professionals.

Brickman was among more than 50 songwriter and publisher award recipients in the categories of adult contemporary, rock, gospel, rap, R&B and jazz. Other recipients of the Performance Activity Awards included SESAC writer Paul Diethelm for his popular hit "Wander

This World," recorded by Jonny Lang and writer Maria Christenson for her dance single, "Waiting for Tonight," recorded by Jennifer Lopez.

Robi Draco Rosa Gets Three Grammy Nominations

Triple-Grammy nominee Robi Draco Rosa, nominated for Record of the Year, Song of the Year and Best Pop Album of the Year for his songwriting and production work on Ricky Martin's self-titled English debut, said the first thing that came to his mind when he was informed of the three nominations was, "How many Puerto Ricans have received three Grammy

BILLY CRAWFORD AT SESAC AWARDS



Teen pop sensation Billy Crawford performed his current single "Mary Lopez" off his self-titled debut CD from V2 Records at the SESAC Awards in New York.

nominations for songwriting and production in one year? I wonder if I am the first from the island. If so, that's really important."

Rosa, who was born in Long Island and raised in Puerto Rico, continued, "It took a second to understand the news. I just smiled and sat back in gratitude and satisfaction. It's just a different version of the excitement I felt the day we cut 'Livin' La Vida Loca' (co-written with Desmond Child) when we jumped on the furniture and danced on the chairs."

Rosa met Martin when both were members of the teen group Menudo. Rosa went on to found the group Maggie's Dream, and has released three solo albums: Frio, Songbirds & Roosters and his 1996 Vagabundo album which Spin named as "one of the best

rock en Espanol albums of all time." Currently, Rosa is working on his solo CD for Columbia Records, and is in the studio writing and producing three tracks for Julio Iglesias's new Sony album.

Other Grammy pop song of the year nominations include: "I Want it That Way," (Andreas Carlsson and Max Martin); "Smooth," (Itaal Shur and Rob Thomas); "Unpretty" (Dallas Austin and Tionne "T-Boz" Watkins); and "You've Got A Way" (Robert John "Mutt" Lang and Shania Twain).

Last Century's Significant Songs

"Happy Birthday to You" and "You've Lost That Lovin' Feelin'"

UNDERGROUND DOW BRAIN AND BRAD YOUNG



BMG Songs has signed a worldwide publishing agreement with Boston-based writer/producers Dow Brain and Brad Young (Underground Productions). The two, climbing Billboard's Hot 100 Singles chart with "Girl On T.V.," recorded by LFO, also reached #3 on the Hot 100 Singles chart with the group's anthem, "Summer Girls." Pictured (L-R) are: Stanley Schneider, VP, Legal and Business Affairs, BMG Music Publishing Worldwide; Nicholas Firth, President, BMG Music Publishing Worldwide; Brad Young, Dow Brain and Clyde Lieberman, VP, U.S. Creative Operations, BMG Songs.

UNIVERSAL MUSIC GROUP RE-SIGNS BALLARD



Glen Ballard has enjoyed an association with Universal Music Publishing Group lasting over 20 years. Ballard, who has worked with some of the most revered names in the industry — Aretha Franklin, Natalie Cole and Barbra Streisand — is credited for launching the recording careers of Curtis Stigers, Wilson Phillips and Alanis Morissette. Shown presenting Ballard with a platinum plaque commemorating his 22 years with the company is (L-R): David Renzer, Worldwide President, Universal Music Publishing Group and Glen Ballard.

143 INKS PLUS ONE



David Foster, CEO, 143 Records and Larry Frazin, President of 143 Records have announced the signing of teen group Plus One to the label. Foster will produce some of the group's tracks. Shown at the signing (L-R): Jeremy Maire, Plus One; Nathan Cole, Plus One; Jill Rose, VP, Artist Development, 143 Records; David Foster; Larry Frazin; Gabriel Combs and Jason Perry, Plus One; Jaymes Foster-Levy, Executive VP, A&R, 143 Records and Nathan Waters, Plus One.

were the most performed songs of the century, according to ASCAP and BMI. The birthday song, which was copyrighted in 1935, topped the ASCAP list. The 1965 Righteous Brothers hit composed by Barry Mann, Phil Spector and Cynthia Weil topped BMI's list.

New Statutory Rate Effective 1/1/00

Edward P. Murphy, President and CEO of the National Music Publisher's Association Inc. (NMPA) as well as the Harry Fox Agency Inc. (HFA) have notified all publisher principals and manufacturer clients of the new statutory mechanical rate.

The new rate will be 7.55 cents per song or 1.45 cents per minute

of playing time or fraction thereof — whichever is greater. This is an increase from 7.1 cents per minute. The increase is per the "physical phonorecord" royalty rate schedule adopted by the Library of Congress, as of January 1, 1998.

The new mechanical royalty rate will be applicable to all phono records made and distributed on or after January 1, 2000, regardless of the date upon which the recording was first released, unless other contractual arrangements apply.

Per the 10-year royalty rate schedule adopted in 1998, the next increase is scheduled to take place on January 1, 2002.

For additional information on the National Music Publisher's Association you can always check out their informative Web site at www.nmpa.org.



KNUTSON PROMOTED



Nancy Knutson has been promoted to Senior Vice President of Film and Television Repertory for ASCAP. In her expanded position, Knutson will continue to be responsible for all of ASCAP's film and television membership activities worldwide.

David Robbins

A Composer Rocks The Cradle

by Dan Kimpel



In the late Thirties, various artists fell under the suspicion of the anti-Red hysteria fermenting in the American consciousness. Composer Marc Blitzstein's musical, *Cradle Will Rock*, commissioned under the Federal Theatre Project, was actually shut down on the eve of its opening by armed United States soldiers.

A pivotal collision of the art, theater and political worlds of New York, involving Diego Rivera, Nelson Rockefeller and Orson Welles provides the premise for the most recent Tim Robbins film. *Cradle Will Rock*, a play within a play, stars Hank Azaria, John Cusack, Bill Murray, Susan Sarandon and Vanessa Redgrave.

In envisioning his score, composer David Robbins first drew on the music of Marc Blitzstein. "Blitzstein had influences of the German theater — Kurt Weill and Bertolt Brecht — that were vital," he explains. "I came up with a score that would harmonize with his music."

Robbins was also influenced by the American music of the times — Duke Ellington, Billie Holiday, and Ella Fitzgerald. The immigrant streets of 1930's New York provided another key. "I listened to a lot of Klezmer," Robbins recalls. "I also liked the German, gypsy and jazz influences. I wanted to mix it all up and put it together, which was a very fruitful way of writing."

David and his writer/actor/director brother, Tim, grew up in New York's Greenwich Village. Their father, Gil Robbins, was a member of the Highwaymen folk group. It was a fertile time for music. Robbins reminisces, "People like the We Five and Ian & Sylvia were friends of the family. Dylan was around. Jimi Hendrix was a local. I saw him play at the Cafe Wha? when he put his guitar through the ceiling."

Robbins began to rock. "I started listening to Black Sabbath and it would drive my parents crazy," he laughs. "I had a Marshall stack in my bedroom and my dad would come home screaming 'I heard it all the way home from the subway!'"

After playing guitar for a series of rock bands, Robbins fell into creating music for the live stage. "Theater was an answer for me," Robbins reveals. "You're in control of your destiny and every project tends to be different. The musical landscape is wide open. With a band, you write songs and play them to death. I like a new, different thing every time. Then, I got an opportunity to do a movie. I've been doing it ever since."

Robbins' film credits include *Bob Roberts*, a film for which he and his brother co-wrote parody folk songs, and the film *Dead Man Walking*, that paired Pearl Jam's Eddie Vedder with the late Pakistani Qwalli master, Nusrat Fateh Ali Khan. "We came through the back door," Robbins remembers. "We tried the typical ways — religious music, Southern Gospel, New Orleans — but it closed it off. The content of the movie was so oppressive and claustrophobic that when you hear the type of music we ended up doing it gave you a sense that everything was going to be all right."

"Nusrat was partial to this one melody I'd written and suggested that we develop it into something for the opening. It became 'The Face of Love.' We turned down all of the lights in the studio, threw a bunch of pillows and a rug on the floor, and sat in a circle: Ry Cooder, Eddie Vedder, Nusrat and his family, myself and Tim. We started playing with this melody and Tim and Eddie were writing lyrics and Nusrat was writing lyrics in his head for this trade-off, in English and Qwalli. It ended up being very similar in what they were saying, which was scary. We rolled tape: that one take is the take."

Though Robbins has written conventional orchestral scores, it seems to be his vast knowledge of popular and world music idioms that places him in the musical forefront. His recent score for *Savior* utilized the Belgrade Symphony Orchestra, a classical choir and local musicians on handmade flutes and sheepskin bagpipes.

"I'm not worried about preconceptions about the way music is supposed to be in a movie," Robbins relates. "It's a matter of trusting the drama and the acting. If you've got good acting then half the battle is already over."

Contact The Kordek Agency, 818 526-1626





Dad's Porno Mag

TAKE A WHACK AT DAD'S PORNO MAG

Local label Robison Records Limited will be releasing the debut disc from L.A.-based heavy pop group Dad's Porno Mag on March 14th.

The band is comprised of a few people you may have heard of. Featuring members from Alice Cooper, Ratt, L.A. Guns, Slash's Snakepit and Big Bang Babies, Dad's Porno Mag will be giving Los Angeles clubgoers a taste of their musical medicine at the Whisky a Go-Go on February 5th.

The 14-track CD was produced by Jim Mitchell (Poe, Guns N' Roses), and Mark Schulman (Foghorn, Cher) with additional production by Gilby Clarke and Alex Woltman.

The album is available via the group's fan and record label sites (dadspornomag.com and robisonrecords.com) prior to the street date. For more information on Robison Records Limited and/or Dad's Porno Mag, please call Julie Arkenstone at 818-704-6877.

UCLA PERFORMING ARTS

This season's UCLA Performing Arts line-up of eclectic artists is better than ever. Starting with one of Montreal's best post-modern dance companies, La La La Human Steps, who will perform to a contemporary soundtrack of post-modern music on February 4 and 5 at the Wiltern Theatre.

In March, one of North India's most renowned sitar players Shujaat Khan appears with the incredible Zakir Hussain.

On April 2, look for progressive jazz great Pat Metheny to play with Larry Grenadier and Bill Stewart at Royce Hall. Contact 310-825-2101 for a complete list.

THE TRIPLE X STRANGLEHOLD

Triple X Records have released the new CD *Stranglehold: Punk Rock Across America*, a compilation of 21 up-and-coming bands including hometown heroes

Piss Ant, White Trash Debutantes, S.O.S. and the Resentments. The record, which has a low list price of \$9.98, makes this offer to all bands on its inner sleeve: "Is your band better than these? Go to the FAQ section of our Web page (www.triple-x.com), follow the directions and e-mail us in order to submit your music." You

Tournament is one of the most successful of its kind and one of the few that teams amateur golfers with celebrities from the music, television and motion picture industry, whose previous attendees have included Clint Eastwood, Robert Wagner, Joe Pesci, Jack Lemmon, Dennis Franz and James Woods. The public is invit-



Sinatra golf touney tees off in mid-February.



can reach Triple X through their everlasting, cool in-house PR guy, Bruce Duff at 323-221-2204 or at duffxxx@aol.com.

DO A BOGEY FOR OLD BLUE EYES

The 12th annual Frank Sinatra Celebrity Golf Tournament to benefit the non-profit Barbara Sinatra Children's Center will be played Friday, February 18 and Saturday, February 19 in Indian Wells. Kirk Douglas will join Barbara Sinatra as co-host for the event and Barry Manilow will headline the Awards Gala. The Frank Sinatra Celebrity Golf

ed to attend the Awards Gala, fashion show (produced by legendary Hollywood design house Travilla) and to bid in the Celebrity Silent Auction.

For more info on the non-profit Barbara Sinatra Children's Center



Angelina Joy Emanuele

for abused children please visit www.sinatracenter.org. For media information, contact Susan Reynolds at 213-639-6182 or at sreynolds@solters.com.

JOY TO THE WORLD

Local chanteuse Angelina Joy Emanuele received a Certificate



Progressive jazz guitarist Pat Metheny will be appearing with Larry Grenadier and Bill Stewart at UCLA's Royce Hall on April 2nd.



PHOTO: ROBERTA JONES

u-Ziq

of Appreciation from Mayor Richard Riordan for her participation and performance at the KTLA Kid's Day L.A. event, which was sponsored by the department of Cultural Affairs, the City of Los Angeles, Target and Mervyns. Emanuele is the frontwoman behind the L.A.-based Joy House, a multi-media live performance outlet for young singers and dancers. All the music used in The Joy House shows is written and performed by Emanuele, an Australian expatriate and former model who studied dance in Monte Carlo. The now-defunct mag *Buzz Weekly* touted, "her performances have awakened the dead," while venerable street tome *Rock City News* added, "I see stardom!" Call 323-969-2528 or send e-mail to the joyhouse@yahoo.com.

U-ZIQ MAESTRO, PLEASE

The fine folks at KCRW and Goldenvoice will be presenting an evening with electronic experimental musician u-Ziq along with Luke Vibert & BJ Cole at the El Rey on February 10th.

All of the above are on the Astralwerks label, who let us know specifically in their press release that the "artists will be playing live, not DJing." Good. It's getting a little tiring seeing these electronica bands get paid \$25 to go up there and hit the "play" button on their DAT machines while jumping around in front of an equipment rack that looks like it was lifted from the Jupiter 2.

Vibert and Cole are touring in support of *Stop The Panic*, which was released last month on the Astralwerks label. u-Ziq, whose last L.A. stop was in support of Bjork, will be playing tracks from his summer Astralwerks release *Royal Astronomy*.

For more info contact Alison Tarnofsky at 212-886-7573 or via e-mail at alison@astralwerks.com.

WORLD RESIDENTS AT THE WHISKY

World Tribe has locked in a residency at the Whisky a Go-Go and will be playing every Wednesday night from the time this issue drops until otherwise notified. Whisky residencies aren't exactly easy to come by — the last one I remember was the Doors.

World Tribe have recently released *Element* for the local label Pinch Hit Records, who want you to know that they are "an independent record label specializing in exceptional alternative and pop music." Any questions? Then call Mike Naylor at 310-791-7617 or e-mail him at mike@pinchhit.com. **MC**



Luke Vibert & BJ Cole

JOE D'AMICO

A CONVERSATION WITH THE WHISKY'S TISA MYLAR



Starting March 7, the Whisky a Go-Go will resurrect No Bozo Jam, the immensely popular night which packed houses with its free, multi-band concerts up until its closure nearly a decade ago. The event, which always packed the Whisky to full capacity, was a Monday night free (if you were over 21) gig that usually featured around 10 bands, each playing three songs on a pre-set backbone in order to expedite changeover times.

The Jam was an excellent opportunity to view a variety of emerging and established local talent as well as being the ultimate hangout. But will they be able to resurrect the night's popularity amidst the sluggish L.A. club scene? We recently spoke with Whisky a Go-Go manager Tisa Mylar, who came up with the idea to bring back the Jam:

Music Connection: Tell us about the new Whisky No Bozo Jam.

Tisa Mylar: We're going to try and book seven to nine bands every night. Free for over 21, \$3 under 21. Same idea as before, give the band free pizza, etc. It's just going to be a place where the bands can come and play. Hopefully, it will turn around. Plus, we're going to try to get some of the bands who played the original No Bozo Jam to come back and play.

MC: Some of our newer readers may not remember the original No Bozo Jam. You want to refresh their memories?

TM: Well, I was working up the street at the Rainbow at the time, so I was wasn't working at the Whisky a Go-Go then. But I remember going to them, and there were always a lot of great bands getting together and playing and having a great time.

MC: And playing to completely packed houses.

TM: Oh yeah. The No Bozo Jam would always pack the place to the rafters.

MC: Will the backline and drum kit already be set up for quick changeovers?

TM: We're still discussing what we're going to do, but we're probably going to get a backline, yeah. Drum kit, too. So bands would only have to bring in their guitars, or whatever they feel comfortable bringing in. Most of the stuff we'll probably have here. We're trying to get someone like Guitar Center or another local music store to get behind it for us.

MC: And since *Music Connection* has a ton of top notch musical equipment stores advertising with us, I guess we should let them know if they're interested in getting behind the No Bozo Jam they should give Tisa Mylar a call at 310-652-4202.

TM: That's it. We're really trying to hype it and get as many people involved in the No Bozo Jam as sponsors.

MC: What kind of talent are you looking for?

TM: All kinds of rock. The normal type of bands that would play at the Whisky a Go-Go. We're offering it up to pretty much everybody if they have a pretty good draw. We don't want it to be a thing where they just come in and rehearse, 'cause that's not good for us or the bands. We really want them to go out and hustle and bring in people.

MC: What kind of numbers are you looking at in terms of draw?

TM: Realistically? About 25.

MC: Who will be the bookers involved in putting together the No Bozo Jam?

TM: Leah Bonaventura and Mike Wilson.

MC: How does a band get booked at the Whisky a Go-Go No Bozo Jam?

TM: Just call Leah at the Whisky at 310-652-4202, extension 13.

MC: Just call? That's rather unusual. Wouldn't you rather have them mail in a package?

TM: Most of the bands that want to play the No Bozo Jam, or know of the Whisky, have probably played here in the past, so we're going to know who they are right away. The good thing about our bookers, since I've worked here for a while now and I see what's going on in the past, is the fact that they co-ordinate the music pretty well together. **MC**



While preschoolers are listening to *Goodnight Blue: A Nighttime Musical Adventure* from Kid Rhino and the makers of Nick Jr.'s popular *Blue's Clues* program, they can help host Steve play a nighttime game of Blue's Clues to figure out the answer and their parents can help them cut out a mini-

best-known solo work, on a white bookmark and tied it to a branch of a wishing tree. Ono, 66, says she hopes the tree, part of her exhibit *Have You Seen the Horizon Lately?*, will be covered with wishes from visitors.

Evenrude's "Vilified," from their CD *Superabsorbent*, is featured

used during the show.

Just in time for Valentine's Day come two collections by Columbia/Legacy, *Dave Brubeck Love Songs* and *Louis Armstrong Love Songs*. The former celebrates Brubeck's 80th birthday with a collection of songs drawn from his quartet's repertoire from the Great American Songbook. The Armstrong collection celebrates his upcoming 100th birthday and features an all-vocals program spanning 1929 to 1961. We would also remind you that the label's previously released *Miles*

wherever you buy fine CDs.

Former Senior Producer for The Box, Eric Kline, has released his first book, *Inside the Music Business: The Power Players - Conversations with Eric Kline*. The print and double-CD set offers insights into the how-to of the music business not only from the video producer, but from some of today's most popular entertainers including Mariah Carey, Puff Daddy, Boyz II Men, Will Smith, Aerosmith and Alanis Morissette. The set is designed to offer as much entertainment as infor-



activity book, Blue's favorite bedtime story, *Goodnight Bird*. The CD is loaded with stories and songs to help the youngsters in the audience wind down for bed. Songs composed and produced by Nick Balaban, Michael Rubin and Adam Peltzman include "Day Turns Into Night," "Paprika's Lullaby" and "The Yawn Song." *Goodnight Blue* should be a welcome addition to any household trying to get the little ones to close their eyes. Available wherever you buy CDs or at either of two Web sites, located at www.nickjr.com or www.kidrhino.com.

MCA Records is set to release *The Who: The BBC Sessions*, a newly compiled, 25-track collection of live BBC Radio broadcast performances. These tracks, never before released, span 1965 (a year after the band's formation) to 1973 and are culled from performances on such classic BBC shows as *Top Gear*, *Saturday Club*, *The Old Grey Whistle Test* and *The David Lee Travis Show*. Featured tracks include "My Generation/Radio One Jingle," "Anyway, Anyhow, Anywhere," "Good Lovin'," and "Boris The Spider/Radio One Jingle." The package features liner notes by Andy Neill and was produced and assembled by Jon Astley in cooperation with surviving bandmembers Pete Townshend, Roger Daltrey and John Entwistle. The set should be available wherever you buy CDs.

As part of her new multimedia exhibit at the Israel Museum, Yoko Ono scribbled "Imagine," the title of her late husband John Lennon's

in Activision's new Sony Playstation release *Tony Hawks - Pro Skater*.

The Museum of Television and Radio is presenting a series of screenings that will pay tribute to Kurt Weill, one of the most controversial and innovative musical theater composers of the 20th century. Known primarily for his dissonant orchestrations and his work with the legendary playwright Bertolt Brecht on such theatrical masterpieces as *Happy End*, *The Seven Deadly Sins*, *Mahagonny Songspiel* and of course *The Threepenny Opera*, Weill would have been 100 years old this year. The series of events, which will take place throughout February and March, include documentaries, lectures and screenings of Weill's best scores. For a complete schedule of events contact 310-786-1000.

Country fans of a certain age will be happy to know that Lila McCann is an adult now. The country starlet celebrated her 18th birthday party at The Boundary restaurant in Nashville, performing a set of hits from both her CDs, *Lila* and *Something In The Air*. She then turned the night into something of a live karaoke session that saw her perform the theme from *Grease* with her father and then a duet of "I Got You Babe" with fellow country singer (and her date for the CMA's) David Kersh.

The WB Network is breaking new ground this season, offering commercial spots at the end of each *Buffy The Vampire Slayer* episode, acknowledging the music



Kurt Weill

Davis Love Songs, released just a week before Valentine's Day, 1999, is still available. That collection has become a staple on *Billboard's* Traditional Jazz chart, with 46 weeks and counting. All three collections are available

information, though if you can read between the lines of the interviews literally transcribed here, the great unsigned can note how they underline the somewhat vague points Kline isolates in his chapter head-



Country's Lila McCann (L) celebrates her 18th birthday.

ings such as, "Agents usually interact closely with personal and business managers." Kline's background serves to slant the book towards the Urban music community, though there are points to be learned, by everyone, from that



Eric Kline

genre's tendency towards street marketing. *Inside the Music Business* should be available through retailers everywhere, but if you can't find it, ask Pryce Public Relations 323-299-8823.

Eclectic performance artist **Meredith Monk** is bringing her latest theatre piece *Magic Frequencies* to Glendale's **Alex Theatre** on Sunday, February 27th. Monk has been called a shamanistic artist who takes folk art forms and transforms them into layers of telling fictional visions that detail the human experience from the perspective of anthropology and performance. As part of a great season of dance at The Alex, the theatre will also play

host to the **Paul Taylor Dance Company** on March 17 and 18th. Also, **Merce Cunningham's** brilliant dance company will perform the L.A. premiere of *Biped*, an interactive fusion of dance and animation that should be amazing, on April 28 and 29th. For ticket information contact 800-414-ALEX.

