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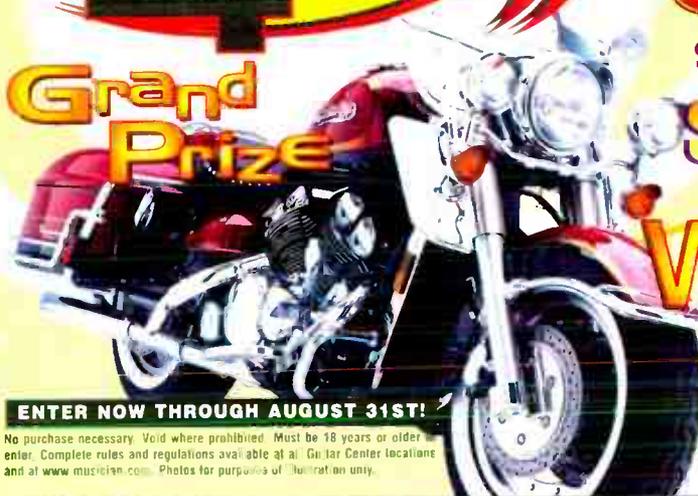
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J. Michael Dolan
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GENERAL MGR./ADVERTISING DIR.
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

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Steven P. Wheeler

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Jodi Lether

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Carrie Colombo

ADMINISTRATIVE INTERN
Michele Kaufman

SONGWORKS
Dan Kimpel

SHOW BIZ
Tom Kidd

NIGHTLIFE
Tom Farrell

CLUB REVIEW EDITOR
Jon Pepper

TECH EDITOR
Barry Rudolph

CONTRIBUTING WRITERS

Bernard Baur, Eric Morris Blair, Amy DeZellar, Constance Dunn, Traci E, Eric Fleishman, Kenny Kerner, John Lappen, Scott Lenz, Pat Lewis, José Martínez, Jana Pendragon, Brian Robey, Laurie Searle, Paul Suter, Jonathan Widran.

PHOTOGRAPHERS

Bernard Baur, Tom Farrell, Rod Goodman, Heather Harris, Lucia, Harold Sherrick.

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MAIN OFFICES

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FAX: 818-755-0102 E-Mail Internet Address: muscon@earthlink.net
World Wide Web Address: <http://www.musicconnection.com>
24 Hour Free Classified Hotline: 818-755-0103

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FEATURES



ELIUNYON

26 Vanessa-Mae

Music Connection talks with this platinum-selling, classically-trained teenage violinist who continues to rebel against the traditional purists with an adventurous exploration of musical styles on her latest Virgin release, *Storm*.

By Bernard Baur



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Band rehearsals may not be the favorite pastime for most musicians, but they are usually a necessity. To find out how the pros go about honing their chops, for both the stage and the studio, we caught up with members of a dozen major label acts to find out how they like to spend their rehearsal time.

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FEEDBACK

Special Thanks

Dear MC:

I just want to tell you how much I appreciated your Special Report: The Orange County Club Scene (Vol. XXII, Issues #14 & 15), [because] the club scene is not just located in Hollywood. There are tons of places to play all around the Los Angeles/Orange County/Valley areas, as well as on the outskirts—like Palm Springs, San Diego, Santa Barbara, and lots of other places in between. I seriously hope you decide to highlight more areas listing their clubs.

As a musician, it is nearly impossible to locate all the places to play, unless you do a ton of research involving traveling to the area and buying local papers. This is extremely time-consuming, and it would be wonderful if your magazine could include more reports like this in future issues.

A possible area for you to look into as well, is where I live, in the South Bay (El Segundo all the way down to San Pedro). There are a lot of places to play that hire all kinds of bands. I wouldn't know them unless I lived here, and read the *Beach Reporter* and *Easy Reader* newspapers.

Great special report, and I hope you continue to add it into your magazine.

Donna Grayson
Redondo Beach, CA

Where Are You?

Dear MC:

I started a vocal group, Seville, 21 years ago. The same year I started reading *Music Connection*. Yes, I still read it, but for 21 years, I feel as though MC has never covered enough of South Central L.A. musicians, vocalists and bands. So much talent, so many nice clubs. I can find MC in the stores, why is it we never see you in the audience?

Philemon Young
aka Pro-Skool
Los Angeles, CA

'Following' Blues

Dear MC:

Having been a reader of *Music Connection* since 1980, when I first moved to L.A., I have run across a lot of good information, and a lot of great connections and opportunities. MC is truly a service to up-and-coming musicians.

However, there is one issue which I feel needs to be addressed further, and that is the issue of whether or not upcoming struggling artists need a "following" in local clubs in order to succeed. Personally, I think the idea of a "following" is total bullshit.

I have been working as a producer with a number of local artists who have enjoyed varying degrees of success with pitching their demos. I've had labels tell me time and again, "Oh, don't worry about bookings, our booking de-

partment will just book your artist into wherever they need to play."

Hello! What does this tell you about the "need to gather a following"? I'll tell you what it means: the only people squawking about getting a following are the club owners, themselves, who need people to fill seats and buy drinks! What does a local following mean for an L.A.-based artist if they want to play, say, South Dakota? It means absolutely nothing!

The truth of the matter is that the local clubs that people really want to play—with their cool lights, great sound and national acts stopping by—get their opening acts from label-connected booking agencies. The fact that these acts are playing has nothing to do with a following.

Consider this: How many times do you go to see a movie? Maybe some of us see a movie twice, and, of course, there are those who see something 67 times because they have no life, or they're obsessed with the actor. But most of us go to see a movie once. It's the same with bands. Who wants to go see a band time after time? Once is plenty, especially if you buy their CD. So, I don't even buy this idea of bands who claim they already have a following. Radio and MTV are what get you a following. Forget this mailing list crap.

I guess my point is this: would all the local musicians please stop worrying about this fuckin' "following" crap, and start concentrating on their material? The level of acts in the L.A. area is, by and large, mediocre. I don't know how many times I've heard this: "I went and saw so-and-so at the House Of Blues, and the opening act sucked." What's with that?

Dave Polich
Independent Producer

A&R Debate

Dear MC:

The banter about whether A&R is good or not misses the painfully dull point. Having some fun and developing your talents are the goal. Money comes later, if ever. Here's an industry where basic instincts and a make-do system would be better off elsewhere, but, unfortunately, they seem quite permanent, if not global.

"Suits don't know what's cool" versus "musicians are too lame to know their material sucks" is good for copy, [but] no scores will be settled there. We all know you want to make it, and with the Starmaker machine running, you almost can. However, I don't know when quality will catch up with quantity.

When was the last time you heard anyone argue over which is the best current band? Sometimes I teach high school, and the most popular music there is the Doors and movie soundtracks. I must not be doing my other job well enough.

Doug Friedman
Songwriter



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

Current

On Saturday, August 15, the Catalina Island Summer Concert Series will turn back the hands of time to relive the music of the Beatles with an evening of the Fab Four performed by BeatleMania Live. Complete with costume changes and original-model instruments, the band is composed of four talented musicians. Without the aid of prerecorded music or lip synching, the sets performed will include "1964," "Sergeant Pepper" and an "Abbey Road/Let It Be" finale. The show begins at 8 p.m. in the Catalina Casino Ballroom. For as little as \$45 per person, visitors can catch a ride on the Catalina Cruise line and see the show. Make a day or weekend of it, and take in some sightseeing around the island. For tickets and reservations, or transportation to the island, call 888-25-EVENT. For more info on the concert series, visit the Internet, at <http://www.catalina.com> or <http://www.cheeproductions.com>.

The John Lennon Songwriting Contest Educational Bus, a 45-foot tour bus which includes a mobile recording studio, will be visiting Guitar Center Hollywood (located at 7425 Sunset Blvd.) on Wednesday, August 26, at 12 noon. The bus features work stations of music equipment, including computers equipped with cutting-edge music software programs, allowing music fans to come on the bus and actually create their own recordings on the spot. Musicians will also have a chance to see firsthand how the recording process works, with demonstrations and educational seminars from professional engineers and studio technicians. Musicians who enter the songwriting contest will have the chance to win EMI publishing contracts, Yamaha project studio equipment, or over \$200,000 in cash and prizes. This event is free.