The self-titled debut by **David Gurland** should be a hit with the cabaret audiences, what with songs by **Harold Arlen, Johnny Mercer, Burt Bacharach, Sting** and **Billy Joel**. They'll appreciate his warm tenor and thrill to the fact they can bring home a taste of the man they saw onstage in such productions as *Girl Crazy* and *You're A Good Man Charlie Brown*. And they'll likely want to keep him for themselves, which would be a shame because Gurland is as much a pop as a cabaret singer. His delivery is much too emotive, and has too much character for him to remain the captive of cabaret. This disc won't be his breakthrough. It is overall too under-produced to be a pop record and features too many classics to give it wide appeal. It does, however, hint that Gurland is a talent who is too strong to remain hidden. Hear it all for yourself at www.lmlmusic.com or call 1-888-856-9202 to order.

The soundtrack to *Deuce Bigalow: Male Gigolo* is in the stores courtesy of Hollywood Records. This lightweight comedy stars **Rob Schneider** as Deuce Bigalow, a down-on-his-luck guy who cleans fish tanks for a living. While fish-sitting for a world-class male escort, he unintentionally answers the business phone and becomes a male gigolo. The film's soundtrack is filled with such appropriate-to-the-action numbers as **Blondie's** "Call Me" plus an updated version by **Emilia Maiello**, "Get Down Tonight" by **K.C.** and the



(L-R): Mr. Ripley's Yared and Minghella

Sunshine Band, "Lift Me Up" by **Jeff Lynne** and, appropriately enough, 10cc's "I'm Not In Love." The film should still be in release, though likely not for much longer. The soundtrack is in stores everywhere.

For the Sony Classical soundtrack to *The Talented Mr. Ripley*, composer **Gabriel Yared** reunites with director **Anthony Minghella**, his partner for the score to the Oscar-winning *The English Patient*, to deliver a score filled with classical and jazz pieces representing the differing lead characters — the classically trained Tom Ripley (**Matt Damon**) and the free-wheeling jazz saxophonist Dickie Greenleaf (**Jude Law**). The two lead actors aren't represented just by Yared's instrumental work, however. Both contribute vocals to the soundtrack as well. Damon takes the lead on "My Funny Valentine" and then joins Law, Italian pop star **Fiorello** and **The Guy Barker Quartet** on "Tu Vuo Fa L'Americano." MC



David Gurland



Meredith Monk's *Magic Frequencies* is coming to the Alex Theatre.



Deuce Bigalow: *Male Gigolo*



GRAMMYS: IBM once again will sponsor the Web presence of the 42nd Grammy Awards on February 23, broadcast from the new Staples Center. The Web site www.grammy.com has audio and video clips from last year's Awards and this year's nominees, and will provide live audio and video the

and or so pro CDs — Kanoodle will do it for you, provided everyone goes through their site to buy one.

LANOIS TRIBUTE: Poetic Wax Records is producing a Tribute to Daniel Lanois. Bands and artists are invited to submit their best cov-

er version of a Daniel Lanois song (songs that he has written/co-written only), as well as visual works. CDs will be available across the Internet for purchase, with a portion of the proceeds going to the American Cancer Society. The

submission deadline is Feb; 1; for info go to <http://poeticwax.com>, but beware — the page at the site that describes the project takes an incredibly long time to load.

CDSHAKEDOWN: Fresno attorney Randy Krbecek reviews CDs, including some indie stuff, at www.cdshakedown.com. A mix of old reissues and CDs (including Fleetwood Mac and Led Zepelin) as well as new CDs (including San Fernando Valley-based Shivaree), he has a section of the site dedicated solely to indie and unsigned band CDs (go to <http://www.cdshakedown.com/indiefameset.htm>).

acousticguitar.com) is hosting a year-long contest for all indie acts who prominently use acoustic guitars. Ten winners throughout 2000 will be featured in the magazine and will win \$1,000 in music gear. The contest deadline is September 1, 2000.

For more details on this contest opportunity, simply go to <http://www.acousticguitar.com/Homegrown/>.

MUSIC VIDEO SHOW: Rock Candy Music Video Show, a cable music video show produced in Northern California, is looking for videos from unsigned bands to air in several Northern California cities. They feature top name bands who perform rock, hard rock, heavy metal, and glam. On each episode, one unsigned band is featured on their "Rising Stars" segment.

Go to <http://members.aol.com/RockCandyz/band.html> for specific info, or just e-mail Rock Candy with questions at RockCandyz@aol.com.

GET GIGS: Washington's Professional Entertainment Consultants is a company that provides booking for bands in corporate, private club venues on a nationwide basis and have recently added search functions to their Web site that allow clients to choose, from the many bands or acts available, those which will best suit their needs.

This is a great resource for quality, working bands to generate new business. For more information go to <http://www.pro-ent.com/performers.html>, or e-mail Darrell

CLICKLIVE — A World Of Entertainment

day of the Awards, including backstage and interview coverage not available to television viewers.

CLICKLIVE: <http://www.clicklive.com> streams live concerts, comedians, etc. on their Internet "network" and is always looking for content. The site makes heavy use of Java, Windows Media Player and Flash files. This might be an opportunity for bands with their own videos to get some Web play, but an examination of the site yielded no details. E-mail support@clicklive.com or call 631-444-0742 for more info, and let me know if this turns out to be just an ad to charge for encoding and hosting services.

KANOODLE: A well-financed site with a puzzling title, www.kanoodle.com is full of all kinds of money-making schemes, including paying users who include their search engine at their own Web site. Of interest to musicians is the MP3 section of the site (<http://www.kanoodle.com/mp3>), which gives bands free Web pages, unlimited MP3 uploads, and 100 percent of the selling price of all artist's music paid directly to them (they'll even do it all for you for \$15). Kanoodle even burns the CD and prints the inserts for each product sold.

This is a good opportunity for bands and artists who are unable or unwilling to invest the couple of grand required to make a thou-

er version of a Daniel Lanois song (songs that he has written/co-written only), as well as visual works. CDs will be available across the Internet for purchase, with a portion of the proceeds going to the American Cancer Society. The

Long Tall Weekend




Wagner at darrell@pro-ent.com or call 425-643-6853.

THEY ARE GIANTS: They Might Be Giants, the band that got its start by posting weekly songs on a phone answering machine for anyone to hear, topped the worldwide chart for legal MP3 sales in 1999 from EMusic.com's Web site. A perfect transition for the eclectic band, the Internet has provided them with immediate access to a fan base fully prepared to pay them directly for downloadable music.

Their e-music site is located at <http://www.emusic.com/promo/tmbg/index.html>. Other artists in the Top 10 include Bush, the Goo Goo Dolls and punk bands from the Epitaph label.

SONY ONLINE: Sony Music (www.sonymusic.com) became the first major record company to launch an Internet-based music distribution service. Sony will use Microsoft Windows Media technology for distribution, having added IBM's Electronic Music Manage-

ment System in January. Adaptive Transform Acoustic Coding 3 (Atrac3), developed by Sony, will be used to compress and encode music content. While Sony is enthusiastic that the Atrac3 will safeguard content, others are afraid the use of this technology will divide the market, which is now centered around MP3 technology.

RENEGADE REVIEWS INDIES: The Renegade Newsletter, an independent publication that promotes unsigned bands and their music, is looking for unsigned bands to promote and review. If you would like to be reviewed please contact Vic Gemmingen at vic@vongemmingen.com, and go to <http://www.membrane.com/renegade> to view the online edition. 

VISIT
MUSIC CONNECTION
ONLINE!
<http://www.musicconnection.com>

Commentary

—JOEL PELLETIER

AOL & Time Warner - Good For Who?

The latest jaw-dropping announcement from the technology and entertainment fields is the announcement that AOL will buy Time Warner, the largest media and entertainment corporation in the world. This transaction (if approved by the Justice Department and the FCC) continues the trend of greater consolidation of media distribution and ownership by fewer companies, fueled by those huge online profits. How will this affect music and indie musicians?

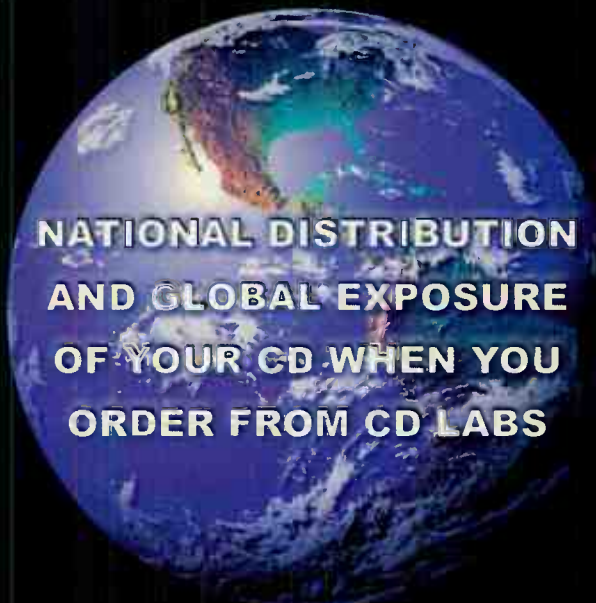
The oldest line in the book is that the free market and competition are key to success, and mergers give consumers more choices and make the market more efficient. But major record labels really want only their music played on commercial radio, thus limiting consumer choices and selling more units by fewer artists; and the bigger a company gets the more attention it pays to dominating a market and eliminating the competition (Microsoft, anyone?). No one is really interested in sharing any market, and hope to cor-

ner it with a product or service that no one else can sell. How does this relate to indie music makers?

Many AOL users, usually first-time online surfers, aren't even aware that an Internet outside of the AOL universe even exists. And that's fine by AOL, a company that has strived over the years to be a complete source of info for their users (no AOL keyword? You must not exist...). With Time Warner's products to sell, you can bet AOL's movie, TV and music sites won't be featuring Disney movies or Polygram Recording artists as much as the latest *Batman* sequel or Madonna CD. And who will get top listings on AOL's search engine? Indie artists not even on a major label? Don't even think about it.

We need more choices, not less. And if you want a career as an original artist, you need to connect to as many potential fans as possible. Encourage your AOL friends to surf around more. Diversity is the lifeline of anyone trying to do something new. Mergers are not.

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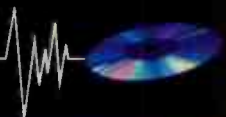
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TLC & AGUILERA PHOTOS BY LUCIA

TEEN POPFEST IN ANAHEIM: A flock of teen queens made the journey out to the Anaheim Pond to see TLC and Christine Aguilera split the same bill. Pictured at left is TLC's Chili. Aguilera is at right.



MACY'S PARADE: Epic Records artist Macy Gray and her gang recently visited the 98.7 Star Lounge. When asked who is the best person she has been compared to, she said, "Well, I have been told I sound like Cartman [the *South Park* cartoon character] and I have hair like Don King." Pictured above (L-R): Ryan Seacrest, *Afternoon* show host; Lisa Foxx, host; Dave Wilder, bass; Macy Gray; Melina Francis, bongos; Jeremy Ruzumna, keyboards; Angela Perelli, PD; Dawn Beckman, back-up vocals; Niki Crawford, back-up vocals, and Arik Marshall, guitar.



NEWMAN COMES ALIVE ON iXL-LIVE: Proving once again that the world loves a story, Randy Newman rolled them out to promote his latest composition, the soundtrack to *Toy Story 2*. Newman appeared on the iXL-Live-produced *The Wherehouse Music Lounge* which was cybercast on checkout.com. Pictured at the iXL-Live studio are (L-R): Peter Golden, Executive Producer of *The Wherehouse Music Lounge*; Randy Newman; Cathy Kerr, Newman's manager; and Steve White, host of *The Wherehouse Music Lounge*.

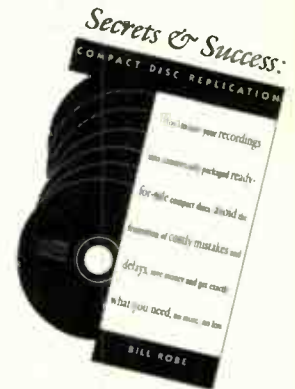


WARP SPEEDS INTO THE NEXT CENTURY: Warp Records is celebrating 10 years of knob-twisting funk, and this three-part (double-CD) collection makes the perfect gift. Compiling hard-to-find singles that are now "old school" tracks, Warp has proved that their understanding of house, electro, techno and funk was ahead of its time.

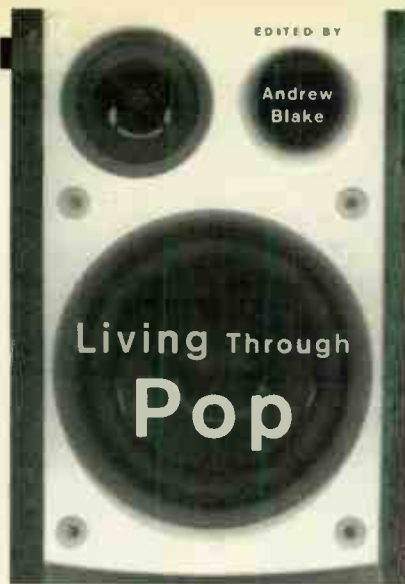
—Daniel Siwek



EVERYTHING IS BIGGER IN TEXAS: Ultimatum Music recording artists Moke enjoyed some Texas hospitality while in Austin recently. Prior to their show, as the opening act for the Goo Goo Dolls on the "MP3.com Music & Technology Tour," members of the Texas Bikini Team couldn't resist Moke's charm. Pictured (Back Row, L-R): Sean Genockey, John Hogg, Johnny Morgan, and (Front Row, L-R): Bikini Girl #1, Alex Evans, and Bikini Girl #2.



FINALLY A BOOK ON CD REPLICATION: Hurry up and buy this one before its information gets antiquated. Author Bill Rose, in association with Big Secret Music Group, has put together a solid introductory book for those musicians who are as confused as ever about the process of putting their CD packages together. The book addresses all the basic questions regarding mastering, artwork, jewel cases, film reproduction, graphic designs, costs and includes a glossary of terms you'll need to know when approaching companies to help you get your CD packaged. All in all, the information is basic and easy to understand. For more information on this product contact 805-379-2546.



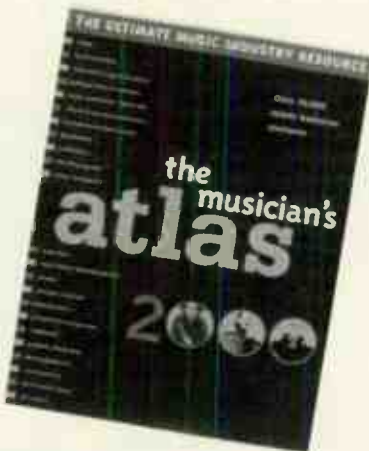
LIVING THROUGH POP: Edited by Andrew Blake and published by Routledge (with chapter contributions from an assortment of teachers, journalists and film makers), this book includes a quick scan of recent pop trends starting with the Rolling Stones and traces the various cultural milieus that have permeated the music industry throughout the Seventies, Eighties and Nineties.



BROOKS DANCES WITH KOZ: Garth Brooks recently visited Capitol Records jazz artist Dave Koz in Los Angeles and appeared on his nationally syndicated radio show. The title song of Koz's latest album, *The Dance*, is one of Brooks' biggest hits. Released in 1990, "The Dance" has become a signature song for the country king and he often says that it is his favorite of all the songs he has recorded.



KA-BLUEY!: After Incognito's performance at L.A.'s House of Blues, group founder Jean-Paul "Bluey" Maunick was greeted by Verve Music Group staff. Pictured backstage (L-R): Jeff Lusic, National Director of Sales, Western Division, The Verve Music Group; John Newcott, Marketing Director, The Verve Music Group; Suzanne Berg, Sr. VP, Promotion, The Verve Music Group; Jean-Paul "Bluey" Maunick, and Bud Harner, VP, A&R, The Verve Music Group.



MUSICIAN'S ATLAS: Music Resource Group (MRG) has ushered in the year 2000 with an expanded edition of *The Musician's Atlas*, the most comprehensive networking resource created for the independent music community. The 352-page Atlas delivers over 15,000 essential music industry contacts for anyone involved in artist development, performance, promotion, management, production and other areas of the music business. MRG established www.MusiciansAtlas.com for those who want to preview the book and buy it online. The book can also be ordered by calling 973-509-9898.

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Tidbits From Our Tattered Past



1986—DIGGING DIGITAL (Issue #10): Addressing the "Computerization of America," *MC* featured the digital explorations of former Kinks and Who producer Shel Talmy, as well as electronic composer Wendy Carlos (*Switched-On Bach*, *A Clockwork Orange*) who warned, "People are still looking with no work and no energy to get something magical. They're looking for the shortcut, and, of course, the shortcut is the way you're going to get crap."



1987—SOUNDTRACK SUPERVISOR (Issue #16): Music Coordinator Joel Sill, who practically invented the title back in '68 with the soundtrack for *Easy Rider*, went on to work on *Flashdance* and *Purple Rain* and the just-released *La Bamba* when he told *MC*: "What's most important for me is to reflect, as honestly as possible, a sense of musical authenticity." Movie and TV soundtracks are more popular than ever, so stay tuned to *Music Connection* for our upcoming feature on the current crop of Music Supervisors and how you can get your music into their hands.

The above issues, and most back issues since '77, are available for purchase. Call 818-755-0101.



PHOTOS BY GARY "G-MONEY" STEPHENS

SOUL TRAIN CHUGS ON: *Soul Train*'s new host Shemar Moore was feted at Paramount Studios with a parade of notable talent that included (Pictured Left) Mad K with *MC*'s own Gary "G-Money" Stephens; (Pictured Center) Magic Johnson and friend; and (Pictured Right) DJ Mark Luv, who was thumbs up at the table.

RUN-DMC

THE RETURN OF THE KINGS FROM QUEENS By Tom Farrell



They've got **God** on their side. And Russell Simmons, Clive Davis, Kid Rock, DDB, Nas, and Sugar Ray. You wanna

go up against that? But they'll be no arguing this March when **Run-DMC** drop *Crown Royal*, their first album in

seven years, which is gonna hit harder than Mark McGwire and **blow up** bigger than a 4th of July

Armageddon picnic at Los Alamos. Make no mistake — the band that put rap on the map, earned the genre its first

gold album, and debuted beats to MTV is back. And boy are you gonna know about it.

It's Like This

In 1982, high-schoolers Joseph Simmons, Darryl McDaniell and Jason Mizell rose up from the freshly manicured lawns of Hollis, Queens, to form what would become the definitive rap group.

At the advice of Simmons' older brother Russell (who had just formed Rush Productions to deal with the burgeoning rap genre), Joseph became "Run," Darryl McDaniell became "DMC" and Mizell became "Jam Master Jay." Neither were really thrilled with the moniker "Run-DMC," but that's what adorned their 1983 debut single, "It's Like That," for the upstart Profile label.

Within one year, Run-DMC was at the top of their genre. By 1986, their third album, *Raising Hell*, brought rap to the masses and smashed the color barriers like a roundhouse left from Lennox Lewis. Their breakout collaborative, "Walk This Way," blew the band up from jump and helped to resurrect the flagging career of rock stalwarts Aerosmith, all while marrying rap to rock like bacon and eggs.

Run-DMC were the rule for the rest of the decade; but when rap swapped its untied Adidas and Kangol hats for Uzis and scowls, the Kings from Queens saw their

gles were mere background music to the rat-a-tat-tat of the new multi-platinum scary crew of hip-hop. By 1992, the group's decision to convert to Christianity (specifically Run, who became an ordained minister) was a mere footnote to the antics and album sales of the new breed of Left Coast misfits.

"I've been ministering the gospel and ministering the people forever through my music," recalls Run. "Several years ago, I started going to church a lot, and I became a deacon, then I became a minister. It wasn't anything I went there to do, I just gradually went up the ladder." Their 1993 album, *Down For The King*, touted their new faith and went gold, though it was the last loud blip on the rap radar screen.

But that was then and this is now. It is seven years later, and Run-DMC is ready to pop with a new album that has more legit guests than a Puff Daddy birthday party. Talking with him by phone, the 35-year-old Reverend Run is on the move again.

"I gotta pick up my kids, then I got a show in Florida tonight," he sighs. "Plus, I gotta get this album out, y'know?" His frustration is palpable — and perfectly understandable. The new album, *Crown Royal*, was set to drop a full six months ago. "There's still a lot going on with Run-DMC, situations that are not in my control," he

says so, the album will come out, and it will get its proper criticisms and love."

And props and love it will receive. *Crown Royal* is badder than *Reservoir Dogs*-era Harvey Keitel and packed full of more wicked rhymes than a Chris Rock rewrite of *Mother Goose*. In addition to the clean pop tunes that provide the solid backbone to *Crown Royal*, the group has made a successful foray into Nineties hip-hop and kicked it into the 21st century. Tunes like "Ahh" and "Goodbye" show Run rapping with a fresh sense of delivery, timing and complexity unheard of on previous Run-DMC records. It's the difference between Michael Jackson and Samuel Jackson. Their



"We chose the Beastie Boys [to be on the new album], but they acted funny. They were the only people who didn't show up and didn't want to do anything. On the MTV Awards, they said that we were the ones who helped get them in the game, but then they acted F-U-N-N-Y. I have no idea why, and I don't mind if that goes in the article. I'm hurt. They are very wrong for that. But I'm moving on, and I'm not going to say any more."

—Run

reign go away in favor of the gangsta rap flavor. "I watched it grow, and people bought the N.W.A albums 'cause they was good," Run comments. "They talked about what was going on in their hood — I liked it for what it was. You take it for what the context of it is — if it's going down and people are going to see it, fine."

Three The Hard Way

Run-DMC entered the Nineties quietly battling personal demons, but their strug-

explains. "I can't get a single out, and I think it's God's will that He's just doing what He does — maybe He has a different time for me, a different month for me to drop."

Over bursts of static, Run continues the flow of frustration, which he keeps thoroughly in check with the patience of Job. "Let me wait and see when my time is. I believe deeply in God just giving me my time. When it's your time to shine, you'll shine and I don't think it was time for me to jump out there — I've been tap dancing since September, October, November, December, January, February; but when God

current rap delivery employs more of a jab sensibility than the heavy thud of their early days. Run-DMC may be a bit older, but on *Crown Royal* they're bolder — a lean, mean hip-hop machine. For the most part, the heavy barre chords now share the CD with an ominous dose of hip-hop, all fronted with a staccato rap style delivered with the precision of a Dave Weckl snare solo.

Royal Delays

So why all the delays? Taking a second to get his kids in the car, Run excuses himself

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to wish his daughter's friend a happy birthday. "Hang on a sec, 'kay?" Run shifts from king rapper to ace father, as his block-rockin' delivery fades to his Daddy voice.