UCLA Extension is now accepting applications for the Lionel Richie Songwriting Scholarship, the BMI Scholarship In Film Scoring, and the John Thomas Lenox Memorial Scholarship For Aspiring Producers. Now available through UCLA Extension's Department Of Entertainment Studies And Performing Arts, applications must be submitted no later than September 11, for the BMI and J. T. Lennox scholarships, and December 11 for the

Lionel Richie scholarship. For information about applications for these scholarships, or to have one mailed to you, call 310-825-9064, or e-mail a request to espa@unex.ucla.edu.

On Saturday, August 15, the Los Angeles Chapter of the Recording Academy will host "Hot August Nights," an industry bowling bash. The event takes place at Sports Center Bowl, 12655 Ventura Blvd., Studio City, from 9:30 p.m.-2:00 a.m. For ticket information, contact Brenda Alba or Art Arellano at 310-392-3777.

"Vocalists' Health" is a free seminar by chiropractor/nutritional professional Dr. Arlo Gordin. Learn how to improve your vocal range and breath control, as well as natural ways to eliminate recurring infections and corrections of problems that harm your vocal cords, throat and diaphragm. Adding endurance, strength and power to your voice will also be covered at the Gordin Center at 3535 Cahuenga Blvd. West, Suite 206, in Los Angeles (near Universal Studios), on Tuesday, August 18, at 8:00 p.m. For reservations, you can call 213-436-0303.

Re-Caps

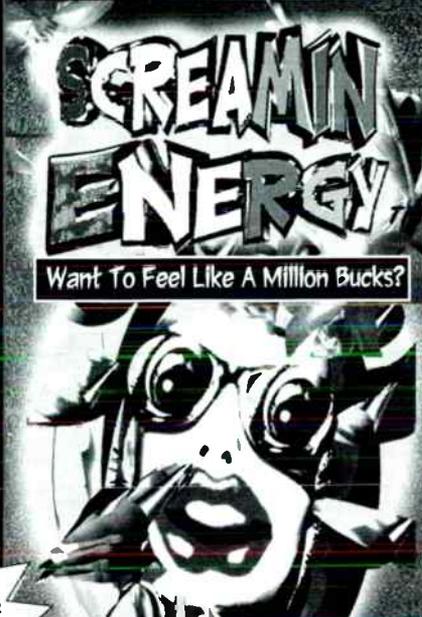
The Second Annual Custom & Vintage Drum Show of Hollywood comes to the Southland on Labor Day weekend, September 5 and 6th. This year's event promises to be bigger and better than ever, with over twice the space, twice the days, and twice the exhibitors. Over 22,000 square feet of drums and drum accessories from manufacturers, collectors and dealers from across the country will be featured. Veteran blues drummer and vintage collector Kerry Crutchfield is producing the show for the second consecutive year. Live music and entertainment, raffles, celebrity guests, and thousands of dollars in drum giveaways are also included in the festivities. This is a must-see for all drum enthusiasts. Doors are open 10:00 a.m.-7:00 p.m., at the Hollywood Racetrack Casino, which is located at 3883 W. Century Blvd., in Los Angeles. Tickets are only \$7 in advance, or \$10 at the door. For further information, you can call Kerry Crutchfield at 213-461-0640, or visit the Internet, at <http://www.vintagedrumshow.com>. **MC**

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Recording artists Jo Dee Messina and Falch Evans flank NFL superstar Jerry Rice, during a break from recording eMusic's upcoming NFL anthem "We're All In This Together." Scheduled for release in early October 1998, the song will appear on two different albums, *NFL Jams* and *NFL Country*. The projects combine the star power of some of today's top recording artists and NFL players, with the ultimate goal of raising money for the United Way. The anthem and video footage will be played on select network pregame shows this season as a PSA designed to celebrate 25 years of association between the National Football League and United Way.

Nashville Gala

A gala fund-raiser held in July in the country music capital of Nashville, Tennessee, raised more than \$10,000 to benefit the **Country Music Hall Of Fame And Museum**, the music programs in **Metro County Schools**, as well as the **MARS Music Foundation**. Hundreds of guests enjoyed concert performances by such artists as **Ricky Skaggs**, **Mark O'Connor** and **Gary Chapman**. The MARS Music Foundation was formed as a means to provide music scholarships and an alternative means of promoting music education programs, many of which fell victim to budget cuts in public schools nationwide. If you would like to find out how you can help support music education, or if you would like more information about the Foundation, contact MARS Music Foundation Director **Max Borges**, at 954-938-0526.

Don't Rush!

MCA Records recording duo **K-Ci** and **JoJo** have formed an alliance with **Planned Parenthood** for the free distribution of copies of their latest video, "Don't Rush," which urges young people to use caution before jumping into sexual situations. Copies of the video will be handed out at Planned Parenthood clinics in Los Angeles, New York, Philadelphia, Washington D.C., Atlanta, Houston, Chicago, New Orleans, Memphis and Detroit, while supplies last.

Michael McGee, Vice President of the Planned Parenthood Federation of America, said, "K-Ci and JoJo's video gives young people an important message about making responsible choices about sex and relationships. Too many young people rush into having sex without considering all of the consequences. The video shows how that can turn out." **MC**

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MCA Music Media

By Jonathan Widran



Nick Dofflemeyer, Studio Manager, MCA Music Studios and Director of Quality Assurance, Universal Music Group, also oversees MCA Music Media.

Dofflemeyer emphasizes the two most important rooms for those seeking high-quality mastering. The main state-of-the-art studio has Grammy-nominated engineer Erick Labson doing the traditional mastering processes—EQ, level adjustments, balancing channel to channel, compression and filtering—using a Sonic Solutions Digital Audio Workstation. Mastering can be done off both analog and digital recordings. The average per hour rate is \$250.

The second mastering room is slightly smaller and less expensive, but features the same tools. This one is also used for computer-generated audio restoration. A company like Rhino Records could use the studio to clean up the hiss and popping from old recordings to create fresh and clean updates. Unlike many facilities who charge for the extra parts which are then sent off to the manufacturers, MCA eliminates the parts charge.

There is another room at MCA specifically designed as a station for compilation of older tapes. A musician can bring in tapes from various sessions recorded over a long period of time and the tracks can be spliced onto one master. When each track has been recorded at a different level sonically, the engineer loads them onto a computer and levels them out with Sonic Solution. They also do DAT copying and transfer from analog to digital two-track.

Another popular feature is that MCA is a CD-R short-run specialist—that is, aside from doing audio restoration, they work with musicians who seek to create a smaller amount of promo copies (say, for reviews or college radio) from the finished master. In addition to manufacturing these short-runs on CD-R, at lower rates than most studios in town, the company will also handle all of the printing and packaging, in order to create an appealing product.

"We bend over backwards to meet due dates and deadlines," remarks Dofflemeyer. "I want to emphasize that we pride ourselves in putting a face on our business and that we are open to everyone. It's a very laid-back environment where you can feel comfortable. Essentially, anyone who comes to us gets the best of both worlds—the quality that MCA demands of its own product, as well as the personal touch and very affordable mastering rates."

MCA Music Media is perhaps the most unique multifaceted mastering facility in town, because it not only caters to the independent musician seeking quality work, but also is contracted to do submastering for 70 labels affiliated with Universal Music Group subsidiaries like MCA, Interscope, Almo and GRP. A large eight-room facility, bankrolled by MCA and located in North Hollywood, MCA Music Media has a total of eight rooms, including one to create submasters for MCA's cassette manufacturing plant in New York, and one to do the same for the CD manufacturing facility in Illinois. The other rooms offer mastering and related services for everyone else.

Nick Dofflemeyer, studio manager for MCA Music Studios and Director of Quality Assurance for Universal Music Group, oversees the company and insists his goal is to convince the serious local musician that MCA Music Media is just as concerned about the independent up-and-comer as it is the platinum-selling superstar.

"My job is to show them that despite the MCA tag, we operate like a mom and pop shop, and it's not an imposing corporate environment," he says. "When a prospective client comes in, we often invite them to sit with one of our engineers, who can listen to the tape they want mastered and discuss what they want accomplished. Like any of the other major facilities in town, I take the time to get to know my clients, and offer a profit-and-loss business. MCA bankrolls us, but we can't rely solely on MCA product to keep afloat."