Once the kids are buckled in and birthday wishes handed out, Reverend Run drops back to the matters at hand. "Sorry about that," he offers while pulling back into traffic. "Where were we? Oh yeah, getting the single out. A lot of people that we did collaborations with were putting out albums and singles, so we weren't able to take any of those records, everybody was doing something so important at the time that we couldn't get singles out — that's the problem — that's the only problem. We couldn't get single and video rights. We'd do the song with the group, and then we'd say, 'Can we do a video?' and they'd say



The members of Run-DMC are (L-R): DMC, Run, Jam Master Jay.

“With the success of the Santana record [the phenomenal *Supernatural*, also featuring numerous guest performers], which Clive Davis and I put together, it was an idea that seemed would translate well to Run-DMC with the correct creative pairing.”

**—Pete Ganbarg,
Arista Records**

‘No, you can leave it on your album, but it can't be your lead-off single, 'cause we're doing something now, and if we put out this single with you, it might interrupt the focus of our band.’ Everybody was in the midst of something important at the time, but I think we're working it out.”

Still, Run-DMC pulled in major names, including Sugar Ray, ODB, Kid Rock, Nas, Everlast and Fred Durst to throw rhymes on *Crown Royal*. “I was just seeing people I like, and saying, ‘I'm doing an album; you wanna work with me?’ I like your work, let's see if we can make something happen.’

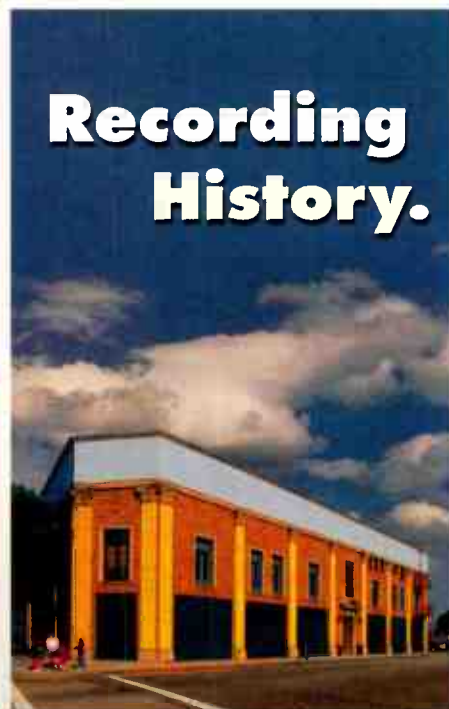
“So I ended up, me and my brother and Clive Davis, executive producing an album that consisted of a lot of vibrant collaborations. Then it got serious. Then I got another guest, and another.”

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Guest Relations

Instrumental in putting together the rock angle for the guest spots on *Crown Royal* was Pete Ganbarg, Senior Director, A&R, for Arista Records. "With the success of the Santana record [the phenomenal *Supernatural*, also featuring numerous guest performers], which Clive Davis and I put together, it was an idea that seemed would translate well to Run-DMC with the correct creative pairing. It was similar to how we came up with the idea for Carlos, where

"I picked Nas when I was making a Queens album, and it seemed like the best thing to do. Then I got Mobb Deep, who are also from Queens. Sugar Ray — did a concert with them, saw them, liked them, had a good time with them. And Kid Rock, well Kid Rock is the obvious choice."

—Run,
on the making of *Crown Royal*

we read a ton of press material on artists, like Lauryn Hill or Dave Matthews, who said they would not be making music had it not been for the records they grew up listening to by Carlos Santana.

"We were reading similar things," Ganbarg continues, "six months later, that Kid Rock was saying about Run-DMC. It really seemed to make all of the logical and creative sense in the world to try and get these guys in the studio, because you're dealing with a style of music that would make an inspired pairing for the artists they've influenced over the last 15 or 20 years. Obviously, you can't get every possible pairing, but you try."

Run sheds more light on the process. "I picked Nas when I was making a Queens album, and it seemed like the best thing to do," he recalls. "Then I got Mobb Deep, who are also from Queens. Sugar Ray — did a concert with them, saw them, liked them, had a good time with them. And Kid Rock, well Kid Rock is the obvious choice."

Of equal significance were the guests who were supposed to be on *Crown Royal*, but faded. After Run-DMC's MTV reunion



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with Aerosmith for an updated version of "It's Tricky," most Run fans began throwing Internet rumors about another studio collaboration, which was scheduled to fly, but never got off the ground.

"It didn't happen and I stopped calling them, but there's no beef," Run emphasizes. "We started to do it, they said they would do it, but I just left it alone — maybe it will happen in the future. They're nice guys and there's no beef; I just didn't finish it."

The Beastie Boys, who many feel owe major props and a tip of the Kangol hat to Run-DMC, will have [as we go to print] a slim appearance on the album. Although one member of the pale posse kicked some beats for the background music of "Them

Girls" [which features cameo rapping by major flavor Fred Durst, and, as we go to print, may not make it onto the album], their vocal absence on *Crown Royal* amidst the perennial sea of guest artists is as conspicuous as an "I'd kill Flipper for a tuna sandwich" T-shirt at a Greenpeace rally. So what the hell happened?

"We chose the Beastie Boys, but they acted funny," Run tersely explains. "They were the only people who didn't show up and didn't want to do anything. On the *MTV Awards*, they said that we were the ones who helped get them in the game, but then they acted F-U-N-N-Y. I have no idea why, and I don't mind if that goes in the article," he sighs. "I'm hurt. They are very wrong for that. But I'm moving on, and I'm not going to say any more."

"It's the greatest thing ever. I talk to Clive Davis on the phone every day — me and Clive, plotting and scheming and figuring it out, and loving it to death. I can't wait for the album to drop and watch that machine go into motion."

—Run

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A New Profile

One thing Run is talking and talking loud about is the new alliance between venerable rap label Profile Records [their ongoing home since 1983] and major label battling champions Arista Records. The new Arista/Profile imprint will not only release the first Run-DMC album in seven years, they are also re-releasing the entire Run-DMC catalog. Run is especially enthused about his hands-on vibe with label chief Clive Davis, who has pretty much done for Arista Records what Run-DMC has done for rap.

"It's the greatest thing ever," Run beams. "I talk to Clive Davis on the phone every day — me and Clive, plotting and scheming and figuring it out, and loving it to death. I can't wait for the album to drop and watch that machine go into motion. Thank God the company [Profile] was sold to a great label and that Profile went over to Arista and kept their integrity. I'm glad Run-DMC is benefiting from it."

And everyone will benefit from it, specifically the listeners, who are going to hear that Run-DMC have done with *Crown Royal* what Dr. Frankenstein did with some spare body parts. As for Arista/Profile, Pete Ganbarg points out, "We're going to do with *Crown Royal* what we did with Carlos Santana's *Supernatural* album," which hit #1, big time. "Everyone who reads this article will know that this album is out."

According to Arista/Profile, *Crown Royal* will be released some time in March.

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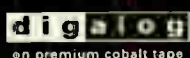
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Compiled by Eric Moromisato

ABC MUSIC CENTER

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

ADAM'S MUSIC

10612 Pico Blvd. Los Angeles, CA
90064 310-839-3575 FAX 310-839-0167
Web site: adamsmusicworld.com
Store Hours: Mon.-Fri. 10-6; Sat. 10-4

AGOURA MUSIC

5877 Kanan Rd.
Agoura Hills, CA 91301
818-991-8316
Store Hours: Mon.-Fri. 10:30-8:30;
Sat. 9-7; Sun. 11-5

ALTA LOMA MUSIC

8615 Baseline Rd.
Rancho Cucamonga, CA 91730
909-989-5757 FAX 909-989-0292
Store Hours: Mon.-Thu. 10-9; Fri.
10-8; Sat. 9-6; Sun. 12-5

AMENDOLA MUSIC

1692 Centinela Ave.
Inglewood, CA 90302
310-645-2420
FAX 310-645-0973
Store Hours: Tue.-Fri. 11-5;
Sat. 10-5

AMUSE

43-C Peninsula Center
Palos Verdes, CA 90274
310-377-7838 FAX 310-541-3046
Store Hours: Mon.-Fri. 10-8; Sat.
10-6, Sun. 12-5

ANAHEIM BAND

INSTRUMENTS
504 S. State College Blvd.
Anaheim, CA 92806
714-999-5015 FAX 714-999-0106
Store Hours: Mon.-Fri. 10-7;
Sat. 10-5

*No electric instruments.

ARROW MUSIC CENTER

3928 Tweedy Blvd.
South Gate, CA 90280
323-569-5700
Store Hours: Mon.-Fri. 12-7;
Sat. 9-6

BAND CENTRAL STATION

1213 S. Santa Fe
Vista, CA 92083
760-726-3997
Store Hours: Mon.-Fri. 10-8;
Sat. 10-5

BAXTER/NORTHRUP MUSIC

14534 Ventura Blvd.
Sherman Oaks, CA 91403
818-788-7510 FAX 818-986-1297
Store Hours: Mon.-Thu. 11-8; Fri.-
Sun. 11-6

MEL BETNUNN MUSIC

8230 Beverly Blvd.

Los Angeles, CA 90048
323-464-5027
Web site: www.melsmusic.com
Store Hours: Mon.-Sat. 11-6;
Please call first

BOULEVARD MUSIC

4316 Sepulveda Blvd.
Culver City, CA
310-398-2583
Store Hours: Mon.-Thu. 11-10; Fri.-
Sat. 10-6; Sun. 1-5

CANOGA SCHOOL OF MUSIC

7243 Canoga Ave.
Canoga Park, CA 91303
818-340-4021 FAX 818-340-4210
Web site: www.canogamusic.com
Store Hours: Mon.-Thu. 10:30-8;
Fri. 11-7; Sat. 10-6; Sun. 1-5

THE CARPENTER MUSIC STORE

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

CARVIN

7414 W. Sunset Blvd.
Hollywood, CA 90046
323-851-4200 FAX 323-851-6818
Web site: www.carvin.com
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 N. Azusa Ave.
Covina, CA 91722
626-815-8787

14259 Ventura Blvd.
Sherman Oaks, CA 91423
818-990-2660

CASSELL'S MUSIC

901 N. MacLay Ave.
San Fernando, CA 91340
818-365-9247
Web site: www.wltn.net/~cassells
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

24002 Via Fadicaten Suite 208
Mission Viejo, CA 92691
949-768-8783
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
Web site: www.midiguy.com
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
8740 Warner Ave.
Fountain Valley, CA 92708
714-963-2010
Store Hours: Mon.-Thur. 10-9; Sat.
10-5, Sun. 12-5

FULLERTON MUSIC CENTER

121 N. Harbor Blvd.
Fullerton, CA 92832
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
Web site: www.gardsmusic.com
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
323-651-2020
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 92844
714-638-3203
Store Hours: Mon.-Fri. 10-7:30; Sat. 10-7

GRAYSON'S TUNE TOWN

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

GUITAR CENTER

7425 Sunset Blvd
Hollywood, CA 90046
323-874-1060
Web site: www.guitarcenter.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

606 S. Brea Blvd.
Brea, CA 92821
714-672-0103

18361 Euclid St.
Fountain Valley, CA 92708
714-241-9140

14209 Ventura Blvd.
Sherman Oaks, CA 91423
818-990-8332
Store Hours: Mon-Fri 10-9, Sat 10-6, Sun 11-6

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

23811 El Toro Road #A
Lake Forest, CA 92630
949-609-0055
Store Hours: Mon-Fri 10-9, Sat 10-7, Sun 12-6

720 E St.
San Bernardino, CA 92408
909-383-3700

12479 Foothill Blvd.
Rancho Cucamonga, CA 91739
909-899-9843

HAN'S MUSIC

2865 W. Olympic Blvd.
Los Angeles, CA 90006
213-427-1600 FAX 213-427-1616
Store Hours: Mon.-Sat. 10-7

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, Sun 12-5

INSTRUMENTAL MUSIC

1501 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774



Capture the Warmth. Vintage-style.

When it comes to capturing the essence of a musical moment, every nuance... each subtlety... it's hard to beat the warmth of a vintage-style, large-diaphragm microphone.

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12358 Ventura Blvd., Suite 613, Studio City, CA 91604
Direct artist submissions and indie label joint ventures welcome.
e-mail: kingsley@azevo.com

Web site: www.instmusic.com
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
Web site: www.jamminjersey.com
Store Hours: Mon.-Fri. 12-7; Sat. 12-7; Sun. 12-5

JIM'S MUSIC CENTER

14120 Culver Dr. Ste. J
Irvine, CA 92604
949-552-4280
Web site: 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: 7 Days 10:30-6:30

LEDGE MUSIC

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

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

LA HABRA MUSIC

1885 La Habra Blvd.
La Habra, CA 90631
562-694-4891
Store Hours: Mon.-Fri. 10-8; Sat. 10-6, Sun 12-4

LA MIRADA MUSIC

14928 Leffingwell Rd.
La Mirada, CA 90638
562-941-4495
Store Hours: Mon. 2-8, Tues 2-10,
Wed 2-10, Thurs 2-8, Fri 2-10

LAGUNA HILLS MUSIC

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

LARRY LARSON MUSIC STORE

1607 W. Glenoaks Blvd.

Glendale, CA 91201

818-244-7608
Store Hours: Mon.-Fri. 11-7; 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
Web site: marinamusicla.com
Store Hours: Mon.-Fri. 11-6; Sat. 11-5; Sun. 11-2

MARSHALL MUSIC

503 Van Ness Ave.
Torrance, CA 90501
310-320-0246
E-mail: marshmusic@aol.com
Store Hours: Mon.-Fri 10-6;
Sat. 10-5

MISSION MUSIC

27620 Marguerite Pkwy. Ste.B
Mission Viejo, CA 92692
949-347-0900
Web site: www.missionmusic.com
Store Hours: Mon.-Thu. 10-9; Fri. 10-8 & Sat. 10-7

MORENO MUSIC

8323 Firestone Blvd.
Downey, CA 90241
562-862-0708
Store Hours: Mon-Thurs 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.& Tues 9:30-7,
Wed.-Fri. 9:30-6, Sat. 9:30-5:30

MUSICIANS' BOULEVARD

2515 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91362
805-497-7725
Web site: musiciansblvd.com
Store Hours: Mon.-Fri. 10-6;
Sat. 10-5

MUSIC MAKER RETAIL STORE

5701 E. Santa Ana Canyon Rd.
Anaheim, CA 92807
714-974-0873 FAX 714-974-0787
Store Hours: Mon.-Thurs. 10-7, Fri. 10-6, Sat. 9-5

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
Web site: musiciansdepot.com
Store Hours: Mon.-Fri. 11-8;
Sat. 10-5

MUSICIAN'S FRIEND

800-776-5173
Web site: musiciansfriend.com
Store Hours: All day, every day

MUSIC GO ROUND

2024-J Avenida del los Arboles
Thousand Oaks, CA 91362
805-241-5516

MUSICIANS' SUPPLY SHOP

11732 W. Pico Blvd.
Los Angeles, CA 90064
310-478-7836
Web site: www.musicians
supplyshop.com
Store Hours: Mon.-Fri. 10-6; Sat. 10-5; Sun. 12-5

MUSIC WORKS

4711 Artesia Blvd.
Lawndale, CA 90260
310-379-5194 FAX 310-371-4604
Store Hours: Mon.-Thur. 10-6, Fri & Sat. 10-4

NAM'S MUSIC

4281 W. 3rd St.
Los Angeles, CA 90020
213-385-4149
Store Hours: Mon.-Sat. 10-7

NEAL'S MUSIC

6502 Starshine Dr.
Huntington Beach, CA 92647
714-901-5393 FAX 714-901-5383
Web site: www.nealsmusic.com
Store Hours: Mon.-Sat. 11-6 by
appt. only

NOISY TOYS

8728 1/4 S. Sepulveda Blvd.
Los Angeles, CA 90045
310-670-9957
Web site: www.noisytoys.com
Store Hours: Mon.-Fri. 10-5:30,
Sat. 10-4

OLEG'S MUSIC CO.

12448 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

PEDRINI MUSIC

230 W. Main
Alhambra, CA
626-289-0241 or 323-283-1932
Website: www.pedrinimusic.com
Store Hours: Mon.-Fri 10-9, Sat 10-6, Sun 12-5

PETE'S MUSIC AND GUITAR SHOP

1742 S. Euclid Ave.
Anaheim, CA 92802
714-778-2548
Web site: www.petesmusic.com
Store Hours: Mon.-Fri. 11-7; Sat. 10-5; Sun. 1-5.

PHILLIPS MUSIC CO

2455 Cesar Chavez Ave.
Los Angeles, CA 90033
323-261-6103 FAX 323-261-7560
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

PRO PIANO

10943 Pico Blvd.
Los Angeles, CA 90064
310-474-2216
Web site: www.propiano.com
Store Hours: Mon.-Sat. 9:30-5:30
or by appt recommended.

REED'S MUSIC STORE

4636 S. Vermont Ave.
Los Angeles, CA 90037
213-233-8101
Web site: reedsmusicstore.com
Store Hours: Mon.-Sat. 9-6

ROCKIT MUSIC

16461 E. Whittier Blvd.
Whittier, CA 90603
562-902-9227
Web site: www.rockitmusic.com
Store Hours: Mon.-Fri. 11-8; Sat. 11-6; Sun. 11-5

SADDLEBACK MUSIC

24001 Via Fabricante suite 907
Mission Viejo, CA 92691
949-457-2958 FAX 949-597-1559
Web site: saddlebackmusic.com
Store Hours: Mon-Fri. 1-7; Sat. 10-5

SAM ASH MUSIC STORE

12651 Artesia Blvd.
Cerritos, CA 90703
562-468-1107
Email: samashmusic.com
Web site: www.samash.com
Store Hours: Mon.-Fri. 11-8; Sat. 11-7; Sun. 12-5

Additional locations at:

8000 Sunset Blvd.
W. Hollywood, CA 90046
323-654-4922 FAX 323-654-4913
14200 Beach Blvd.
Westminster, CA 92683
714-899-2122 FAX 714-889-2250

20934 Roscoe Blvd.
Canoga Park, CA 91304
818-709-5650 FAX 818-709-5647

449 Mills Circle
Inside Ontario Mills Mall
Ontario, CA 91764
909-484-3550 FAX 909-484-3560

SANTA MONICA MUSIC CENTER

1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-393-0346
Web site: santamonicamusic.com
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. 10-8; Sat. 9-5; Sun. 11-5

SOLUTIONS

4334 Sunset Blvd.
Los Angeles, CA 90021
213-666-4161

Store Hours: Mon.- Fri 10-6,
Sat. 10-6

SOUNDS OF MUSIC

1153 S. State St.
Hemet, CA 92543
909-658-7261 FAX 909-658-9435
Store Hours: Mon.& Tues 10-8,
Sat. 10-5

**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

(will be moving in March)
1649 N. Blackstone Ave.
Fresno, CA 93703
559-233-6531
Web site: www.spitzermusic.com
Store Hours: Mon.-Fri. 10-8;
Sat. 10-6

SPLASH SOUND

13701 Ventura Blvd.
Thousand Oaks, CA 91423
818-386-5500
Web site: www.splashsound.com
Store Hours: Mon.-Sat. 11-7

**MK STEIN MUSIC CO.
(A.K.A "STEIN ON VINE")**

848 N. Vine St.
Los Angeles, CA 90038
323-467-7341 FAX 323-467-4330
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. Foothill Blvd.
Pomona, CA 91767
909-621-0549
Store Hours: Mon.-Fri. 10-8; Sat.
10-5

SQUID MUSIC

10742 Beach Blvd
Stanton, CA 90680
714-826-4000
Store Hours: Mon.-Fri. 11-7; Sat. &
Sun. 11-5

JOHNNY THOMPSON MUSIC

222 E. Garvey Ave.
Monterey Park, Ca 91754
323-283-3653 or 626-280-8783
Web site: www.johnnythompson
music.com
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

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.
West Los Angeles, CA 90025
310-477-1945 FAX 310-477-2476
Web site: www.westlamusic.com
Store Hours: Mon.-Fri. 11-7; Sat.
10-6

Additional location at:

3501 Cahuenga Blvd. West
Universal City, CA
818-760-4430 FAX 323-845-1199

**WESTWOOD MUSIC
INSTRUMENTS**

10936 Santa Monica Blvd.
Los Angeles, CA 90025
310-478-4251 FAX 310-477-0069
Web site: westwoodmusic.com
Store Hours: Mon.-Fri. 9:30-6; Sat.
9:30-5:30

WHITTAKER MUSIC, INC.

2222 Bellflower Blvd.
Long Beach, CA 90815
800-424-2263
Store Hours: Mon.-Fri. 10-7, Sat.
10-6, Sun. 11-5:30

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
Web site: www.musicwidgets.com
Store Hours: Mon.-Fri. 10-7;
Sat. 10-5

WORLD MUSIC

1826 Erringer Rd.
Simi Valley, CA 93065
805-526-9351
Web site: worldmusicssimi.com
Store Hours: Mon.-Fri. 11-8; Sat.
10-6; Sun. 12-4

ZION WORLD MUSIC CENTER

14762 Beach Blvd.
Westminster, CA 92683
714-373-3976
Store Hours: 10-8 every day

DRUMS/PERCUSSION
AGOURA MUSIC

5877 Kanan Rd.
Agoura Hills, CA 91301

818-991-8316

Store Hours: Mon.-Fri. 10:30-8:30;
Sat. 9-7; Sun. 11-5

CROSSROADS MUSIC

630 Myrtle Ave.
Monrovia, CA
626-359-8079
Store Hours: Mon.-Thurs. 10-7, Fri.
10-9, Sat. 10-6

DEKARR MUSIC

1252 E. Colorado
Pasadena, CA
626-577-9315
Store hours: Mon-Fri 10-9, Sat. 10-7,
Sun. 12-6.

DRUM DOCTORS

11049 Weddington St.
N. Hollywood, CA 91601
818-506-8123
Store Hours: Please call for
appointment

FULLERTON MUSIC CENTER

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

HOUSE OF DRUMS

17628 Chatsworth St.
Granada Hills, CA 91344
818-360-7100
Web site: houseofdrums.com
Store Hours: Mon.-Fri. 10:30-7; Sat.
10-6

GUITAR VILLA-DRUM CITY

5143 E. Whittier Blvd.
Los Angeles, CA 90022
323-262-6333 FAX 323-262-6701
Web site: www.solutions.com
Store Hours: Mon.-Sat. 11-6

Additional Location at:

4334 W. Sunset Blvd.
Los Angeles, CA 90029
323-666-4161 FAX 323-660-1245
Store Hours: Mon.-Sat. 11-6

PHILLIPS MUSIC CO.