Out of the six rooms for hire,

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Mike Jacobs

Mike Jacobs has joined **Trauma Records** as Senior Vice President of Artist Development. Formerly CEO of MCA/Universal affiliate Way Cool Music, Jacobs will now work with Trauma's artists in the areas of A&R, marketing and promotion. In other Trauma news, **Ted Taylor** and **Mari Dew** have been appointed National Promotion Directors for Alternative and Rock, respectively. Contact Trauma's Sherman Oaks, California headquarters at 818-382-2515.



Laura Swanson

A&M Records has promoted **Laura Swanson** to Vice President of Publicity, where she will continue to handle national press campaigns for many of the label's artists. A thirteen-year veteran at A&M, she was most recently Senior Director of National Publicity. Also at A&M, **Ken Lucek** has been named National Director of Pop Promotion, and **Buddy Deal** has been appointed Los Angeles Local Promotion Manager. They were Boston-based Local Promotion Manager for the New England market at A&M, and Los Angeles Regional Promotion Rep for Revolution Records, respectively. Contact A&M's Hollywood-based headquarters at 213-469-2411.

Universal Music & Video Distribution has promoted **Larry Hariton** to Senior Vice President, Direct Account Management. Based in Los Angeles, he was previously Vice President of Direct Retail Planning and Category Management for the company. Contact Universal at 818-777-0915.

West Hollywood, California-based indie **Sonic Images Records** (distributed by Universal) has promoted **Brad Pressman** to Label Manager. He was previously Director of A&R for the label's Soundtrack and New Age divisions. In addition, **Donna Roth** has been appointed as an A&R Rep for the label's Soundtrack division. Contact 213-650-1000.



Gary Ilsley

Virgin Records has announced the promotion of **Gary Ilsley** to Chief Financial Officer. Based in Los Angeles, Ilsley will oversee all financial functions for Virgin Records America and its affiliates. A five-year Virgin vet, he was most recently Vice President of Finance for the company. Also at Virgin, **Liz Montalbano** has been named Senior Director of Crossover Promotion. Also based in L.A., Montalbano was previously on the staff at Epic Records. Contact Virgin's L.A. offices at 310-278-1181.



Fred Croshal

Madonna's Maverick Recording Company has promoted **Fred Croshal** to Head of Sales and Marketing. Already Head of Sales for the label—a position which he's held since joining Maverick two years ago—Croshal will now assume the added responsibility of overseeing the company's marketing strategies. For more information, contact Maverick's recently-appointed Head of Media Relations **Heidi Ellen Robinson**, at 310-385-6452.

Kelly Vega has been named to the post of Managing Director for

EAT'M (Emerging Artists and Talent in Music), the annual music industry convention and talent showcase which was launched this past May. Vega will oversee all day-to-day operations for EAT'M, as well as work on sponsorship and ancillary event matters. She was previously Vice President of Marketing for Vega Enterprises, a family-owned wholesale distribution company. Contact the EAT'M offices in either Las Vegas (702-454-2200) or Sherman Oaks, California (818-905-5511).



Nadine Galineau

Nadine Galineau has joined the staff at **TVT Records** as Director of Product Management and Artist Development, where she will spearhead various creative marketing campaigns to maximize the label's product and artist development, as well as participate in the company's international marketing efforts. Contact 310-289-3800.

Walt Disney Records has promoted **Karen Dekker** to Manager, Promotions, where she will oversee all national promotion strategy, negotiation and execution on corporate, account-specific and synergistic tie-in partner programs for the company. Dekker will continue to work out of Disney's Burbank, California offices (818-973-4375), where she has been since 1992.