2455 Ceasar Chavez Ave.
Los Angeles, CA 90033
323-261-6103
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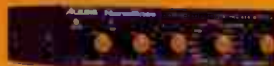
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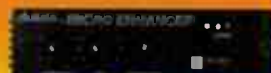
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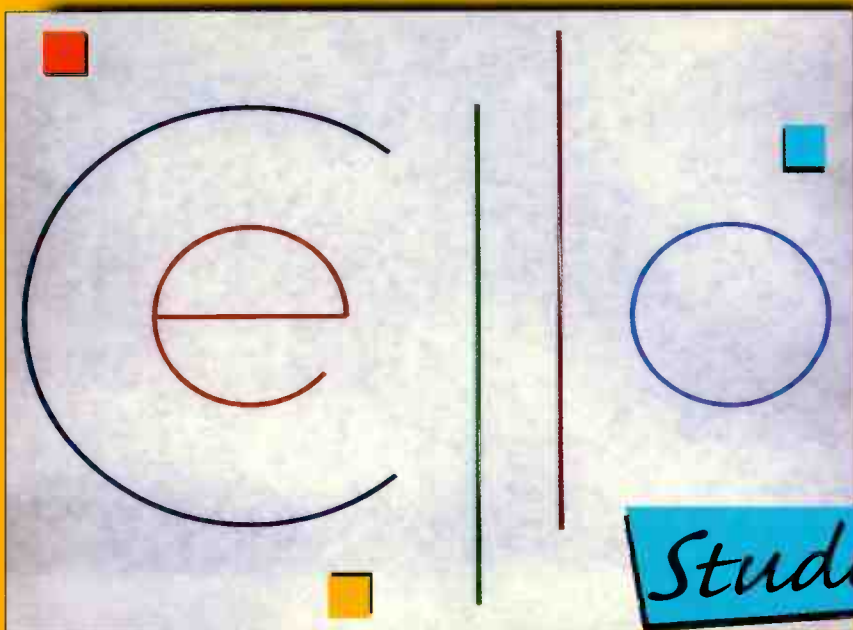
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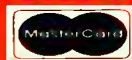
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By Bernard Baur

retail 2000

ONLINE vs. INSTORE

Most musicians are familiar with the "price game" and some are even willing to assume the inherent risks of an online purchase. But by utilizing the Internet wisely, many artists find that they can save significant amounts of money and get exactly what they want. So that you can benefit in a like manner, MC talked with retailers and artists who are as familiar with the online world as they are with the instore scene.

YOUR BANDMATE JUST TOLD YOU that a new Web site is offering tremendous bargains on music gear and you're tempted to log right on! But are these cyber offers something you should take advantage of, or should you simply use them to get a better deal offline, at an actual music store? Once again the World Wide Web has expanded the marketplace and opened the way for smart musicians, who use it wisely, to benefit greatly if they make the right choices.

With competition for an artist's dollars at an all time high, music retailers are finding new and dazzling ways to entice a sale, including Web sites. Online, you can find slashed discounts, matched prices, grey market vendors, auction sites and sale sites devoted exclusively to bargain table sales of instruments and equipment. In fact, some of these sites are selling musical products just slightly above cost. Of course, you have to realize that it's not quite the same in cyberspace as it is in the real world, since there are risks involved that you have to consider when making any online purchase.

THE CYBERSPACE MARKETPLACE

Nearly every manufacturer of musical instruments and equipment has a Web site up and running. Even most of your neighborhood retail dealers have sites that may offer "online only specials." Everyone, it seems, is into e-commerce these days and the beneficiary is the musician. It's like having your own personal electronic catalog delivered right into your home. Some of the sites will even remember your name and greet you when you revisit them.

As you sit and comparison shop until your eyes turn red and your computer screen starts to blur, what you will find are some pretty good deals, a few remarkable ones and quite a few that will save you hundreds of dollars in sales tax. Many of these deals are presented via attractive, full-color images.

But not every musician wants to buy a picture. "Instruments and amps are just too personal and no two sound alike," insists John Zell, bass player for L.A.-based band Francesca & The Flames. "I like to feel it and hear it before I buy it and you can't do that online. Maybe if it was a Signature Series or a vintage piece of equipment, then it might be different if you purchased it just to add to a collection. But I need to know what a bass sounds like before I use it for a performance or play it on a recording."

Zell certainly isn't alone in his desire to see it, feel it and hear it, because there are too many variations between handmade instruments. Jeff Sazant, General Manager of the Guitar Center in Hollywood, maintains, "It's a personal and subjective choice. If the product is 'tactile' it's usually one that a musician will want to experience and handle. If an instrument has unique qualities and sounds they'll want to come into the store so that they can feel it and hear it."

But according to Greg Carter, Marketing Director for Musicians Friend, there are plenty of others who will buy gear without the need to touch it. "We founded our company with catalog sales over 17 years ago and have been online for a little over four years. We found that musicians will buy instruments and equipment if you give them enough good information, a great selection and good prices."

While it's true that those are the things

most musicians look for when buying musical gear, the same approach doesn't work for everyone. "A couple years ago, several manufacturers tried to sell their products directly online to cut out the retail dealers," says Glenn Noyes, Drum Manager at West L.A. Music. "It didn't work because the artists wanted to talk with someone about it. They had questions that needed answers and they wanted to hear what it sounded like. But," Noyes states, "if you're selling a 'box' of electronics, accessories or a software package you can probably find plenty of potential customers on the Web."

Indeed, there are some retailers who maintain that both electronic equipment and software sales will be entirely Internet-based in the very near future. "Eventually," Brad Hagen, Audio Manager for Sam Ash believes, "the Net will control software and electronics sales. In three to five years, the Internet will be the main outlet for those products, complete with tech support and everything you need to make them work."

However, Guitar Center's Sazant contends, "Not all artists are connected to the Internet, or are satisfied with an impersonal purchase. There are those who like to come into a store for the human connection. They want to have an association and relationship with a dealer so that they have someone they can talk to, ask questions of and help them out with any problems they might have."

West L.A.'s Noyes agrees, "It's all about customer relations. That's a very important aspect of our service. We know all of our customers by name and greet them when they come in. We want to know what's happening in their lives, how their band is doing and how things are going for them. You won't get that online."

WHO HAS THE BEST DEALS?

But, in the end, will price determine who makes the sale? Sometimes it's awfully hard to pass up some of the discounts you see online. "All customers want value," says Sazant, "but in today's marketplace, on- or offline, that's fairly simple to find because

Vendors' on the Internet," claims Sazant, ("Grey Market Vendors" refers to people who are not authorized dealers of specific brands) "and there's nothing to back them up. If you have a problem with a product you bought from them, you could have a serious problem trying to get it corrected."

In that regard, Noyes relates, "A few years ago there was a guy who operated a

tomers had problems which he either could not — or would not — respond to.

But there is a way to use the prices you find online to your benefit, if they are legitimate. Most of the retailers contacted will match the lowest price you bring to them. Noah Clark, of the L.A. band Organik, likes to look for electronic products at retail stores first, "To see the product and compare

"Not all artists are connected to the Internet, or are satisfied with an impersonal purchase. There are those who like to come into a store for the human connection."

—Jeff Sazant, Guitar Center

the market has a way of leveling itself out. And unless dealers can match their competitors' price, they won't compete for very long." But, some Internet sites offer such great deals they're tough for anyone to pass up.

However, it seems that the old adage, "If it's too good to be true, it probably isn't!" applies to cyberspace as well as the real world. "There are quite a few 'Grey Market

Web site out of his house. He took the orders online, took the customers' money, called the manufacturer and had them deliver it directly to the buyer. Naturally there was no real dealer who could match his price since he had no overhead and sold the products for just a few bucks over cost." Noyes reports that the gravy train stopped for the grey marketer when cus-

prices. Then I'll go online and see if I can beat it," he says.

Another factor Clark uses when negotiating a purchase price is the sales tax. "There are many states that have no sales tax at all and that alone can save you hundreds of dollars." In fact, Noyes explains, "Sales tax is a biggie! Many times a musician will buy something out of our store and have it

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When Clark has calculated his final figure, minus the tax, he'll go back to the stores he knows and talk to them about it. "If they can match my best price, I'll buy from them. If they can't," he relates, "I'll buy it online."

Other musicians use the Internet as a primary step towards their purchase. Nick McDonald of the Brit-rock band, Climb, likes to visit e-bay.com, an auction site, to see if they have what he's looking for. "I've gotten some great deals there," he asserts, "and even if I don't buy anything I get a good idea of the current market value."

Another artist and Internet expert, Joel

IT'S BROKEN AND CAN'T GET FIXED

Every musician has had the experience, at one time or another, where something doesn't work. You just bought a brand new rig and it blows out at your first gig, or your new guitar won't hold a tune, your Midi won't program right, your synthesizer won't do what you want it to — if it's not one thing it's another. Well, when those things occur it's nice to know whether or not the seller will exchange it or fix the product.

With real world retailers there shouldn't be any problem returning the item and having them take care of it. And the same terms generally apply if you buy off their Web site and have to return it to their store. But problems could occur if you buy from a site that

"Sales tax is a biggie! Many times a musician will buy something out of our store and have it shipped out of state to a relative or a friend to avoid the California sales tax (currently 8.25 percent). We do it all the time and it's perfectly legal."

—Glenn Noyes, West LA. Music

Pelletier (Cyber Music columnist for *Music Connection* magazine), says, "I use the recycler.com, an online site for a regional paper, to check out prices. It's the first step to see what stuff is worth and what is available." And, he says, you could get a jump on other buyers since the online ads are published before the paper is distributed.

Both Clark and Pelletier also check out the manufacturer's Web site to see the specs and use of the gear, which they say is a lot more informative than going into a store because there are too many new products for most sales reps to keep up with.

Pelletier further maintains, "If the product is foolproof, like some electronic equipment or an accessory, where one is just like another, there is no difference between buying online or off. And," he adds, "many times the store doesn't stock a product and has to order anyway. So, you should try to get the best price you can, wherever that is."

Just as Clark does, Pelletier also uses his online research to barter with dealers on the final purchase price of any item he wants. "After checking around I discovered that I could get a mic I wanted for much less than the asking price at my retail dealer. So, I walked in and said, 'If you can match it, I'll buy more than one.'" That tactic got Pelletier a \$200 microphone for a little over \$80.

doesn't have an outlet to go to, or simply doesn't respond to your request. In fact, not one cyber vendor (who existed solely online) responded or agreed to be interviewed for this article even though it meant publicity for them. That sort of non-responsiveness could cause major headaches for you, not to mention damage to your pocketbook.

Carter of Musicians Friend recommends, "Check out the company you want to order from and make sure they have the longevity to provide service 'after the sale.' You should have access to service reps (look for 24-hour availability), which tends to be the biggest problem with most Internet operations."

Indeed, it's a good idea to see if there's any infrastructure set up that will provide service should a problem occur. In fact, it is simple, common sense to check out the background and track record of any vendor you're buying a major purchase from. "Because," according to Carter, "with such a passion-oriented product as a musical instrument or a piece of equipment, no human interaction between buyer and seller will make a good price a bad sale no matter what you paid for it."

Sam Ash's Hagen adds to that caveat, "You better know what you want if you buy online and what you'll do if the sale goes bad, because in most cases there won't be



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"You better know what you want if you buy online and what you'll do if the sale goes bad, because in most cases there won't be any support. You won't get that free — albeit somewhat limited — consultation you would with a salesperson in a dealer's store."

—Brad Hagen, Sam Ash

any support. You won't get that free — albeit somewhat limited — consultation you would with a salesperson in a dealer's store."

THE INTERNET IS CALLING

Every music dealer contacted for this piece has a Web site, though not all of them are selling products on it. West L.A.'s Noyes confirms, "Rather than complaining about all the competition on the Internet, we decided to join them. The Internet is the wave of the future and we, in the real world, have to deal with that."

Nevertheless, Hagen reveals, "Many of the larger retailers don't put much emphasis on Web site sales. They don't see it as a necessity or a viable alternative for their marketing. They believe that most musicians want to personally handle their product before they buy it; and unless you're a professional player you probably won't have enough information to make an in-

formed purchase by yourself."

But there are musicians who use the Internet as an educational and research tool, which gets them good deals. Buying online is a lot like buying a pair of pants without trying them on. "But," says Pelletier, with strings, accessories and electronic equipment, you could do very well and not have to worry too much about any major differences. And for the more important purchases, there's nothing like a little homework to get you the best deal possible."

As for the dealers, Glenn Noyes has some sage advice, "The Internet is not going to go away! You can't just ignore it. And why should we? After all, it opens up our marketplace tremendously. We have customers from all over the world who can purchase from us without having to come into the store. And for those artists who might live in an out-of-the-way place, it's the only access they might have. The World Wide Web has opened up a door for everyone, dealers and musicians alike. We just have to learn how to use it in the right way."

CONTACTS FOR THIS ARTICLE:

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DJ Sasha

Riding the Trance-Atlantic Express

By Daniel Siwek

DJ Sasha is giving new meaning to the word jetsetter, or for that matter, jet lag. How this artist is capable of being a superstar DJ in every time zone is amazing. He will spin an all-night party in London, then board a trans-Atlantic flight to do the same in New York City, after which he'll trek to Mexico City, Houston, not to mention a brief stop at Hollywood's Palace, where his set runs from 6-10 a.m.!

It's no wonder, then, that on the eve of the Palace gig, when an interview with him is set up for 5 p.m. PST, he is only just waking up. However, at 4 a.m. on show night the crowd outside the Palace stretched all the way down Vine Street and wrapped around the corner onto Hollywood Boulevard. What is it about this DJ that had L.A. — Ecstasy kids as well as suits and media mavens — out of bed and on their feet at four in the morning?

DJ Sasha (a.k.a. Alexander Coe) is perhaps the biggest of the "Superstar DJs" to emerge from Europe's burgeoning progressive scene. Originally from North Wales and inspired by Manchester's Hacienda (the famous club that housed talents such as Paul Oakenfold), Sasha, along with friend and set partner John Digweed, is creating new forms of dance tracks that are nothing less than mesmerizing. He not only pushes the envelope of sounds yet to be heard on the dance floor, but he is also reviving music from our not-so-distant past.

As early as four years ago, saying the word "trance" to describe one's music became as cheesy as saying "disco" in the Eighties.

Now elements of Trance are back under the banner of "progressive." Call it progressive-techno or progressive-house, Sasha does not spin your played-out ravers' kind of trance. "It's a much deeper thing than trance," he insists. "Trance is just so formularized, you know, it's so obvious what's going to happen; it's build-ups, breakdowns, drum rolls, and they all seem to use the same keyboard sounds." Instead, he has updated the genre by taking it out of its musical bubble, admitting that he's "really influenced by the way the breakbeat DJs have evolved."

Flying all over the world playing records might sound exciting, but it's also taxing, especially if you are the type of DJ who also has a need to express creative urges in the studio. "The two careers that I have running conflict with each other quite a lot," says Sasha, who, while there is exhaustion in his voice, will not be derailed from his inspired agenda. In fact, Sasha has found a way to bring what he does in the DJ box into the studio, as if what he does live in a club is the creative impetus for his studio work. With his regular gigs at one of New York's club Twilo, his response to the crowd's reaction to him has direct ramifications when he's creating new wax tracks. In fact, Sasha says his marathon sets at Twilo sparked his new EP *Xpander* (named after the Oberheim Expander, one of the many vintage synths in Sasha's arsenal). "A lot of the really amazing clubs seem to have a sound that really works," he notes. "There are certain records, or certain build-ups and breakdowns that work well in Twilo."

One might consider it terribly self-aware, but Sasha gives the folks what they want as he tailors his effort to the venue. It also unifies him as a performer and musician, because, as he says, it's "the journey as a DJ" and "the places that you could take somebody when they're on the dance floor for a long period of time," that is his ultimate inspiration when creating original music.

It is a new era for the superstar DJ, and as Sasha puts it, "The crowds have become much more aware of who's DJing nowadays than, say, five or six years ago." More than ever, DJs are being treated like rock stars. As much as Sasha wants to be known, however, don't expect him to come out centerstage playing air guitar. "It's a mental battle I have with myself, really. I want people to be aware of me and what I'm doing, but at the same time I don't want to be wearing a shirt with flashing lights on it."

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JAMIE BROWN



Delirious?

Crossover Rock That Penetrates

By Rob Putnam

England's Delirious? is a Christian-influenced, Brit-pop band presently touring in support of *Mezzamorphis*, their maiden release on Virgin Records. Their music is reminiscent of early U2 and has much of the raw vitality of Radiohead. With a new label and an impressive new record on the market, these guys are ready for the mainstream.

"We signed a deal with EMI and Sparrow [Records], which serves the Christian market in the U.S.," says keyboardist Tim Jupp. "Part of the deal was that we wanted an agreement in the U.S. which had an opening to the mainstream. We didn't want a deal with just a Christian label. We needed to know that we had a mainstream vehicle because both marketplaces are important in the U.S. Virgin and Sparrow are both owned by EMI. They set us up with Virgin and we're really excited about it."

The rise of Delirious? to semi-stardom echoes advice often heard in the music industry: develop a fan base and the labels will follow. "We released our first album, *King of Fools*, in the U.K. in 1997," Jupp explains. "We toured a lot and built up our fan base. We released several singles and since then we've had three in the Top 20. That's by and large due to our fan base. Following the success of our singles, people in the industry came onboard."

In 1992 the band spearheaded the Cutting Edge festival, which attracted the attention of many listeners in a relatively sparse English lay-out. "That was a monthly event we put on for people in our area," Jupp says. "It drew about 1,300 kids per month and for the south coast of Eng-



ANDY HITCH

Delirious?: Jon Thatcher, Martin Smith, Stuart Garrard, Tim Jupp, and Stewart Smith.

land that's quite significant."

Delirious? eventually released several EPs to accompany the festival shows, aptly entitled *Cutting Edge One through Four*. "They're kind of new for people here, but a bit older for us. It's been a bit of a catching up process for people in America, but we've sold about 170,000 of the *Cutting Edge* CDs with Sparrow in the U.S."

Ironically, being classified as a "Christian rock" band has been a help and a hindrance to the band. The propensity to classify groups is fundamentally human and the music industry is not above such categorization. On one hand, without its Christian fan base Delirious? might not be where they are today; and now, because of the Christian element they're having trouble finding space on the airwaves. "We just see ourselves as a band out there trying to write great music and we just happen to be Christians," Jupp says. "I think often you get tagged with this label of 'Christian band,' which is a little strange for us because if you're a Christian fireman you don't get labeled a Christian fireman. A lot of our songs have that kind of focus because that's who we are."

It is clear from the band's recent U.S. tour, which included a sold-out, headlining show at L.A.'s Wilton Theatre, that for a relatively unknown act this group seems to be doing something right. "We've been received well," Jupp says. "What we're trying to do now is encourage the media to come along. Obviously, radio is such a key thing in America."

Delirious? has a striking sound and catchy, radio-ready hooks, but will their Christian message keep them from getting heard? "We feel as a band that we can make a difference in whatever platform we get to play on and that's what we want," Jupp says. "Everybody does what they're called to do."

Contact Lori Wahlers, 954-571-9295





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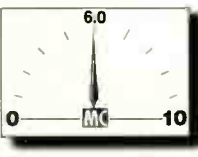
DEMO CRITIQUES



Jennifer Parsignault

Seeking: Label Deal
Style: Pop
Contact: Greenhouse Management, 818-769-7198

Berklee grad Jennifer Parsignault offers her third, full-length collection, featuring "Believe Me," "Great Escape," and the title opener, "Oh My," which sets her deep, poetic lyrics to exotically arranged pop music, including some Far Eastern samples and soundscapes. The audio mix puts her appealing voice out front where it belongs, allowing her imagery a free flow. It's fetching stuff, though possibly a bit Euro-pop musically to satisfy U.S. radio tastes. Nevertheless, most of us feel she deserves a call.

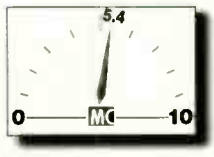
Production.....	6	
Lyrics.....	6	
Music.....	6	
Vocals.....	6	
Musicianship.....	6	



Priesthood

Seeking: Label Deal/Promotion
Style: Gospel-Rap
Contact: Tom Mulero Mgt., 562-804-7401

A nice combo of smooth R&B crooning, hip-hop beats and raps characterize "Sprinkle Me Luv," the effective title track to this Long Beach trio's Christian-themed CD. The other two songs we demo'd, "My Everything," and "Sunshine," are crisply recorded with coherent vocals. The only thing that handicaps this project is, perhaps, the group's overtly preachy lyrics. If this act has any ambition to cross over to the mainstream, their music — as opposed to their message — is definitely ready.

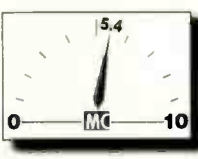
Production.....	6	
Lyrics.....	5	
Music.....	5	
Vocals.....	6	
Musicianship.....	5	



Jimmie Lykes

Seeking: Label Deal
Style: Swing
Contact: 818-881-2440
pascalrecords.com

Swingin' San Fernando Valley piano pounder Jimmie Lykes leads his jumpin' big band through some buoyant, upbeat tunes, all of it bolstered by a power-packed brass section (The Viagra Horns). It is impossible to fault this package which, while record label interest in swing music has waned, shows that Lykes and his band, The Club Swingers, are probably a quite enjoyable live act. The material is all clever fun and includes "Yap, Yap, Yap," written by Squeeze's Glenn Tilbrook and Chris Difford.

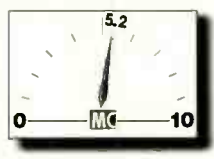
Production.....	6	
Lyrics.....	5	
Music.....	5	
Vocals.....	5	
Musicianship.....	6	



Hunter Payne

Seeking: Label Deal
Style: country/pop
Contact: hunterpayne.com

Smooth country is what singer/songwriter Hunter Payne is about and he nails the genre's radio-ready essence on his opening tune, "One Last Chance." Payne's follow-ups, "She Don't Know Why" and "Long Time Comin'" we feel are somewhat less affecting, overall. There needs to be more development on the production end of this package. Nevertheless, the trio of tunes we heard make it clear that because his forte is pop-oriented country, Payne has the looks and enough style that could make him a contender for Nash-pop success.

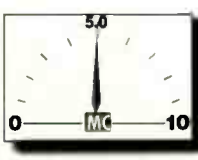
Production.....	5	
Lyrics.....	5	
Music.....	5	
Vocals.....	6	
Musicianship.....	5	



Retracing

Seeking: Label Deal
Style: Alt. Rock
Contact: Jack Picarella, 909-356-9304

Straight outta the garage come San Bernardino's Retracing, who traffic in music with hi-test, ska-punk overtones that makes it easy to hear why they've been well-received on the club circuit. The quartet's eight-song disc features the songs "Uncommon Sense," "Giving In," and "Rock Star," all of which are high velocity numbers captured in a very "Who cares if we muffed that last chord" kind of style. This is a very enjoyable package that might leave A&R reps scratching their heads.