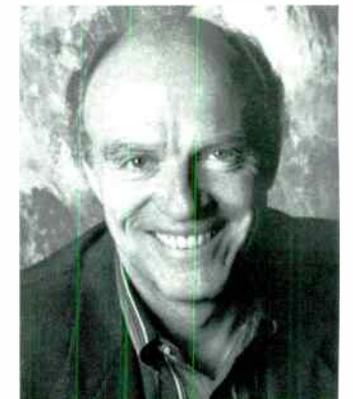
Mark Norman

Universal Concerts has announced two major appointments for the **Universal Concert Company**, the Denver-based division of Universal Concerts. **Mark Norman** has been named Senior Vice

President of the operation, where he will be responsible for all aspects of the Denver operation, with an emphasis on talent acquisition for a number of venues. In addition, **Jason Miller** has been appointed Vice President, Talent for the company. He will also work to book artists for Universal's Colorado venues. Contact Universal Concerts' Universal City, California headquarters at 818-622-4431.

MTV Networks has announced several executive appointments at both **MTV** and **VH1**. On the MTV side, **Stephen K. Friedman** has been named to the newly-created position of Vice President, Public Affairs, where he will develop and implement the station's on- and off-air social initiatives; and **Paul DeBenedittis** has been upped to Vice President, Program Planning and Scheduling, where he will create MTV's program schedule. At VH1, **Jim Corboy** has been appointed Senior Vice President, Marketing, where he will oversee all marketing, advertising and promotion activities; and **Bob Morrison** has joined the company as Vice President, Public Affairs, where he will work to raise awareness of the VH1 "Save The Music" campaign, designed to preserve music education programs in U.S. public schools. Contact MTV Networks in Santa Monica, California, at 310-752-8000.

Robert Wieger has been named Vice President of Product Development for **Atlantic Records**, based in New York. Also, **Steve DeBro** has advanced to Senior Director of Associated Labels, where he will oversee Atlantic's jazz, world music and eclectic pop releases, while directing all activities related to the company's Mesa and Bluemoon label releases. Also based in New York, he was Manager of Atlantic Jazz. Contact 212-707-2000.



Harry Palmer

Harry Palmer has returned to the **Sony Classical** label as its Executive Vice President, General Manager. Based in New York, Palmer was most recently Vice President and General Manager for BMG Classics U.S. He can be reached through Sony's New York offices, at 212-833-8000.



Lee Rocker
Co-Founder/A&R Rep
Hootenanny Recordings

Duties: Talent Acquisition
Years With Company: 1
Mailing Address: P.O. Box 4231, Laguna Beach, CA 92652
Contact: Patrick Lugo/Lee Solters Company at 213-651-9300

Background: A former Stray Cat and current solo artist, Lee Rocker is also, arguably, the hardest working man in rock. Not content with one record label—his own Upright Records—Rocker recently launched Hootenanny Recordings, a label dedicated to “Americana” music, and formed in partnership with Hootenanny concert promoter Bill Hardie of 98 Posse Productions.

The label’s debut is *Hootenanny Compilation*, released in July on the heels of the 4th Annual Hootenanny Festival. The disc includes cuts from X, the Reverend Horton Heat, Royal Crown Revue, Southern Culture On The Skids, Super-suckers, the Blasters, the Paladins and Rocker, himself. Upcoming label releases include offerings by Hot Rod Lincoln and Russell Scott And The Red Hots.

Label Origins: “Hootenanny kind of sprung up between me and Bill Hardie, who was the concert promoter for the Hootenanny Festival. I’ve done that festival three of the four years, and we’re friends. That thing has really developed as the premier rock & roll or Americana festival. And it was just sort of a grass roots thing. It’s not the creation of one of these giant record companies or giant promoters. And it’s grown up these last four years.

“Bill and I felt it would be great to do a label, and tie it into that, and sign bands doing this sort of music and make it the focal point, along with the tour, of Americana music.”

The Next Step: “The *Hootenanny Compilation* is out now and we’re

being distributed by ADA. That’s a U.S.-only situation at the moment. That record was released on Tuesday, the 14th of July. There’s been a great response so far. We’re looking at how it’s going, and it seems to be going great. We did have it at the Hootenanny Festival as well, but that was as a pre-release. We’ve got Russell Scott And The Red Hots and a Hot Rod Lincoln record, and it looks very promising that we’ll be doing the next Paladins record.”

The Business Side: “Bill Hardie and I, and a number of people Bill employs at various companies, are handling the business.