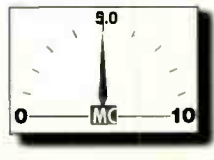
Production.....	4	
Lyrics.....	5	
Music.....	6	
Vocals.....	5	
Musicianship.....	5	



Absolutely Free

Seeking: Label Deal
Style: Pop
Contact: Halina Janusz, 818-883-5378

Together since 1995, this sextet are fronted by singer/songwriter Halina Janusz (formerly of Good Dog Nigel). "Breathing in Blue" opens the three-song disc, and the deeper we got into it the more late Sixties/early Seventies folk-rock it seemed. Maximum mellowosity. This is not to say that the performances are not pleasant and appealing — they are. But if Janusz and company are to have any hope of a record deal, they will have to inject some new millennium essence into their sound.

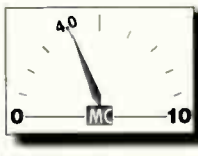
Production.....	5	
Lyrics.....	5	
Music.....	5	
Vocals.....	5	
Musicianship.....	5	



Snyder

Seeking: Label Deal/Publ.
Style: Pop rock
Contact: 408-294-9623
slydersongs.com

Snyder's full-length CD is an obvious labor of love. It is our opinion, however, that this artist's vocal abilities fall short of what is necessary in order for his compositions to shine. Unfocused songwriting direction and unoriginal lyrical passages leave the listener dissatisfied. Though the production and musicianship are adequate, the three songs we demo'd, "Lost Babies," "Bouquet," and "Love@1st Byte" were simply unable to sustain our interest.

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

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Send package to: Demo Critiques c/o *Music Connection*, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions MUST 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 sheets

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Alex Acuña
(Weather Report)



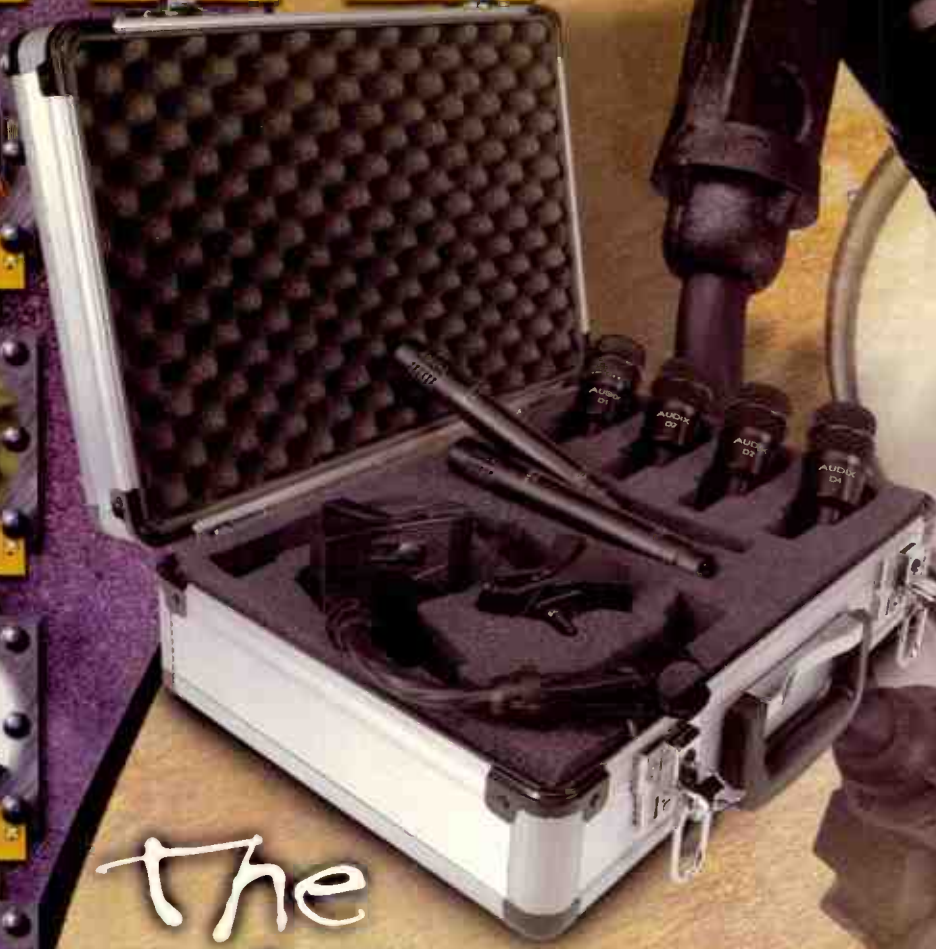
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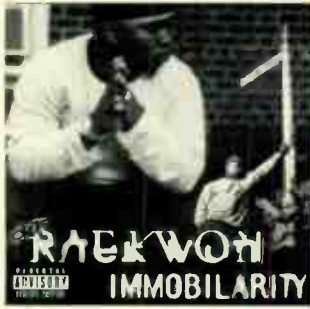
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DISC REVIEWS

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Raekwon
Imobilarity
Loud Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Oli Grant & Raekwon
Top Cuts: "All I Got Is You Pt II," "Fuck Them," "Sneakers"
Summary: In a move not seen since the band Kiss did it back in 1978, the Wu-Tang Clan have proved their power by not only maintaining creative control over their records, but by also brokering a deal that included solo albums all around. Every Wu gets his own, and on Raekwon's latest he's rivaling the Vatican as well as the 'hood. Lush string arrangements permeate this offering, Wu-Tang guest shots, and the very soulful "All I Got" make this release worth getting.

—Daniel Siwek

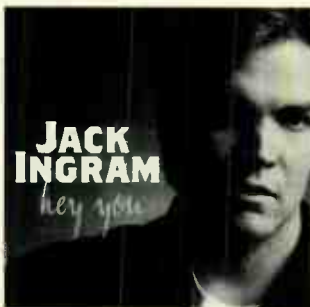


The Kowalskis
All Hopped Up On Gooftalls
Engine Records

1 2 3 4 5 ★ 7 8 9 10

Producer: Andy Shernoff
Top Cuts: "Sunny Sunday Hangover"
Summary: Fronted by Debbie Harry sound-alike Kitty Kowalski, this five-piece outfit (which has opened for the likes of Iggy, the Ramones, and the Dictators — all in the Nineties) kicks out the jams with relentlessly upbeat tunes that provide a non-stop time-travel trip back to that giddy punk/pop scene in Lower Manhattan in the late Seventies/early Eighties. This record offers songs to make you smile and jump around. Take me back to St. Mark's Place, baby.

—Brett Bush



Jack Ingram
Hey You
Sony/Lucky Dog Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Richard Bennett
Top Cuts: "Feel Like Falling in Love," "Barbie Doll," "Anymore Good Lovin'"
Summary: Jack Ingram hit the ground running with the release of his freshman effort, *Livin' or Dyin'* in 1997. A staunch honky tonker and Lone Star bard of the highest order, Ingram continues to shine on this, his second release. Traditional while pioneering his own trail into the future, Ingram and his Beat Up Ford Band shuffle and twang while still providing some heartfelt, poetic moments. Ingram remains a breath of fresh air in the world of C&W music.

—Jana Pendragon



ZZ Top
XXX
RCA/BMG

1 2 3 4 5 6 ★ 8 9 10

Producer: Billy F. Gibbons & Lone Wolf Productions
Top Cuts: "Fearless Boogie," "Beatbox," "Hey Mr. Millionaire"
Summary: Give a few Texans a lesson or two in Pro-Tools and they think they know everything. Well, the boys with the big beards and big hats are back, and just because they have embraced new recording techniques doesn't mean they have forgotten how to rock. In fact, Top's latest is as tuff and muddy as a swamp. With a guest spot by guitar deity Jeff Beck, this new album is almost as huge as the band's state.

—Daniel Siwek



Method Man & Redman
Blackout
Def Jam

1 2 3 4 5 ★ 7 8 9 10

Producers: Method Man Redman
Top Cuts: "Blackout," "4 Seasons," "Tear It Off"
Summary: With their hard NY styles, these brothers make a cameo by L.L. the strongest track he's done in years, not to mention the strong support provided by Ja Rule. Blackout has a pulsating Moog and a driving reggae organ, and when these guys talk you not only listen, sometimes you can't stop laughing. If we operated on a half # system, this album would be a 6.5, but it's definitely not a 7. Well, maybe after extreme, repeated playing, but at that point almost any album is a 7.

—Daniel Siwek



Various Artists
Viva CuBop
Ubiquity

1 2 3 4 5 6 7 ★ 9 10

Producer: Mark V
Top Cuts: "The Last Dynasty," "The Creator Has A Master Plan," "Santa Cruz"
Summary: Ubiquity is a record label out of San Francisco that is on the cutting edge of new and old rhythms, and their release of *Viva CuBop* is no exception. Based on an album that was put out in '67 known as *Cuban Roots*, this album is a tribute to the now rare original. With astute musicians such as Snow Boy and Francisco Aguabella — one of the most important Cuban musicians of all time — this collection is moving, funky and important

—Daniel Siwek



Joy The Bug
Many Mighty Massive Malls
Proper Pop Records

1 2 3 4 ★ 6 7 8 9 10

Producer: Carlos Calvo & Joy The Bug
Top Cuts: "Detonate," "You"
Summary: This offering, unfortunately, has nothing new to offer to the saturated field of pop rock. The album could have benefited from a more vibrant mix on the drums, and the singing style of Matthew Basile, though smooth and confident, lacks a lasting impact that is so necessary in this genre of rock. "You" stands far above the rest with a comfortable melody that could garner limited airplay. Nice bass chops give most of the tunes a strong undertow and there's some fine acoustic guitar work here.

—Michael Mollura



The Groobeys
The Groobeys
Blix Street

1 2 3 4 5 6 7 ★ 9 10

Producer: Lloyd Maines
Top Cuts: "Gatesville," "Take Care of You," "Not My Man"
Summary: Fronted by Susan Gibson (Dixie Chicks' "Wide Open Spaces") the band possess strong Americana roots. With plenty of rock and pop undercurrents, Gibson and friends display a broad range that allows them to investigate the Celtic roots of American music. Their original "Wide Open Spaces" is evidence of their songwriting and performance abilities. "Not My Man" is a classic waiting to happen. Great production by Lloyd Maines makes this a winner all the way around.

—Jana Pendragon

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CLUB REVIEWS



Twisted Roots: Dated roots rock that leaves the listener wandering.

Twisted Roots

The Joint
Los Angeles

Contact: Artist Hotline, 818-623-6500

The Players: Jason Ebs, vocals, guitar; Brian Ray, guitar, vocal; Jeremy Montoya, bass, vocals; Tiger Shaw, drums.

Material: A short acoustic set of what are supposed to be plugged-in rockers, Twisted Roots' songs are interminable one- and two-riff takes on roots rock and power-pop that leaves this disgruntled listener unsettled. Without any key, melody, or dynamic change, the songs all sound pretty much the same throughout. On a good note, if you like one tune, you'll probably like them all.

Ebs sings like David Lee Roth in his lower register and Gary Cherone from Extreme in the upper. His voice isn't bad, just somewhat dated. The playing is solid but, unfortunately, the songwriting is weak, particularly the lyrical content, which seems to fall into unoriginal river beds laced with depressive imagery and lazy phonetics.

Musicianship: Twisted Roots are strong, energetic, technically assured players. They fall together well and complement one another, from the percussion's syncopated pop to Ebs' confident vocals. The only fault was the singer's distracting, off-key whistling in several songs, which acted as jarring bumps that derailed the fluidity of the compositions. Still, this is a tight and attentive rocking quartet with a familiar fire in its belly.

Performance: The band drew a nice-sized group of enthusiastic

listeners, though the majority of the crowd seemed to be made up of friends and well-wishers. Ebs' stage prattle, however, seemed overtly aggressive and at times inappropriate and very archaic. At one point, Ebs commented, "There's a lot more beautiful women than I've seen in a long time here tonight." Greeted with silence, he repeated the statement, then added, "Hey, you're s'posed to acknowledge that." As expected, few did and that about summed up the cultural gender transitions between what was and what is no longer considered cool from the rock & roll stage anymore.

Summary: Twisted Roots is what happens when a rock band with impressive musicianship does not take the time to deliver contemporary material. Still, this band has chops — now it's up to the songwriter to write songs worthy of his musicians.

—Chad Goodell

Jody Whitesides

The Gig
Hollywood

Contact: Robert Karwin, 818-549-1979

The Players: Jody Whitesides, guitar/vocals; Chris Hellstrom, guitar/backup vocals; Kevin Kubess, bass; Bob Roberts, drums.

Material: Jody Whitesides has a typical alternative rock sound that has been heard a hundred times before. A generic version of the Goo Goo Dolls, their music is full and pleasant, but lacks the intangible essence that grabs your soul and hooks you. The lyrics addressed significant topics such as

time travel, the digital age and how man has lessened God's vision of the universe, but the attempt to make profound statements about them was hampered by simplistic insights and trite poetry. As a result the songs missed their mark and had little emotional impact.

Musicianship: This group is comprised of competent musicians who have adopted a contemporary sound by mixing electronic samples with organic instruments. Instead of giving them an edge, however, this technique made them sound ordinary and derivative. Whitesides and Hellstrom shared revolving leads which worked well for them and Roberts' drumming kept the group in sync, making them proficient players with good potential. There was nothing that stood out enough, however, to make them unique.

Performance: While playing well enough as a group, a lack of personal interaction between the players, coupled with a total lack of energy, ensured that involvement from the crowd was not forthcoming. Perhaps more movement on-stage would have helped them inspire the crowd as well as each other.

Summary: Jody Whitesides is an alternative rock band comprised of decent musicians who are hampered by lackluster material. Because of their inability to produce distinctive signature hooks, unfortunately, they come off sounding like so many other bands whose shortage of originality separates them from the leaders of the pack.

—Stacey Stich



Jody Whitesides: Alt-rock that needs originality.

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CLUB REVIEWS



Lumirova: Sexy, moody, egoless alternative trip rock.

Lumirova
Spaceland
Silver Lake

Contact: Octavia Management,
323-549-4181

The Players: Ween, lead vocals;
Evan, lead guitar; Aldo, guitar, key-
boards, samples; Scott, bass;
Mick, drums.

Material: Playing moody trip rock, Lumirova are alternative techno-punks who like to mess with your mind as much as tonality. This group weaves some of the strangest noises you've ever heard into a tapestry of sound that creates dizzying effects that left conflicting results with the crowd. Lumirova's penchant for playing dissonant chords while lead singer, Ween, sings slightly off-key clearly appeals to some in the audience while distracting others.

Lumirova's music has a punk-like attitude, as if they were rebelling against the very concept of tonality; and though proper pitch wasn't obviously essential to their music, it appeared that a dark perspective certainly was. Most of their songs had a somber, foreboding feel about them. If you're looking for something vastly different than the usual fare, you might find this band to your liking.

Musicianship: This is a good group of players with Evan and Aldo supplying the foundation for all the musical experimentation. With samples, voices, guitars and even a transistor radio blaring at this gig, they managed to keep it all in check, giving the songs a rather restricted alterna-rock structure. Filling in the sound as well as propelling it, Scott and Mick kept up rhythmically, using beats that came from samples and loops as well as their own instruments. On top of this curious, cacophonous wall of trippy sounds, Ween contributed effectively pungent vocals that were off-key as much as the music was off-center.

Performance: Ween is effective as a singer because her stage per-

sona is so strong. Engaging, sinuous and sexy, she could have sang the yellow pages and the audience would have loved her. Her bandmates, however, were not quite up to her level of intensity and simply appeared to be drones in the shadows, with no interaction between themselves or with the crowd. That wasn't necessarily a bad thing with this sort of ambient music, but it added nothing to spark it either.

Summary: Lumirova are alternative punks in trip-rock trappings, and they certainly have a loyal fan base. This gig started over two hours late (through no fault of their own) and they still kept the crowd. Their music may not be for everyone, but they are offering something different from the norm, with atonal songs that will challenge your expectations.

—Bernard Baur

Tribe Of Gypsies

Scruffy O'Shea's
Marina Del Rey

Contact: Artist Hot Line, 818-764-7317

The Players: Greg Analla, vocals;
Roy Z, guitar; Juan Perez, bass;
Ray Rodriguez, keys; Elvis Balladares, percussion; David Ingraham, drums.

Material: Tribe of Gypsies could be the act that breaks through the paralysis in the music industry to become the next hot band out of the L.A. scene. With Santana recently garnering 10 Grammy nominations, TOG may be in the Zeitgeist at the right place and the right time to get the kind of recognition they deserve. Their Santana-like blues are soulful, smooth and sensual without sacrificing the rock & roll edge that embodies the material. Their songs have a salsa flavor and a hard rock demeanor that deliver on every level, with the only weakness being an occasional — and unnecessary — Seventies-influenced riff.

Musicianship: TOG is a well-seasoned band, having just returned from touring South America. Their level of play is phenomenal, encompassing both technique and passion. Roy Z integrated rock, blues and salsa styles, arriving at a unique Rock en Espanol sound. Rodriguez supplied a distinct R&B feel to the music while Balladares pumped out world rock backbeats, giving the songs soulful support. Behind them, the rhythm section of Perez and Ingraham created a solid wall of hard rock tempos that urged your whole body to move. Analla's vocals had a range and holding power to die for, as he sang with the sweetest, purest and strongest voice heard since Axl Rose was at the top of his game.

Performance: This group filled the club to capacity and had everyone dancing in a frenzy. There was so much heat in their performance it scorched everyone. Singer Greg Analla reached out while standing atop a monitor, causing the crowd to swoon beneath him as they strained to touch his hand; Roy Z stepped up and created a stam-pede to his side of the stage. Emotions and passions built to such an extent that you could practically taste the hormones in the air.

Summary: This is a group that has borrowed from the best of rock and salsa and has incorporated their influences into the contemporary Latin crossover market. Tribe of Gypsies has it all and they blow you away with their dynamic stage show. Industry representatives are encouraged to check out this act.

—Bernard Baur



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ROD GROSSMAN

Anouschka: Romantic lounge pop with fine-tuned guitar work.

Anouschka

Scruffy O'Shea's
Marina Del Rey

Contact: Artist Hotline, 323-428-0802

The Players: Anouschka, vocals, guitar; Allen Hinds, guitar; Arno Lucas, percussion.

Material: Anouschka writes about lost love, broken hearts, and the bad blood that is born when the bottle runs dry. She plays crystal-clear, AC, Rickie Lee Jones-style lounge pop with country/folk/ torch blues ballads. At times reminiscent of a female Shawn Mullins, her vocals are good (think an older Jewel), but the sliding guitar lines and leads are fine, particularly on the slower songs. The songs are good, sturdy compositions, nicely arranged — but they somehow lack the ineffable spark that makes a song great.

Musicianship: Anouschka's voice is good, but she needs to learn how to back off a microphone when she sings louder. She's an accomplished guitar player who uses chromatic chord changes, subtle underscoring, and lots of surprising dynamics that homogenize her airy compositions.

Anouschka really wants to be a singer, and she is a solid vocalist, but she should develop the wonderful voice she gives her guitar. Allen Hinds on lead guitar was outstanding, draping the songs with soft, taffy-like embellishments, solos, and counter-melodies. Arno Lucas's percussive contributions blended in so well with the compositions that they threatened to go unnoticed.

Performance: A personable performer, Anouschka will only benefit from more gigs. Her stage banter consists of flowery, off-centered polemics that are at odds with her low-key stage presence. Because this was a folk-style, acoustic

show, the trio just sat and played. Anouschka seemed a bit nervous at first but loosened up as the set got rolling. A small, but enthusiastic, audience applauded loudly after each song.

Summary: Anouschka is a likable singer. Her songwriting produces crystalline, jazzy torch tunes that could be better, and probably will get better with time. She's a strong vocalist, but a surprisingly fine, subtle acoustic guitarist who really should check out the ways her guitar can aid and abet her voice. With her current backing band, in a year or so, Anouschka could be an AC favorite.

—Chad Goodell

Widget

Dragonfly
Hollywood

Contact: Artist Hot Line, 323-461-6118

The Players: Tyler Bates, vocals, guitar; Anu Kirk, keys; Bob Diekmier, bass; Alex LoCascio, drums.

Material: Widget is a rock noir act that can best be described as a cross between the Doors and the Chemical Brothers. Their material has an updated *Strange Days* feel for the new millennium. This genre-bending music blends eras and decades, with influences from the Sixties, Seventies and Nineties evident in almost every song.

This group has taken on the challenge of assimilating several different styles into one coherent sound and they've managed to meet the task rather well. Their songs are strong in structure, though you couldn't hear the lyrics very well.

Musicianship: An excellent group of musicians, Widget interwove homemade samples effectively into their music, using short bursts from television programs, wailing sirens and commercials. Their

musical style was on the hard rock side, but had the techno sense of glam. The players built a wall of sound that didn't differentiate the instruments but did give the music a larger-than-life feel. Bates's vocals were eerily like Jim Morrison's in timbre and range, which added to the spaciousness of the music. This band created a musical ambience in the room that was as palatable as it was inviting.

Performance: There was an odd vibe created by Widget and most of it came from lead singer and frontman, Bates. It was as if the group was isolated from the rest of the room and the people in the audience were simply voyeurs at a peep show. Absolutely no attempt was made to connect with the crowd, especially by Bates; but rather than turning the audience off it seemed to draw them in. Part of the reason was that Widget put on a great show without the need for audience interaction. You couldn't help but wonder, though, how much better it all might have been had they simply acknowledged the crowd's presence.

Summary: Widget is a unique band in both their music and their presentation. Their rock noir style liberates rather than restricts them, while their techno-glam grace inhibits their accessibility. Widget is onto something that could make them the retro-darlings of the techno-glam set and, if they continue to improve, could find success sooner than later.

—Bernard Baur



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CLUB REVIEWS



STACEY STICH

The Road: A fistful of bluesy country rock that rolls with the changes.

The Road

The Gig
 Hollywood

Contact: Artist Hot Line, 310-276-0732

The Players: Shawn Davis, lead vocals, guitar; Rick Berthod, lead guitar; Gregg Buchwalter, keys, back-up vocals; Coy Garcia, bass, back-up vocals; Mike Petted, drums.

Material: The Road came out hard and fast with a fistful of country rock songs that sounded an awful lot like the Band. They had a real feel for this kind of material and instilled it with a passionate intensity that made its mark on the crowd. But then they alternated various styles of music into their show, including Fifties pop songs, and continued to bounce back and forth between country-rock, pop and even world-rock in what seemed like a never ending search for an identity.

This band was strongest, by far, in the country rock vein but they chose to show their versatility rather than connect with any signature style. This might have been an impressive display from an artist's point of view, but it left most of the audience wondering who this band really was.

Musicianship: The musicianship was top quality for a band that felt more like a houseband than a showcasing act. Their jams were tight and solid while their solos soared. Berthod was especially noteworthy with a blues-rock style that gave the music a harder edge than your typical country rock while Buchwalter's keys added that Southern rock flavor.

The other members were always right on with the ever changing styles and never lost their tightness. Davis's vocals had a warmth and intimacy to them that supported the songs, making the performance one that drew the crowd into the music.

Performance: This was an extremely strong area for the Road.

Their connection with a jaded Hollywood crowd was awesome. At one point they even had the room clapping their hands over their heads in a display that was so rare it took your breath away. That reaction was even more impressive when you consider that this was not some familiar houseband, but rather a group that doesn't play out all that often.

Summary: This is an act that is close to its goal, but needs to focus a bit more to nail its vision. When they finally decide who they are and what direction they want to go, the Road will be a band that should create quite a buzz.

—Bernard Baur

Balm

Viper Room
 Hollywood

Contact: Artist Hotline, 818-509-1986

The Players: Keith Fay, vocals, guitar; Mike Arnold, guitar; Claude Guecia, bass; Mike Benton, drums

Material: Balm is a modern rock band with quirky songs and a seemingly haphazard approach to their music. Songs like "I Feel Like Van Morrison Ona, Ona Bad Acid" pretty much says it all. Their lyrics seem to be random streams of consciousness — poetic and intellectually exciting, but a little on the screwy side.

Their rhythms are short, fast and choppy as are the songs themselves with lightening fast finishes that bring you to a frenzied peak and stop — just before you exhale — catching the audience, more than once, in mid-breath. This group was so strange they walked a fine line between a novelty act and a serious cult favorite, consolidating both worlds into a kaleidoscope of sounds that entertained and challenged you.

Musicianship: This group can play, and it was especially noticeable with all the rhythm and tempo changes their songs went through. For the seemingly unstructured

material they did, this band was amazingly tight and always focused. At times Fay's vocals and phrasing were so like David Bowie that if you closed your eyes you'd swear that Ziggy Stardust was on-stage. Meanwhile, Arnold, a demon on guitar, sounded like Ray Davies one moment and David Gilmour the next, with the rhythm section of Guecia and Benton supplying the ever changing meter-perfect tempos.

Balm possesses what the industry always asks for, the talent, energy and emotion of rock legends combined with a contemporary edge that speaks to today's audience.

Performance: This was a high energy performance, not so much from the players' movement, but rather from the intensity of their music. By employing antics such as using a megaphone to distort his voice, Fay did whatever it took to give the music a unique edge, but he had a tendency to rush things a little too much and would have been more effective had he occasionally downshifted to allow the audience a moment to savor a response. In fact, the pace of the whole set was always one step ahead of your thoughts.

Summary: Balm's quirky style, exceptional talent and abnormal skew on life provided an evening of entertainment that only comes along once in a blue moon, leaving a Hollywood crowd asking, "Who are these guys?"

—Stacey Stich



BERNARD BAUR

Balm: Twisted, quirky, novelty act that stays one step ahead.

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- Roland R8 drum machn w/5 cards, \$450. Tascam 38 8 trk, \$500. Both in mint cond. 818-464-3485.
- Roland VS880 digitl recdr studio workstatn. Like new, under warranty, manuals, startup video. Asking \$600. Glenn 818-754-4345.
- Roland VS880 xpandd. 8 trk digitl recdr/wrkstatn w/on-brd fx, snds sweet! Rarely used, always covered. Have all manuals. Jude 714-543-2872, jude99@cool-ledgeclub.com
- Shure BG 4.0 mic. \$120. 818-953-2953.
- Tascam 234 rack 4 trk, mint. \$250. 310-452-2645.
- Tascam recdr, model 80-8, 8 trk reel/reel, incl dbx, mint cond! Used only 3 times. Asking \$895+s&h obo. dmd-pmd@worldnet.att.net
- Technics pro mastering open reel tape deck, #1506US, 4 trk, 2 chnl, direct drive reel motors. Isolator loop transprt, new in box. \$750. Brad 818-707-1804.
- Yamaha RM804 recdrng mixer, 8x4x2, 1 aux send, 3 band eq, 16 chnl monitoring, \$200 obo. Before 10pm, 909-305-6795.

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- Alesis SR16 drum machn very gd cond, \$195. 323-461-6393.
- Anvil style 6 spc rack, xint cond, xtra deep, \$75. 818-830-1949.
- Anvil type road cases, all diff sizes, \$40-\$150. Duvatine, solid, 20x40, great cond, \$350 obo. Victoria 323-465-3636.
- Emu emax rck mount samplr, cool 12 bit snd w/library, \$400. Korg DT-1 pro rck mount tuner, \$100. 818-905-7242.
- For sale: 1 Zoom 505 gut pedal. Brand new, in box, \$150 obo. Dave 310-305-3936, sirensatdawn@hotmail.com
- I'm lking for Silver-Burdett Ginn, world of music, 1990 Grade K-8 textbooks & CDs for my home school. Sonya ksious3@juno.com
- Musicman midiman smpte box, \$80. 818-953-2953.
- Roland Dimensn D course unit, xint cond, mint, \$650. Mtrton volume/wawa pedal, great cond, \$125. 949-574-0115.

EQUIPMENT

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5. GUITARS

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- Acous gut, gd cond. \$50. 310-586-0030.
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- Gibson LPaul, beautfl, classc+. Must sell, great deal. Tai 310-314-4014.
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- Orig wht Ibanez Univ for sale. Mint w/custom hrd shell case. Brian 818-907-7936.
- Taylor 420 maple sides/bck, w/case, perfect cond, \$600. Gimm 818-754-4345.
- Wntd: Dobro, alum body, late 70s/mid 80s model, reasonabl prnce. Troy 323-463-8963.

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24 y/o dmr. Proficient in funk, R&B, blues, rock. Have 10 yrs performing exp. Masa 818-762-4078.
30 yrs exp. Road & studio exp. DW & Yamaha recording drums. Roland & DS electric. Drumming w/taste! B52animal@aol.com
44 y/o dmr, 15 yrs pro exp, lng to get together for local LA jazz or R&B band! Pro gear, jacks&x @earthlink.net
A pro funk, HR, groove dmr sks org band. Tony D 562-690-2408.
A talent dmr, exp in all styles. Speclz in funk & improv. Skng working cover band or quality orig proj. Jim 818-487-8293.
Artisticly melodic dmr/perc lng for xpermtnt proj. Intl Banyon, Peppers, James, Porno, Bozjo, Shankar. Prel 909 or 626 area. VM 909-445-4675.
Attn DJ! Live dmr putting together ultimt show for club tour. I play it all. trnphop, bass'n'drum, house etc. Eric 213-487-7442.
Avail, R&B dmr, over 20 yrs exp. Skng formng band or working band. Frank 818-407-1708.
Chicago dmr lng to relocate. 21 yrs exp. Into Zappa, Bungle, KCRimson, Phish, TheHeds. DB 773-307-5472, ascbrain@netscape.com
Classc rock roots modernzd. KMoon, Baker, Mitchell, Tou & studio exp. Very cool, open mindd. France 310-798-8294.
Danish pro perc lng for band, also int in touring. Main instrum are congas, bat & chekere, all 3 at same time. Allan agperc@get2net.dk

MUSICIANS AVAILABLE

- Dedicated, competent & flexible dmr sks happenin sll. Have xint gear, att. All oppors consider. Tim 909-696-3345, dmrboy@aearthlink.net
Dmr avail for cool, melodic voc onentd band. Single bass kit. Song orientd. Click trk. Compit band only. Alanis, Creed vein. 818-763-5467.
Dmr avail for recrdng, touring & local gigs. I have indie & maj label exp. Can sing if need. 313-343-9347, djperight@aol.com
Dmr avail for song orientd, int band. Infl incl Beck, Esthero, Bjork, Curve, Ruby, Impri Drag, GVSB, Failure, Uncle, Radiohd. Cosmo 213-304-8381, cosmo@relaypoint.net
Dmr avail for working or soon/working cover band. Also avail for sessns. Dewey 818-936-1061.
Dmr avail. Musicl, exp, passiont, ambit. I'm not kid-dng around, this is my life! Frank 619-596-2831, www.frankdoan.com
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Fem dmr sks commtd prp. Indep infl. No time wasters. Stevie@hotmail.com
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Pers/dmr avail for sessns & live gigs. All styles. Great gear & feel. 310-477-8785, http://members.aol.com/holjonnit/home.htm
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MUSICIANS AVAILABLE

18. HORN/WIND PLAYERS AVAIL.

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Sax, harmonca, vocs, jazz, rock, blues, reggae. Working srs only. Joseph 310-235-1196.
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•Sax plyr/voc avail. Play tenor, alto, soprano. Lkng for working or soon/working grp. Sing tenor & play flute. Lamont 213-629-4310, 213-925-6316.
•Sngtr in UK sng mngt. Any info on contax in UK wld be greathly apprec. emily_minam@hotmail.com
•Sngtr sng fem bass, lem keyordst & fem drmr for band. Srs inq only. Dwayne 323-755-2789.
•Sngtr w/songs & emotns lkg to join/form band w/like mind indivs wh're willing to work. U2. Beatles, Alanis. 323-937-3484.
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•Voc avail. Style of Seal, Sting w/lastie or Marley. Recrdng proj or whatever is srs & lkg to play stadiums. Mike 760-945-6890, snake1bad@aol.com
•Voc lkg for HR cover band or classc rock cover band that's curr working. 805-402-7655.
•Voc lkg for right proj. I'm 25, live in Seattle. Voc style is simlr to 'Yorks. cseator@mcn.com
•Voc/guit/sngwrtr sks to join/form drvn, creaty yet cmprctly accessbl, psychotc alt rock trip. 310-967-4616.
•We're lkg for recrd co. We're truly inspird. Membrs: Shelly, Malinda, Becky, Candy. shellycandybsb@yahoo.com

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•Aero type band nds sngtr. Have wridwde mngt. 818-377-4518.
•All orig HR band sks pr male or fem lead voc. We have gigs & CDs. Infr incl 70s, 80s, 90s hvy rock. 323-644-9049.
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•Band w/album's worth of blues based, funky, soulful rock, lkg for soull male sngtr w/same bkgrnd. Eves 818-905-6224.
•Bckup sngtr wntd for TTurner tribute. Fem African Amer great voc, great lks, great personalty a must. John 818-756-6298.
•Boy band, curr in studio, lkg for last membr. Male sngtr. 17-25. Must be srs. 714-804-0505.
•Co-lead voc wntd for new world beat music. 310-559-5052.
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•Def Leopard tribute band sks JElliot for lead voxs. 323-993-7199.
•Drmr & guit plyr w/grndy, prwpop music, lkg for bass, sngtr, rhythm guit. Must be drug free, avail 2-3 nites/wk. Chan 818-612-9154.
•Drmr & guit sk ultimt HR frontmn. 25 or yngr. Lk, talent, stage presnc nec. Infr Poison, Warrant, B'ovi, Skids, Journey. Richie 310-659-1972.
•Fem bckup voc wntd for all ong blues/roots rock band. Curr showcasng. CD out soon. 714-314-4560.
•Fem bkgrnd voc ndd for estab sthm rock band. Infr Skyryrd. 20-35. Must be able to tour. Lv msg 310-834-0827.
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•Fem lead voc wntd for ong pop rock alt band. 213-204-1343.
•Fem sngtr, 19-26, w/lks & style for altpop band ala Veruca, Cardigns, Oasis. We have great songs, followng. label int. 213-482-9968, 818-786-0776.
•Fem sngtr, 19-26, wntd w/lks & style, for altpop band ala Veruca, Cardigns, Garbage. Have great songs, followng. label int. 818-786-0776, 213-482-9968.
•Fem voc for pop/R&B grp. Betwn Bkstrset & TLC. 18-23, great lks, att, skills. Multi ethnicity. Audin 1st by phone. Enk 818-340-5267.
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•Fem voc/lyncst w/maj connex, wntd by sngwrtr/key-brnd. Must have deal in work. 818-342-3100.
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•Lkng for fem voc w/dynamics who can sing bluesy & melodic. 20s pref. To join modern rock band. Dan 323-255-3272.
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•Male lead voc/guit ndd to complt band. Exp. dedicatd. att. melody. in 20s. Beatles, Floyd, Zep, Who, Queen, Doors, Oasis, Verve, Radiohd. Matt 323-462-2357.
•Male voc wntd for ong HR band for poss overseas mkt. Pref 30+. No drugs or egos. Lv msg 818-880-2124.
•Male voc, dance abil, 18-24, blond/blue or close, attractv. Complt pop boy band. Funding & label int. 818-783-6169
•Male/fem vocs ndd by keybrdts/arrangr for demo work on spec. Vandross, Houston style. Aanon 213-482-8443.
•Multi ethnic pop, R&B grp w/connex, already working. sxs fem, 18-25, to complt grp. Srs only. 818-233-0312.
•New, xtremly HR/death band sxs singer, 19-27, male. Int'l FFcary, Slipknot. Xtremly htdcore w/hvy grooves, ndd

MUSICIANS WANTED

asap Brendan 310-252-0201, Larry 310-998-1685.
•Orig band lking for singer. Infl Deftones, System, Slipknot etc. Very srs. Jason 714-526-8036.
•Pro fem jazz singer ndd to sing jazz standrds in duo sit. Traveling involved. Steve 323-461-6393.
•Pro guit/sngwrtr sks lead voc/sngwrtr to form drk, hvy rock band. Filler, Deftones. Must be total pro w/creativity, killer image, drive, ambtn. 323-876-0487.
•Pro voc ndd for signd unique progrsv suprrp. style of Rush, Yes, JSBach. Only the bestw. Join band or we'll pay for studio trax. zeigor@netscape.net
•Ramoness tribute band nds singer. Rehrrse in Hillywd. Chns 323-461-1021.
•Ready to go R&R band sxs exp, dedicatd, image mndd, sngwrtrng singer. Under 30, Rehrrse 4xwk. No flakes, srs only. Rick 213-917-0369.
•Real R&R frontmn ndd asap for new yng Hillywd band. Gnr.

MUSICIANS WANTED

ACDC, DL/Roth, Uis, talent, desire, srs. 323-960-0632.
•Singer ndd for rock band. Loud, rude, aggressv w/style. 310-612-5304.
•Singer/frntman/communictr wntd for hvy aggressv band w/street edge. Hillywd area. Gd lyrics, melodys a must. If you're not srs don't even call. 323-461-2953.
•Singer under 30, who also play instrum, ndd by new band w/modern grooves & strong harmmys like CSN. Writing isa. 323-462-2600.
•THE WYRD SISTERS req pro soprano w/harmny skills & pref instrum skill, to tour. Kim http://www.eccape.ca/~wyrds, wwrdsisters@imailcity.com
•TISHARA, Bay area fem singer/dancer/sngwrtr w/strong tradnc vocs. skng rep for maj label. Wiling to relocate. Call for demo &/or email thru website. www.TISHARA.com
•Voc ndd for newly formd band. Fuel, Fooos style. With or w/out wrting abil or exp. Yng, 25, lk. Michael 714-557-0430.

MUSICIANS WANTED

•Voc wntd by 41 y/o guit/sngwrtr. Infl incl early REM, MSWeel, LReed. Lking to form new proj. kirkandso- phie@mediana.net
•Voc wntd for modern, blues pop, Covers & orig. Over 35 y/o. George 310-445-0889.
•Voc wntd for ong grp w/soul, R&B infl. 626-447-3428.
•Voc wntd to complt demo work for pay. Tonic Dishwalla, Harmmys &. San Diego. 760-652-0246.
•Vocs ndd to complt best new band in CA. Bronson. We rehrrse, recrd, gig downtn SanFran, Bay area. Spaced out xpermtl HR. We're unstoppabl! lugazi@atlavista.net
•Vocs ndd, male/fem, lead/bkgnd, for live shows, n'a1 & m'l gigs. Great oppor for talentd, career mndd. 323-751-8472, 310-281-8287.
•Wntd: fem singer for all pop band aa K's, Elastica, Oasis. We have great songs & legal rep. 818-786-0776.

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•standout lead/rhythm plr ndd for estab, ong OC band. Electric, acous, vocs a must, 21+. Infl Tonic, REM, Goos, Toad. Lv msg 714-697-1232.
•2 fem vocs nd lead guit & rhythm guit for wkend cover band. Nd not be pro. Snd demo/photo: 10737 La Grande Ave, LA, CA 90025.
•2nd guit ndd for hvy, melodic R&R band. Sngwrtr w/drk edge a must. Doors meets Staind meets new millenn. 818-785-5095.
•2nd guit w/voc abil wntd for strtn rock tribute band. Dino 626-913-5351.

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All rock all band sks seasond guit in vein of STP. Fools, Pumpkin Must have great tk & feel. Orgy, lit type image. 818-763-3772
ACDC, Stones type band, formly on Geffen. Nds, guit 818-377-4518
All orig HR band sks prs rhythm/lead guit. We have gcs & CDs. Int'l 70s, 80s, 90s hvvy rock. 323-644-9049
Aitpop band sks rhythm/lead guit w/strong bkgrnd vocs. We have strong mtr & prof. Int'l incl Fools, Tonic, Hole, Garbage, Rage, Evercr, Marc/Peter 323-660-4650
Artisticly haund band w/hvy ong set, sks smlr guit to distroy curr pop cheese. Unratched muscylncs, pwr from meaning not volume. tk. Bruce, MF. 310-457-9879
Ascap fem voc/sngwrtr sks gnt/sngwrtr for collab. Blues, rock, cntry, pop. 818-342-5343
Auditions: lknq for magnanims plyrs to form VScott, ACDC tribute band, Showmshp a must. No voc ndd. Scott 310-252-9332, Brad 310-246-9205
Band w/sons & shows sks guit w/ivocs & knows the songs. Lkng for PStanley meets Fools Live, STP, Fools, Goos, Tonic, CCrows, old Kiss. 818-248-9397
Banjo ndd for modern, barn burnng, it stumping, strhm frnd, all ong rock band. Dixies meets Peppers. Honky Stomp 310-393-0711
Beach Boys tribute sks guit w/ivocs & knows the songs. 818-753-9470
Christn lead voc/frntm sks lead guit to form band w/emphasis on outreach. Int'l 90s rock, PJam, Jars/Clay, Rob 626-792-8603
Christn/inspiratni acous guit & voc ndd by inspiratni rock & hiphop artist. Member of AFM, ubora@webtv.net
CLEANER nds rhythm guit, Digitl & HR int'l. LA area. Srs only. Mgmt, gcs, label int'l. 213-926-3571
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Etab hillywd band sks drk, menaeng, melodic guit to round out. Theud, Alesha, Staind, Tonic, Doors, 25-35. Profitic, srs only. 818-508-1203
Exp all fem rock, alt, pop band w/edge & passion skng lem rhythm/son lead guit. Harmmys a+. Pro gear, pro att. 818-971-4582
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Guit ndd for alt rock artist. Play it like you mean it! Label int'l, mgmt, prod deal. Style: Goos, Live. 310-324-8996
Guit ndd for hardr KROO band. Int'l. Incl Godsmck, Sabbath, Garbage. Must have tk, transpo, equip. 213-715-8974, non-smkrs@earthlink.net
Guit ndd for modern rock band w/maj indus int'l, producer, atty, etc. Must have yng, modern lk. Int'l Garbage, Hole. David 818-882-2728
Guit ndd for R&B/pop grp. Send tape, resume, pix to: CL, 2213 E. Manchester, Ft. W, LA, CA 90061
Guit plyr wntd for estab wng band. Steady work, lead/bckgrnd vocs. Passprt for travel. Into hi energy dance, funk, rap, R&B, etc. Mike 818-508-1374
Guit wntd for all ong band. Int'l Cornell, Beck, Garbage. No beginnrs. Boris 818766-4628, belkis9@aol.com
Guit wntd for indep sng/sngwrtr/guit, CD releasd, Rock, pop, song orientd style. Bkgrnd sngng pref. Pro & responsbl. Pay for shows, rehrrs. 310-652-0246
Guit wntd for no-cover CD prj. Folk, rock, pop. Nid to be capable on acous/elct. OC res only. Jon 949-888-7618
Guit wntd to form pop rock band. I have the music, PIs, talent, srs, dedicated only. Dax 310-543-9998
Guit wntd. Bcherry, JYPerry type band nds guit. Have financng. 323-782-5505
Guit wntd. Maj label int'l. Radiohd, Nirvana, U2, Verve, Pumpkins 310-208-3772
Guit wntd. Ramones, Hole, L7, PJHany, NCave. Must be creatv & stage crazy. 818-887-1767
Guit, 18-26, for signd band w/mgmt. Into Janes, Chem Bros, Peppers. Vocs & tattoos a+. 1999 Calif Music Award winners. 323-464-0810
Guit, rhythm/lead, for band w/CD, distrib, toung, Int'l. Stones, E Street, Wallfries. 818-384-1134
Guit/sng lknq for 2nd guit to start fast & melodic band. I've got name & some songs. Male/fem welcomed. Pumpkins, Placebo, SDRE LA 626-288-5662
Guit/sngwrtr wntd to compil alt punk band. Int'l Iggy, Garbage, Weezer, Hole, X, Chys 818-706-7766
I'm trying to form cntry music band. Lkng for lead &/or pedal steel gits. Styles mainly trad'l. Owens, Haggard, Jones etc. 323-357-1531, NlanceHawkins@aol.com
Industr/modern rock artist sks guit for showscs,