“In addition to Hootenanny Records, I’ve got Upright Records, my own label, on which I put the *No Cats* record out. And I’ve just signed a distribution deal with Navarre Corporation, which is one of the big national distributors. Along with that, I just signed with a company called Solid Discs and Integrated Marketing that’s handling a lot of the promotional efforts on *No Cats*. We’re releasing that nationally on September 15th.”

Label Differences: “Upright is my baby, solely in partnership with Navarre and Solid Discs for my records. I’m sure about a year from September, there will be another Lee Rocker record on Upright, so I’m really dealing with two labels at this point.

“I started Upright before Hootenanny existed, and I just got things going really organically. We started dealing with smaller distributors and built it up to the point, with my own records, where it didn’t make sense to have partners on it. So I really want to keep them as separate companies.”

Keeping Busy: “I’m really enjoying this, right now. I really like the business end of things. Not that I want to be swamped with it, because I like the creative music side of it more. But I like the challenge.

“I’ve been in the business a long time at this point, what with the Stray Cats, and I’ve really watched how things are done until I’ve finally gotten the big picture and really reached the point where I didn’t want people playing with my life. It feels really good to be much more in control of these things. For where I’m at, it’s a much better place to be rather than having a 22-year-old guy with an MBA from some college running my life. I’ve been here before he was, and I’ll probably be here a long time after.”

Growing Independently: “I have learned a lot over the years. It’s a tough business. The real trick to independent records is understanding the business and really being able to deal with the bulk of it. That’s partially having the right partner and the right people to work with, but it’s understanding

the physical end of getting records into stores. If you can do that, then you can do well as an indie.

“It’s not an easy thing to do, because you’re fighting with every label out there for shelf space—to get your record in a place where people can go, ‘Oh look. There’s the new Lee Rocker record.’ There are 3,000 labels fighting over that same four feet of shelf space.”

Learning From The Past: “It’s a matter of doing good work and keeping at it. What Brian [Setzer] has done is the same thing I’ve done. I don’t think you can follow trends. I think it’s silly. It’s not really being an artist, musician, or whatever you want to call yourself. You’ve got to do what feels right and write the songs you write. I don’t spend a lot of time worrying about what someone else does. When people do that, they’re always a day late and a dollar short with it.

“I think anyone in the public who is into any sort of music can detect insincerity. If it’s real, it’s real; that’s the thing that shines through. I think that’s what Brian’s done, and I think that’s what people like Ani DiFranco do in the indie world.”

Current Acts: “We’re dealing with people who Bill and I have dealt with in the past. They’re also the bands that are at the forefront of this type of music. It’s something that’s grown here in Southern California. All of these bands are based in L.A. or further south.

“With Hootenanny, we’re going to be signing other acts. It’s growing into a label that will be producing numerous records over the course of a year.”

Future Acts: “There’s a good pool of people out there who fit the Americana/Hootenanny sound. Americana music goes from the swing thing to more blues-based bands,

including the straight ahead rockabilly or Western swing sound, and right up to people who are stretching into psychobilly. To me, they all have that thread of American rock & roll.”

Unsolicited Tapes: “We’ve been getting quite a few already. For me, it comes down to songwriting and originality. It needs to be something that doesn’t sound like they are trying to be Elvis Presley from the Sun sessions. I love that music, but you’ve got to do your own thing with it. And I’ve got to see a band live before I can really put a judgement to what they’re doing. I’ve really got to see them.”

Club Draw: “The band has to have a draw for where Hootenanny Records is at this point. They pretty much have to be a hard-working band that gets out and plays and creates a bit of a scene. I’m not talking thousands of people, but a band that is out there working and has people excited enough to be coming to their shows.”

Label Future: “The time and work we’re putting into this hasn’t enabled me to look that far down the road. Ideally, someone from one of those giant companies is going to come around and say, ‘Hey, we want to buy you up.’ And we’ll say, ‘Forget it.’
“Once labels get swallowed up, they’re terrible. The individuality and the thing that makes the music so special is lost. It’s the difference between a family-owned restaurant and a chain.