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shows, future collab. Think NIN, Manson, Filter, Korn. John 818-985-7931
Instrum/sngwrtr wntd by fem sngwrtr for collab. Style: folk, bluesy, voc driven. Ong snngng. Silvrlake area. 323-259-9949
Lead guit for estab melodic HR/metal band: ind-sngng w/distrib. Must have pro gear, affrd studio xprience, no drugs, srs to succeed. 818-494-7874, jobs@musicconnection.com
Lead guit ndd for cntry band in SW PA. Must be reliable & have reliable transpo. Brian 724-228-2077, schrskey@mail.mlynk.com
Lead guit wntd for alt rock band w/label int'l. Int'l Evercr, Nirvana, Oasis. Thck 323-969-4989
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Orig alt band skng pedal steel plyr w/rock sensibilties to create sonic texts using creatvity & tk. Not cntry. Jan 805-577-6202: chrome_01@yahoo.com
Pro cntry drmr, 20 yrs exp, sks 2 lead guit plyrs, steel guit plyr, fiddle, keybrds. Jim 818-701-6225
Rhythm guit wntd for covering band. Int'l JPriest, Slapperriff, Filter, Metallica, classic rock to HR/HM, Jay 805-498-1183
DOZEN DOSES sks lem guit for band. Srs ing only. Dwayne 323-755-2788
Sng/sngwrtr skng musicl accomp in vein of Ben Harper, Jewel. 310-358-0887
Sng/sngwrtr w/label int'l, into pop & funk rock, lknq for writing partnr w/guit & keybrd. Mark 818-598-0829
Sng/sngwrtr/strhm sks guit to join inspird rock band. Guided, Nirvana, Beatles, Floyd, Pistols, Bowie, Ramones. Must be into bands mentioed. Joe 818-563-3301
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Voc/lyricst/sngwrtr sks guit for collab on ong mtr to form &/or join band. James 323-254-8505
Where's Izzy? 323-656-6386
Wildtrhs, Suprsuckrs, Bkyrd Babys, Near Outsids. In 20s, no glam, no rap, no krap, pure R&R. Sebastian 818-385-1384
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A bass wntd for pd shows. Pop, rock, Sheryl meets D/Matthews, SouCl, Lv msg 310-288-8610
A hrd rockng pwrpop band sks bass to join team for upcoming shows & recording. Hillywd area. Paul 909-949-9865, prklock@hotmail.com
A1 bass plyr wntd w/ivoc abil wntd for strhm rock tribute band. Dino 626-913-5351
A1 artist sks bass plyr who plays for song. Have product deal, mgmt, maj label int'l. Style: Goos, Live. 310-324-8996
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Auditions: lknq for magnanims plyrs to form VScott, ACDC tribute band. Showmshp a must. No voc ndd. Scott 310-252-9332, Brad 310-246-9205
Bass for stry rock band. Transpo, equip req. If you're determind & willing to play in only 1 band. Call: 323-936-2449
Bass ndd for band w/CD, distrib, toung, Int'l CCrows, REM, Pelly. 818-386-4134
Bass ndd for band w/great sngwrng, hooks, melodies & grooves. Mgmt, connex, no hired gits. Into Bowie, Blur, Suede, Suprsuss, Beck. 323-933-7926
Bass ndd for indie fuzz pop prj. Sebadoh, MBV, Built, Versus. Patrick 818-529-6842
Bass ndd for KROO cover band w/contra. Wtd also n'd to be int'l in ong prj, Tight connex. Pete 626-455-3219
Bass ndd for modern rock band w/maj indus int'l, producer, atty, etc. Must have yng, modern lk. Int'l Garbage, Hole. David 818-882-2728
Bass ndd for modern, barn burnng, it stumping, strhm

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Ined, all ong rock band. Dixies meets Peppers. Honky Stomp 310-393-0711
Bass ndd for live prmfrmng for nat'l & int'l gigs. R&B, jazz, pop, lite rock. Career mndd only. 323-751-8472, 310-281-8287
Bass ndd for rock band. Int'l Queen, Halen, Who, CThck, Styx, more. Bockng voc a+! Hillywd rehrrs! Vinnie 323-769-6369
Bass ndd for shp gig. Some lead vocs ndd. Familr w/all styles. Eon 310-841-2509
Bass ndd immed to compil 4pc studio HR/rap prj, 13 songs compil. Studio & live exp a must. Jeff 818-887-5517, Garrett 818-592-0982
Bass ndd to compil eclectic 3pc. Team plyr w/sonq & voc ideas. Nid equip & dedicatn. No mercs. Int'l Buckley, Reipace, REM, Nirvana, Jason 310-473-1543
Bass ndd to compil ska, reggae, rock band. Int'l Sublime, Goldfingr, Zep etc. Doug 213-203-4309
Bass ndd to form orig band. Sng/sngwrtr inspird by Versus, U2, Radiohd, skng rhythm sectn. Drug addictp, pop culture victms n'd not apply. 626-578-6350
Bass plyr wntd for estab working band. Steady work, lead/bckgrnd vocs. Passprt for travel. Into hi energy dance, funk, rap, R&B, etc. Mike 818-508-1374
Bass plyr wntd for guit orientd pwrpop band. Must sing bkgnd. Chk our mp3.com/ncleton for music. Louis 818-891-3671
Bass plyr wntd for hi energy rock band into Motorhd, Iggy, Cuit, Cap Beef Butthole, Devo. 323-467-6152
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Bass wntd for all ong band. Int'l Cornell, Beck, Garbage. No beginnrs. Boris 818-766-4628, belkis9@aol.com
Bass wntd for covering orig band. Int'l JPriest, Steppenwolf, Filter, Metallica, classic rock to HR/HM, Jay 805-498-1183
Bass wntd for groove orientd, familr w/hiphop, jazz & drum'n'bass req. Int'l Roots, Miles, Grv Collectiv, R&Z, Nickie 818-327-6575
Bass wntd for pop, rock, alt, punk, folk band. Hole, Back, Nirvana, Dylan, Ramones, Weezer, BTE,

MUSICIANS WANTED

Cranbrys, SocialD, Sponge. No egomaniacs, flakes, druggys. 213-353-0253
Bass wntd for signd rock/hiphop band. 19-24, intell-gnt, pro, energetic. No drugs or alcohol. Int'l Bk Eyd, Deftones, NIN. Rob 310-471-8481
Bass wntd to form pop rock band. PIs, talentd, srs, dedicatd only. Dax 310-543-9998
Bass wntd to keep groove, improv, smile. 3pc lknq for 4. Ong band, gits pendng. Mark 323-937-4648
Bass wntd. Must be exp, hrd hitng, groove orientd. Image a must. Must be thin/slender. 323-258-8195
Beach Boys tribute sks bass w/ivocs & knows the songs 818-753-9470
Beattles tribute act forming. Sth Florida. Nd "Pau" PIs be pro. WhereasTheMelody@aol.com
Creatv prj nds bass to compil 4pc. Nid exp team plyr. Lokout in Burbank, CD, demo. Age 25+. Int'l Collectiv, REM, Live. Sean 310-393-3160
Dalvin, Lone Justic, Hyatt, ZZ, SRV, Skynyrd, 38 Specl, U2, Zep, Cali cool, Texas blues, strhm rock & cntry w/Euro style. 310-670-5673
Drmr & guit plyr w/sngwrtr, pwrpop music, lknq for bass, singr, rhythm guit. Must be drug free, avail 2-3 nites/wk. Chan 818-612-9154
Drmr & guit skn ultm HR bass 25 or yngr. Lk, talent, stage presnc nec. Int'l Poison, Warrant, BJovis, Skids. Journey. Fliche 310-659-1972
Duran Duran tribute sks memb who can lk & play like JTaylor. Band already has web page, gigs & demo. 310-390-6037
Etab band lknq for bass plyr. Joe 310-608-2477, jgr 213-699-3180
Exp & dependb bass plyr wntd for pd rock & blues gits. Must have wide range of songs. 310-264-1906
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Fem fronted alt/pop band skng skild fem bass plyr. fitqueen@aol.com
Fem/male bass wntd for band. CD in stores. 1st chk www.magentajets.com for audio, video, pix, review. Info Veruca, Radiand, Verve, Hole, Beatles? 323-874-3668.
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Groove orientd bass wntd in style of Jones, Bogart, Schacher, Burrell. For srs HR band w/ixnt vocs, matri, ptns. 818-715-9757.
Guit/snglr lkg for bass plyr to start fast & melodic band. I've got name & some songs. Male/fem wel-come. Pumpkins, Placebo, SDRE. LA. 626-288-5662.
How to can you go, how hi can you fly, are you

MUSICIANS WANTED

ready? Male or fem, any color, over 30 ok. Mark 213-389-5389.
HR band skng bass who's hvy, techncl, melodic, ready to tour the world. Roland 323-467-8912.
Industri/modern rock artist sks bass for showvcs, shows, future collab. Think NIN, Manson, Filter, Korn. John 818-985-7931.
Let's form a band. Lkng for vocs, keybrdst, drmr & bass. We can talk about details. Troz 562-438-5047.
Lkng to form cntry music band. Lkng for bass who can play, or willing to try to play, cntry music. 323-357-1531. NlanceHawkins@aol.com
Male voc w/orig distinctv vox & very catchy songs, skng gd bass for melodic 90s pop rock music. No flakes pls. 310-839-9726.
Old school HR drmr & guit plyr in Lng Bch, lkg for fem bass plyr. Joe 562-997-0216.
Orig pop rock band w/over 20 songs, sks accomp bass plyr. Jim 818-768-3580.
Orig sft rock band skng accomp bass plyr. Gary 818-556-3359.
Orig Stnby pwr rock band sks bass plyr for writing, live shows & recrdng. Michael 310-489-3551, sponrnc@aol.com
Post hrdcore band nds new bass. We enjoy Fugazi, Quicksnd, Jawbox, Braid, Attd. Have lkout in Westwd, 310-234-7826, www.squarejohn.com
Pro bass plyr wntd for pop rock act. Must be reliable, team plyr. able to travel. Mark 213-386-5881.
Pro bass wntd. Old school HR/metal covers & orig. Must be famlr w/genre. Rehrse in Playa del Rey. Chris 310-441-9947, brakkman@aol.com
Pro rock band w/soul & vision, lkg for bass w/same. 661-251-2129.
Psychic, alt rock band sks bass. Team plyr w/equip, transpo, vocs +. Fem snglr w/CD. Srs only. 818-682-8428, funkygw@yahoo.com
Pwr punk band sks bass. CD & video distrib int'ly. Have rehrs! spc & sched shows. MARSHALL O BOY &

MUSICIANS WANTED

THE WELL HUNGARIANS. www.wellhungarians.com. 310-652-3939.
RAKIT, winnrs best industrl band-Rock City news, named LAs best unsngnd industrl band-MC. Skng replacebass. Angelyn 213-626-3588.
Rock band lkg for pro bass who can sing/write cutng edge matri we rd in this new millenm. Have CD. Deval 818-955-9010, 818-884-7253.
Snglr/guit sks creatv, dedicatd bass. Building band from scratch. Intl Tonia, Dylan, DiFranco. Srs only. Dennis 310-914-0677.
Snglr/sngwrtr/frntman sks bass to join inspird rock band. Guided Nivana, Beatles, Floyd, Pistols, Bowie, Riamones. Must be into bands mentiond. Joe 818-563-3301.
Slammin bass plyr ndd for hvy band ala Zombie, StaticX etc. Must have gear & transpo. Must not suck. 323-878-2261.
SONIC JUNGLE sks bass plyr for blues based rock band. Hear CD at mp3.com/sonicjungle. 323-969-2429.
Spanish rock band sks bass plyr w/gd ear. No flakes, no noseemks, gd att. 323-913-3367, dobieop-uesto. 7@yahoo.com
Srs band prg w/fem front, lkg for bass plyr asap. Label int, 5 song demo, atty/mgr contrct in our hands, airplay in Sweden, Germany. 213-864-3324.
Talent, dedicatd bass plyr for orig gigng band. Srs only. Intl Pj,am, U2, Haler, 818-888-7078.
TEMPER SCARLET, from Houston, TX, lkg for bass plyr. Intl STP, Pj,am, Filter. Srs only. Pomilla 310-521-8768.
Voc/guit skng bass to form band. Have songs & gigs. Curr perfimg solo acous shows. Bring groove to my melodic songs. 714-205-7428, Houserules@aol.com
Wntd: fem bass plyr for all gnt all rock band. Great feel. Pro att. 310-655-2736.
Working jam band, out of Boston, lkg for bass for gigs 2-3xmo. BGullotti sometimes plys drums for us. Lkg for advncd plyr. Singng +. btetancour@meditech.com

MUSICIANS WANTED

24. STRING PLAYERS WANTED
Dbi bass plyr ndd to perfim 2 songs for indep CD prg. Plyr must use bow. Pay involved. LA/SFV area. 818-953-8949, vilmarec@aol.com
Pro cntry drmr, 20 yrs exp, sks 2 lead guit plyrs, steel guit plyr, fiddle, keybrds, Jim 818-701-6225.
Sngwrtr/guit sks violnst to perform gigs. OC area pref. Ron 949-362-0778.
Violin/cello plyr wntd for no-cover CD prg. Folk, rock, pop. OC res only. Jon 949-881-7618.

25. KEYBOARDISTS WANTED

A1 old school keybrdst w/sks ndd for demos & gigs. I have blazng, rdx, you feel the funk cat, Hanford 310-960-8281, soulfler@aol.com
Band w/songs & shows sks keybrdst/guit Wendy/Lisa meets Clowe. Into , STP, Foos, Goos, Tornc. Kevin 818-248-9397.
BLACKBERRY sks piano/B3 snds for brash 70s English R&B ala Faces, Quireboys. 818-487-7836.
Blues organ/keybrd plyr wntd for recrdng prg. Felix 323-934-5228.
Bon Jovi tribute sks keybrdst/bckup voc. Must have gd stage presnc. Paul 626-332-0405.
Duran Duran tribute sks membr who can lk & play like NRiodes. Band already has web page, gigs & demo 310-390-6037.
Energetic blues/rock band skng keybrdst/guit asap. Pro mindd team plyr. Next CD recrdng soon, label int. Days 310-258-2400, JSchno7376@aol.com
Exp keybrdst/program wntd for estab electrca prg. Be famlr w/Mono, Moby, Propellrhd, Fat/Slim. Singng +. 323-654-4193.
Fem frontd alt/pop band skng skild keybrd plyr to join prg. fitqueen@aol.com
Fem keybrd plyr wntd for cover band. Intl Blondie, Benelar, GoGoS, Glendale area. 818-490-2099.
Funky keys for working 7pc funk cover band whorns. SWondr, Rufus, Prince, Gap. Must have sense of humor, great att. Must love the funk! 805-499-3927.
Gay male voc, wnt, 27 y/o, sks keybrdst/producer for fun, gigs. I'm Mahalia meets Missy. Find you for upcomng gigs. Have promotr & legal rep. 323-856-0740.
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INFORMATION LINES (40 spaces)
* Remember, each letter or space counts as one space.
CONTACT # (25 spaces)



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Style: folk, bluesy, pop driven. Orig sndng. Silvrlake area. 323-259-9949.
*Keybrd nnd by signd christn HR/lunk band. Must be team plyr, dedicatd & faithfl w/sense of humor. No egos, vocs a+ 213-207-2750 x133.
*Keybrst nnd blues band. Orig & cover matrl. Veteran musicians, talent is everything, image is nothing. Infil Chicago blues to SRV to J.Lang, KWS. Brett 818-704-0960.
*Keybrst nnd for band w/great sngwrng, hooks, melodies & grooves. Mgmt, connex, no hired guns. Into Bowie, Blur, Suede, Suprgrass, Beck. 323-933-7926.
*Keybrst nnd for modern rock band w/maj indus int, producer, atty, etc. Must have yng, modern lk. Infil Garage, Hole, David 818-882-2728.
*Keybrst nnd for rock band. Infil Queen, Helen, Who, CTick, Styx, more. Bckng vox a+ Hillywd rehrsl. Vinnie 323-769-6369.
*Keybrst nnd for ship ggd. Some lead vocs nnd. Famir wall styles. Eon 310-841-2509.
*Keybrst nnd for srs band w/lem front asap. Label int. 5 song demo, atty/mgr control in our hands. Ait pop rock. Airplay, Sweden, Germany. 213-854-3324.
*Keybrst wntd for lk & creatvly to add color to music. Image a must. Must be thin/slender. 323-258-8195.
*Keybrst wntd for no-cover CD pr. Folk, rock, pop. Fluent in synth applic. OC res only. Jan 949-888-7618.
*Keybrst wntd for R&B/pop grp. Send tape, resume, pix to CL 2213 E. Manchestr Av. LA, CA 90001.
*Keybrst wntd for rock band. Simple & mmmal prs. Motorhd, Butthole, Iggy, Cap Beathr, Devo. 323-467-6152.
*Keybrst/loop guru w/studio wntd to collab w/lem sngvr on dtk elec moody prj. Pomisnd, Tricky, Massv. 310-730-3531.
*Keys nnd. Pros only. Versatilty in jazz, fusion, folk, easrn lunk, pop. Visit www.kaveh.com for demo clips. LA area. Call 408-828-1302.
*Let's form a band. Lng for vocs, keybrst, drmr & bass. We can talk about details. Troz 562-438-5047.
*Lng for keybrds/program to recreate pop songs. Into smooth pop instrum. Call to discuss. 310-859-4629.
*Lng for R&B/jazz keybrst. Must be srs & pro. For fem voc 310-821-2687.
*Musicns wntd for forming rock, lunk & blues band. Orgs, covers. Allmans, Lil Feat, Meiers, Funkdicks. Gary 310-446-9642.
*Nd keybrst who knows snds & works well w/loops for all rock artist. Label int, prod deal, mgmt. Style: Goos, Live. 310-324-8996.
*Pro cntry drmr, 20 yrs exp, sks 2 lead guit plyrs, steel guit plyr, fiddle, keybrds. Jim 818-701-6225.
*Sinatra style sngvr sks exp pianst to serve as accomp, arrang, music dir for niteclub act. Extending travel a poss. 818-508-5056.
*Sngvr w/songs & emotns lng to join/form band w/like mndd indivs who're willing to work. U2, Beatles, Allans. 323-937-2489.
*Sngrguit sks creatv, dedicatd keybrst. Building band from scratch. Infil ToniA, Dylan, DiFranco. Srs only Dennis 310-914-0677.
*Sngvr/sngvr w/label int, into pop & lunk rock, lng for wring partnr w/guit & keybrd abil. Mark 818-598-0829.
*Talntd sngvr sks piano accomp for wkly piano bar ggd NY City. \$75-\$100. Adam 212-487-9700.
*Tourng band w/label deal lng for piano plyr. Blues, swing infl. Vintg lk, gd pay. 760-967-7631.
*Voclyrics/sngwrng sks composr/keybrst for collab on org matrl. Infil Hawabay, Loggins, Hornsby, Ruff, MCoIn, JBrockind. JW 323-254-8505.

26. DRUMMERS/PERCS. WANTED

*2 fem vocs nnd drmr for w/gnd color band. Nd not ...
* Snd dems - photo: 10737 La Grange Ave. LA, CA 90025.
*U1 US nomad alt blues based HR. Studio, songs, label int, pros, dedicatn. You: dedicatd, talentd, pro. You: dedicatd, talentd, pro. 818-780-6424.
http://home.earthlink.net/~jsnicropi
*Alt, hvy, song orientd band lng for drmr. Infil Sndgardn, Failure, Bark Mkt. No beginnrs. Paulc 323-957-1267.
*Amazing jazz, lunk, rock drmr wntd for alt soul, classc rock, lunk band for millenn. Infil Plunk, Zep, Janes, BMariey, Peppers. Have top mgmt. 323-655-5183.
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*Beach Boys tribute sks drmr w/vocs & knows the songs 818-753-9470.
*BLACKBERRY sks drmr. Faces, Quireboys type thng. Grash 70s English R&B. Hired guns nd not apply. 818-487-7836.
*CHRIS CAS lng for drmr w/own equip & able to trav. el. 319-271-0099.
*Christn groove metal band sks devoted drmr, willing to practic 3-4wkk. Infil Pantera, Metallica. POD. 7dust. Must be dedicatd christn. Travs 661-290-2816.
*DAVIN, Lone Justic, Hyatt, ZZ, SRV, Skynyrd, 38 Spect, U2, Zep, Calif ckt, Texas blues, sthrn rock & cntry w/Euro stlye. 310-670-5673.
*Drmr nnd by band. Eric 310-306-9274.
*Drmr nnd for band w/great sngwrng, hooks, melody & grooves. Mgmt, connex, no hired guns. Into Bowie, Blur, Suede, Suprgrass, Beck. 323-933-7926.
*Drmr nnd for blues band. Orig & cover matrl. Veteran musicians, talent is everything, image is nothing. Infil Chicago blues to SRV to J.Lang, KWS. Brett 818-704-0960.
*Drmr nnd for indie luzz pop prj. MBV, Versus, Built, Blues Xpion. Patrick 818-529-6842.
*Drmr nnd for live perform for nat'l & int'l gigs. R&B, jazz, pop, lite rock. Career mndd only. 323-751-8472. 310-281-8287.
*Drmr nnd for R&B/pop grp. Send tape, resume, pix to CL 2213 E. Manchestr Av. LA, CA 90001.
*Drmr nnd for rock band. Infil Queen, Helen, Who, CTick, Styx, more. Bckng vox a+ Hillywd rehrsl. Vinnie 323-769-6369.
*Drmr nnd to anchor eclectic 3pc. Dynamics, vision, fundamnts & voc contnrs. Play for songs. No mercs. Infil Buckley Replace, REM, Nirvana. Jason 310-473-1543.
*Drmr nnd to form orig band. Sngvr/sngvr inspired by Versus, U2, Radiohd, skng rhythm sectn. Drug addicts, pop culture victims nd not apply. 626-578-6350. apmy@earthlink.net
*Drmr wntd by modern HR band fronted by fem sngvr. We're an image band. 213-205-1873, 323-258-8195.
*Drmr wntd for all orig band. Infil Cornell, Beck, Garage. No beginnrs. Boris 818-766-4628, belkiss98@aol.com.
*Drmr wntd for alt, psychdc band. Fem sngvr. Team plyr w/equp & transpo. 818-996-0514, 626-791-4950.
*Drmr wntd for band w/fem sngvr, label int. Infil Beatles, Beck, JMitchell, Veruca, Verve, ESMth. 323-462-6857, cherrysoda@earthlink.net
*Drmr wntd for groove orientd, famir whiphop, jazz & drum n bass reg. Infil Roots, Miles, Grv Collectv, RSize. Nickie 818-327-6575.
*Drmr wntd for progrsv metal/rock band. Pro att & yrs of discipline. Infil Rush, DTheatr. Greg 213-833-0455, vendetta@vendettarocks.com
*Drmr wntd to join org band. Srs, creatv, inventv, heartflnt music. Open mndd prs. Infil Floyd, U2, heartflnt music. Open mndd prs. Infil Floyd, U2,

Male Vocalist Wanted
Signed alt/rock band seeks male singer age 21-28. Influence/image/sound: 3rd Eye Blind, Goo Goo Dolls, Matchbox 20. Must be dedicated. 310-442-0397 dishreca@power.net

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*Drmr, conga plyr & timbale plyr wntd for latin grp. Wayne 626-447-3428.
*Drmr, let it all hang out. Lng for loud/soft, fast/slow, smart, funny drumst. Male or fem, over 30 ok. Mark 213-389-5389.
*Drmr/perc wntd to form pop rock band. Pis, talentd, srs, dedicatd only. I have the music. Zap 310-543-9998.
*Duran Duran tribute sks membr who can lk & play like RTaylor. Band already has web page, gigs & demo. 310-390-6037.
*Electricus pro w/hvy groove sks Bonham type drmr. Srs pros only. Tommy 714-960-4187.
*Exotic R&B/soul artist w/CD, hot lk & snd, groovin band, sks perc. Rehrrse Tues in SFV. Andra 818-832-8705.
*Exp sngvr/sngvr, debut CD & 2 videos, HR pop. Wntd: exp malofem self sufficient, non-smkr, drug free. Guit, keybrst, bass, drmr. www.originalmusic.net, www.jimma.com
*Exp voc/guit sks seasond rock drmr in vein of Rage, STP, Fooos, Pumpkins. Must have great lk & feel. Orgy, LA type image. 818-763-3772.
*Female drmr wntd for band. CD in stores. 1st chk www.majentajets.com for audio, video, pix, review. Into Veruca, Radiohd, Verve, Hole, Beatles? 323-874-3868.
*Funk, R&B, blues rock band sks drmr. Solid, funky, deep pckt groove plyr. Diverse, reliable & enthus. 818-728-1250.
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*Guit plyr desperately skng drmr to start band. Into HR & alt music. Steffen 818-349-1715, pgr 818-727-4868.
*Guit/sngvr lng for drmr to start fast & melodic band. I've got name & some songs. Malofem welcomed.

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Reason #1 is invalidation (or put-down) of a child's naturally uninhibited yelling and calling-out, leading to inhibited, shy adult voices. Reason #2 is vocal training that produces a classical and flowery style, unsuitable for a passionate and powerful rock-singer.
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*Indie christn sngvr/sngwrng sks rock/jazz drmr to enhance snd. Odd time sigs, sobriety a must. Some pay involved. Dave 310-305-3936, srensaldawn@hotmail.com
*Industr/modern rock artist sks drmr for showcass, shows, future collab Think NIN, Manson, Filter, Korn. John 818-985-7931.
*Keybrst w/studio sks perc for successfl new age, world beat, smooth jazz prj. Frank 818-241-1874, thespicaman@yahoo.com
*Let's form a band. Lng for vocs, keybrst, drmr & bass. We can talk about details. Troz 562-438-5047.
*Lng to form cntry music band in LA area. Lng for hi energy drmr. 323-357-1531, NLancoHawkins@aol.com
*Maj LA band w/huge followng & label int. Must play to clik. Pro only. Ala Rage, 7dust, Staind, Orgy. 818-708-2379, joey5911@aol.com
*Male voc w/very distinctv vox & great songs, skng drmr for melodic, mainstrm pop rock music w/90s snd. No flakes pls. 310-839-9726.
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Pro guit/sngwrtr forming drk, hvy rock band. Filter, Deftones. Sng modern sndng, hrd hitting drmr. Must be total prowl/creativity, image, drive, ambit. 323-876-0487.
Pro ptyr for band w/ideal. Shows & recrdngs. Must play to click. Tech metal w/groove. Static X, 7dust, Godsmack, Rage. 818-708-2379.
Pro rock band w/soul & vision, lking for drmr w/same. 661-251-2129.
Punk rock drmr wntd asap! Vox a4! From Ramones to Screching Weasel to Blink, 626-230-3131.
Sngtr w/songs & emotns lking to join/form band w/like mind indivs who're willing to work. U2, Beatles, Alanis, 323-937-3484.
Sngtr/sngwrtr/mlman sks drmr to join inspired rock band. Guided, Nirvana, Beatles, Floyd, Pistols, Bowie, Ramones. Must be into bands mentioned. Joe 818-563-3301.

MUSICIANS WANTED

Slammin' drmr nddd for hvy band ala Zombie, Static X etc. Must have gear & transp. Must not suck. 323-878-2261.
SONIC JUNGLE sks drmr for blues based rock band. Hear CD at mp3.com/sonicjungle. 323-969-2429.
Streetwise rock band sks drmr w/modern lk ala Kramer, Bonham, 323-692-8237.
THRILL SEEKER lking for hrd hitting drmr w/groove & personality, easy going, no drugs. Infl Xtreme, Livng Colour, Millenn rock. Have website, CD. 310-316-1359.
Voc/guit sngng perc to form band. Have songs & gigs. Curr perfoming solo acous shows. Bring groove to my melodic songs. 714-205-7428, Houserules@aol.com
YOUNG RACERS, KRQO band w/energy finished EP, lking for KMoon type. We're very dedicated to our craft, you shld be too! Pg adry 6pm 323-659-1751.

27. HORN/WIND PLAYERS WTD.

Keyboard w/studio sks others for successul new age, world beat, smooth jazz proj. Frank 818-241-1874, thispeciman@yahoo.com
Sax wntd who can sing wntd for steady orig & cover gigs. 310-559-5052.
Sngtr sks lem sax, lem trumptr for band. Srs inq only. Dwayne 323-755-2788.
Skgng sax/trumptr plyrs for soul, R&B, blues cover band. Upcoming Jan/Feb gigs. Lisa 818-762-6258.
Trumpet band w/label deal lking for sax & clarinet plyr. Blues, swing int. Vintg lk, pd pay 760-967-7631.

28. SPECIALTIES WANTED

Orig alt band skng pedal steel plyr w/rock sensibilities to create sonic texts using creativity & fx. Not cntry. Jan 805-577-6202, chrome_one@yahoo.com
Sinatra style singer sks exp pianist to serve as music dir, arrang, accom for niteclub act. Extend travel a poss. 818-508-5056.

29. SONGWRITING

80s fem dance artist neds matrl. Wntd: talentd sngwrtr who's not int in perfomng but wld like to submit music. dicaputo@earthlink.net
Ascaph sngtr/sngwrtr/guit lking to write songs for others. R&B, pop, rock, cntry genre. No gothic, no grunge, no metal. Beatles, Crows, Petty, EHarms. TRich, 323-463-8963.
Ascaph sngwrtr to collab w/Ascaph, BMI composr on new demo songs. Lv msg ASF 619-491-3815.
Award winning poet/lyncst, featurd on many netrk

PRODUCTION

TV shows, all styles of music. Avail for pro projs. Kevin 818-846-3519.
BML wrtr, have Santana, Kravtz type matrl avail. Well connect, lots of int in tunes, bilngi. Michael 310-559-5197.
Diva nds pop, R&B, rock music for my funky lyrics, to make hit songs. Let's collab. Srs only. 310-262-8833.
Eric, sngtr/sngwrtr/composr. Will write lyrics to your music, listen to matrl, will also arrange. 626-935-2436, eriq_v@hotmail.com
Fem or male sngwrtr/sngtr/guit wntd by male sngwrtr/sngtr bass/drmr, for new band. Pop, rock w/some latin & reggae. 323-821-6599.
Fem sngtr/sngwrtr sks to collab w/sngwrtr. Have maj label & mgmt int. Music video & CD. Infl Kravtz, Manson, Bowie, Beatles. Srs & pro. 310-289-4736.
Giftd lyricst sks music writr. Festus Marazero, Box 1186, E. Orange, NJ 07019.
Greeaat lyricst for album proj. Style? Pop, dance, R&B. I have hit music & great connex. Lking for winning match. Joelle 818-754-2554.
Heipi Sngwrtr w/music neds lyricst. STP to Peity to Smiths. Bill 818-985-1540.
Instrum/sngwrtr wntd by fem sngwrtr for collab. Style: folk, bluesy, voc driven. Orig sndng. Silverlake area. 323-259-9949.
KAT, cntry sngtr/sngwrtr, neds bckup band. If srs contact me, ortegaer@gmail.msn.com
Lking for keybrds/programr to recreate pop songs. Into smooth pop instrum. Call to discuss. 310-859-4629.
Lyrcst avail. All styles. 818-763-4225.
Lyrcst lking for cntry musicn, proficnt in vox & composn. Michael 818-509-8578.
Lyrcst sks sings & quits to collab w/goal of creating hrd edged times music. Rock, alt, blues. George 562-438-3790.
Lyrcst wntd for cntry musicn/keybrdst w/2 albums. Must have maj connex. 818-342-3100.
Lyrcst sngwrtr sks trk wrtr for collab. Pro only. 818-528-2505.
Sngtr/sngwrtr w/label int, into pop & funk rock, lking for writng partnr w/guit & keybrd abil. Mark 818-598-0629.
Sngwrtr sks other sngwrtrs to help finish commerd ideas, which can be used for any type of music. 818-901-3376.
Sngwrtr/guit sks lem voc to collab on ethereal music proj. Srs only pls. Infl Cocteauz, Mazzy, Cure, Lycia, Robert 323-957-3734.
Voc/guit/sngwrtr sks to join/form driven, creaty yet commrdly accessibl, psychotc alt rock trnp. 310-867-4616.
Etc fiddle nddd for it slompan fun new grp. Dan 310-390-0711.
Voc/lyrcst/sngwrtr sks guit for collab on orig matrl. JW 323-254-8505.

access. Maj recrd labels, mgmt int. Commrc'l R&R w/infl from Egypt, India, flamenco. 310-396-2590.
Fem voc skng skild producer int in demo partnshp. fitqueen@aol.com
Gay male voc, wnt, 27 y/o, sks keybrds/producer for fun, gigs. Trm Mahalia means Missy. You're Milord Falls meets Moty. Eddie 323-656-3593.
Hot new pop/R&B girl grp w/matrl, lking for trax to collab. 818-220-9045.
HR band lking for great producer to bring our music out on CD. Srs inq only. Mark 818-348-8229, hung-solorocks@hotmail.com
Latin sensatn, yng, gorgeou, talentd, very srs. Lking for producer for collab on proj. Must be srs & commtd. Let's conquer the world. Brenda 310-712-1677.
Lking for keybrds/programr to recreate pop songs, into smooth pop instrum. Call to discuss. 310-859-4629.
Loop gur/producer w/studio wntd for collab w/lem sngtr/lyrcst. Infl Massy, Tricky, Portishd. 310-730-3531.
Multi ethnic pop, R&B grp lking for contax to do shows, produce demo. Spec inq. 818-233-0312.
Ndd Immed! Phat producer for talentd fem voc & sngwrtr w/alt, R&B, hiphop & house flava. Srs inq only! Cym 310-758-3036.
Outstandng fem pop/bluesy voc, rich vox, very exp in US/Canada, sks CD producer. Ongs by NY, LA, & NOrleans writr. Kaz 818-400-0291.
Phunky phat new phunk-hop band w/orig, arranges, phunky phat phem lead sng skng producer w/studio & label connex for collab on select cuts. Michelle 323-752-4560.
POETRY BAND, Ascaph, sks producer for epic poem music art film. Hit potentl songs, visiony poetry. New art for new millenn. Demo pkg avail. 619-230-9347.
Pop sngtr w/rep, sks pop/rock producer to collab on new matrl for showcngs in NY. Pop/rock Streinsd type. Willing to work for spec. % later. laurahwthorne@yahoo.com
Sngtr nds producer/agent w/indus connex for recrdng & promotng of new matrl. 219-424-4372.
THE JOEY VEGAS BAND skng tou noitch, pop-urc'r w/crdites, to produce, label shirn our all orig Vegas deltc rock & style, creatd in Nevada. 775-322-3074.

PRODUCTION

32. ENGINEERS WANTED
TRIGGERPIPP nds perm sndman for live shows. Exp w/rtrngers & seq 323-851-4806. trippermpp@aol.com
33. MISC. PRODUCTION
DANIEL MENDEZ
Producer - Engineer - Mixer
Major label experience. Look for credits on: Lit (RCA), Neve (Sony), Red Velvet Relief (Almo Sounds), more. Will also work with unsigned artists.
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Pop, Alternative, Punk, Indie Rock, Metal. Many credits. Lots of gear including many cool guitars and amps. Access to 24 track studio. Pro Tools avail. Call to discuss your project needs. Rates neg. http://www.home.earthlink.net/~dar19216 Email: daranrundall@hotmail.com
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30. COMPOSERS/ARRANGERS WTD.

Sinatra style sngtr exp pianist to serve as arrang, music dir, accom for niteclub act. Extend travel a poss. 818-508-5056.

31. PRODUCERS WANTED

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

Chrlistn/inspiratnl rock & hiphop producer nddd by sngtr/sngwrtr. Mmbr of AFM, ubora@webtv.net
Diva/lyrcst sks producer w/connex to take proj on spec. My image/s/style, your music. pop, R&B, rock. Let's get a deal. 310-262-8833.
Eclectc sngtr/sngwrtr sks exp producer w/contax. Ron 949-362-0778.
Eriq, next latin sensatn, lking to work w/new products for collab. Have contax, demo, pix. Lking for new snd. Infl R&B, pop, latin. 626-935-2436, eriq_v@hotmail.com
Fem sngtr/sngwrtr w/ht songs sks producer w/studio

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ROBERT COPELAND

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ROBERT ILLES

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CRAIG OWENS

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Professional producer/programmer/keyboardist with talent and feeling. My music production is second to none. From distortion to symphony. Friendly and affordable.

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310-319-6721

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Tommy Bolin Memorial Festival 2000 sched for Aug 11-13, Sioux City, IA. www.tommybolin.org

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•Ectec singlr/sngwrtr sks agent/mgmt. Phon 949-362-0778
•Fem hiphop, alt, chrstn, R&B singr nds mgr. Have recrd deal, nd help. Catherine 323-939-8108.
•Fem singr/sngwrtr w/ht songs sks top mgr/agent. Maj recrd labelsCommrc R&R w/infl from Egypt, India, flamenco. Suprstar quality. 310-396-2530.
•HR band lking for AI mgmt. Must have freinds trk recrd. Srs pro lng only. Mark 818-348-8229, hung-solorocks@hotmail.com
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•Mgr wntd to help guide career of talented fem voc w/exp, talent, drive. 323-469-2607

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BUSINESS/SERVICES/PEOPLE

•Muslon from Congo, here in USA. Have band in Portland, ME. Soukous style, very popular here. Lking for mgr, recrd co. Bernard btshima@gmail.com.
•New pop/R&B girl grp sbs rep. Gd lk & smd. 818-763-4225, 818-220-9045.
•POETRY BAND, Ascsp, sks rep for epic poem music art film. Hit potentl songs, visionry poetry. New art for new millenn. Demo pkg avail. 818-230-9347.
•Rock musicn on Maui, perfmg at clubs as solo or w/full band, sks bkng agent to help w/Euro tour this summer. Seanolepub@aol.com
•Snglr in UK skng mgmt. Any info on contax in UK wd be greatly apprec. emily_miriam@hotmail.com
•Snglr nds produc/agent windus contax for recrdng & promotng of new matrl. 219-424-4372.
•Sngk artist mgmt. Qualifd, exp indiv nnd to manage estab fem rap grp. Grp has sold gold. SF Bay area. cmgreen@thelgroup.com
•Songs, songs, songs. That's what we're all about. To hear more pls call. Brent 805-522-0657.
•The band K nds mgr to get us in the big game. On mp3.com, top 10 all CD & top 40 song, "I Am". CoolSeXRock! 818-609-3281, www.alllove.com
•The new generatn of rock sks mgmt & bkng agent. Have CD avail. Lew 909-867-4051
•We're a pop/rock band, all fem, both 16, & lking for mgr. Moe JupiterStar17@aol.com
•What if Elvis had never left the bldg? Snglr/sngwrtr infl by Elvis, Lennon, Clsaak. Chk out mp3.com/markwolfe.

35 INVESTORS WANTED

•CoolSeXRock. The band K sks \$5 to push & promote kick ass live rock band. Let's get in the game. 818-609-3281, www.alllove.com
•Exotic R&B/Soul artist w/CD, hot lk & snd, label & distrib, sks \$350k for mix/promo. Andra 818-852-8705.
•Fem snglr/sngwrtr w/lt songs sks srs investrs. Maj

BUSINESS/SERVICES/PEOPLE

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•My music's already approved by radio statn. The music's hot. I nd an investr. Let's make \$\$s. Charles 562-433-1207.
•POETRY BAND, Ascsp, sks investrs for epic poem music art film. Hit potentl songs, visionry poetry. New art for new millenn. Demo pkg avail. 619-230-9347.
•THE JOEY VEGAS BAND skng investrs for our Vegas-delic modern rock. Comply orig style, snd via Nevada. You'll be proud to be part of. 775-322-3074.
•What if Elvis had never left the bldg? Snglr/sngwrtr infl by Elvis, Lennon, Clsaak. Chk out mp3.com/markwolfe.

36. DISTRIBUTORS WANTED

•What if Elvis had never left the bldg? Snglr/sngwrtr infl by Elvis, Lennon, Clsaak. Chk out mp3.com/markwolfe.

37. EMPLOYMENT

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

•Elec guit Co sks sales pros w/guit exp or int. Phone, computr, sales skills a must. Fax resume, Attn: Sis Oprtnry, 818-764-0080.
•Intern wntd to help sell CD. Commis basis only. Mark 213-386-5881.
•Latin pop rock tenor wntd for hire. Near recrd deal. Get excited. Pgr 310-222-4670.
•Music airplay promo intern wntd. Studio City. No exp, wll train, you set sched. Lv msg 818-377-4190.
•Productn Co for Univ Polygram, sks qualifd intern for upcoming productn. Work w/maj labels, learn the biz. Strong computr skills & transpo a must. 310-284-3120.
•Right hand man/woman nnd for band w/maj radio play. Duties incl: promo, lights, enginng, stage hand etc. Poss pay for right person. John 310-372-5495.
•Sngk Intern int in breakng into music industry, to help w/music award show season. Fun atmos, college cred. Karen 310-201-8867.
•Start-up internet Ent. Co. lking for self motivatd sales people who're ready to make change in industry. staff@shoccl.com
•Wntd: interns & wrd engins. Ltl/no pay. Erratic hrs, career guar, fantastic oppor. Silent Sounds Studio, 323-852-7077.

38. MUSIC PERSONALS

•Anyone know how to contact fem steel guit Diane Keene. 323-464-0316 x816.
•Has anyone heard of Melissa Mathis? She was on

BUSINESS/SERVICES/PEOPLE

MTV's The Cut in 1998. Love her song "Talk To Me". Email me w/infl, Generd23@yahoo.com
•Lking for Miguel Sanchez, R&B/hiphop snglr. Used to live in Miracle Mile area. Did lyrics for Let Me Be The One. Try 323-463-8963.
•Steve Catanzaro! Michelle Strickland's lking for you. Call to set up future success & prev discussd. Let's make some more music. 323-769-6272.

39. MISC. BUSINESS

•I'm lking for Silve - Burdett Ginn, world of music, 1990 Grade 4-1 textbooks & CDs for my home school. Sonya kslnisus3@uncc.com
•Nd fair use copy of KROQ Loveline show, Nov 14, 1999 w/Amanda Foreman. 323-464-0316 x816.
•Stage hand nnd by industrl band. Angeyn 213-626-3588.
•Tommy Bolin Memorial Festival 2000 sched for Aug 11-13. Sioux City, IA. www.tommybolin.org

40. WEB SITES

- BANDS
1% Hangout http://www.iama.com/IUMA-2.0ftp/volume2/1_Percent_Hangout
16Voit http://www.16voit.com
5150. Van Halen Tribute Band http://www.5150.on.ca
714 http://members.aol.com/vd714rock/
88 Crash http://www.publicrecords.com/88Crash.html
A Rik Fox http://www.geocities.com/televisioncity/stage/7930
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Atrium www.abstraktreality.com/work/mix.html
Abuse Ment Park http://webpost.com/abuse/ment/park
Alans Wrench http://www.mp3.com/valanswrench
Alchemist http://members.aol.com/alchemist4/alchemist.html
Alexa's Wish http://www.softtechs.com/alexa.htm
Alison Allison http://www.alisonallison.com
Almost Ugly http://www.cazmedia.com/bands/AlmostUgly
Alternate Faith http://members.aol.com/altfaith
Alternate Realities http://www.anotherstateofmind.com
Ama Ro http://members.aol.com/User103365/Clubhouse
Amalgam http://www.ecom.net/~amalgam
Amanda's Waiting http://www.webtunes.com/amanda
Patti Ambs, Guitarist http://home.earthlink.net/~seasonwhat/
Angel http://www.angel-singersongwriter.com
Angelee http://www.VideoModel.com
Anomaly http://groucho.bsn.usf.edu/~studnick/anomaly.htm
Area 51 http://area51.iama.com
Arianna http://www.rhythmnet.com/bands/ariananna
Art Paul Rocks http://www.onlinerock.com/musicians/artpaulrocks/home.html
AustPierce http://www.austpierce.com
Baron Automatic http://mediaraid.com/baronautomatic
Barbag http://www.val.net/BarfBag
Joy Basu http://members.aol.com/jb2ndsoul

WEB SITES

- Bazooka http://www.tsware.com/Bazooka/
Beat The Bone http://www.beathebone.com
Key Bass http://www.lama.com/keybass.htm
Billi Grisolia & the Attachments http://www.geocities.com/SunsetStrip/Venue/8264/
Big Dumb Love http://www.bigdumblove.com
Big Ugly http://www.bigugly.net
Blitch'N'Moan http://www.blitchmoan.htm
Black Monday http://www.blkmonday.com
Blade http://www.junkyardwillie.com/star.htm
Blondee http://www.geocities.com/Hollywood/Picture/7170/
Blowin' Smoke Rhythm & Blues Band http://www.blowinsmokeband.com
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- Cliff Brodsky, Keyboard/Synth/MID Instructor <http://home.eathlink.net/~clifster/>
- Roger Burnley, Vocal Instructor <http://www.rogerburnley.com>
- Rosemary Butler, Vocal Instructor <http://members.aol.com/fairydust1/rose.htm>

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- Emotif University <http://www.emotif.com>
- Faunt School of Creative Music <http://www.pacificnet.net/~faunt/>
- The Funky-Blu-Fusion Guitar Workshop <http://members.aol.com/MBMusic98>
- Harrison School of Music <http://www.harrisonmusic.com>
- Chris Ho <http://www.chrisho.com>
- Keith Jones, Drum Instructor <http://www.drumspace.com/keithjones.htm>
- Eddie Layland, Vocal Instructor <http://www.hatsguide.com/sing/>
- Lis Lewis, Vocal Instructor <http://www.leonardo.net/lisard/>
- MARS-The Musicians Planet <http://marsmusic.com>
- Musicians Institute <http://www.mi.edu>
- Never Off Key Music Songwriting/Music Business Consulting & CD Shopping <http://www.neveroffkey.com>
- Odewind Productions <http://www.vocalconnection.com>
- Lisa Popell, Voiceworks <http://www.popell.com>
- Jon Sinclair, Vocal Hypnotherapy <http://www.vocalhypnotherapy.com>
- Vocal Power Institute <http://music-world.com/vpi-home.htm>

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- Band Track Music <http://www.aimcmc.com/vmortimer.html>
- Cosmic Casual Company <http://www.cosmiccasual.com>
- EMI Music Publishing <http://www.emimusicpub.com>
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