“My feeling is that we want to stay independent. I know with Upright Records I’m not looking to be affiliated with, or swallowed up by, a major label. I don’t want to be taken over. I dig it too much. On the Hootenanny side, I think it’s the same thing.”
—Interview By
MC Staff Writer Tom Kidd

SHE MAY BE LITTLE, BUT SHE CARRIES A BIG HIT



RCA sensation Natalie Imbruglia was recently presented with a plaque from label execs, signifying platinum sales of her debut album, *Left Of The Middle*, which features her monster single “Torn.” Pictured (L-R) are: Dave Novik, Sr. VP, International A&R; Jack Rovner, Executive VP/GM; Imbruglia; Bob Jamieson, President; David Fitch, Sr. VP, Sales; and Ron Geslin, Sr. VP, National Promotion.

SIGNING LIKE A J-BIRD



J-Bird Records, the first Internet-based record label, has inked a deal with veteran rocker **Billy Squier**, whose album *Happy Blue*—an eleven-song acoustic album—features an updated version of his 1981 hit “The Stroke.” Squier retains the rights to his catalog from EMI and has plans for future releases of that material. *Happy Blue* will be available through the label’s web site (<http://www.j-birdrecords.com>), and also through retail outlets via J-Bird’s long-term distribution agreement with Navarre Corporation. Pictured (L-R) dotting all the i’s and crossing all the t’s are J-Bird President and founder Jay Barbieri and Squier.

SoCal Goes Pop

For ten days this month, August 21-30, venues throughout Los Angeles and Orange County will be hosting some 100 pop bands from all over the world, in the **International Pop Overthrow**. Reportedly similar to the better-known **Poptopia** festival which has conducted three such events—centering more on L.A.-based artists—IOP is attempting to broaden the geographical scope of the participating artists, although some 40 local artists and bands will be performing.

The local venues involved include the **El Rey Theatre**, **Jacks Sugar Shack**, **Spaceland**, the **Martini Lounge**, the **Gig** and the **Mint**. There will also be an outdoor show at the **Garden Grove Festival Amphitheater**. A few of the L.A. bands slated to appear are the **Tories**, the **Negro Problem**, **Kara’s Flowers**, **Chewy Marble**, the **Barry Holdship Four**, **Jason Falkner**, **John Easdale**, the **Sugarplastic** and the **Wondermints**. For further info on IOP, contact **David Bash** at 818-760-0501.

New Signings

TVT Records has announced the North American signing of veteran English pop act **XTC**. The label plans to release the band’s first studio outing since 1992’s *Nonsuch* during the first quarter of 1999. Band co-founders **Andy Partridge** and **Colin Moulding** are currently working on what will be their fifteenth album, with producer **Haydn Bendall** and longtime collaborator **Nick Davis**. The album also features former XTC guitarist **Dave Gregory**, and the **London Sessions Symphony**.

LaFace Records, the label formed by **L.A. Reid** and **Kenny “Babyface” Edmonds** in 1989, has signed R&B/pop artist **Shanice**, who is set to release her first album for LaFace in October. Shanice previously scored a Number One hit with “I Love Your Smile” while she was with **Motown**.

Tom Waits, the legendary songwriter and cult artist, has signed a one-album deal with **Epitaph Records**. Over his 25-year career, Waits has recorded more than 20 albums, including 1992’s Grammy-winning *Bone Machine*, and his songs have been covered by the likes of **Rod Stewart** (the Top Ten hit “Downtown Train”), **Bruce Springsteen**, the **Eagles** and **Bob Seger**, among others. Waits is currently recording his latest album at **Prairie Sun Studio** in Northern California.

The **Flat Duo Jets**, consisting of vocalist/guitarist **Dexter Romweber** and drummer **Crow**, have inked a deal with **Outpost Recordings** and have their tentatively-titled album, *Lucky Eye*, slated for a fall release. This is the major label debut by the duo, who have been together since 1984, and released seven indie albums. The new album, which was co-produced by label co-founder **Scott Litt** and **Chris Stamey**, features the **Squirrel Nut Zippers’ Tom Maxwell** and **Ken Mosher** lending horn support.

Permanent Press Recordings recently signed the Paris-based band **William Pears**, and North Carolina’s the **Spongetones**. The Spongetones will first release *Where-Ever-Land* on August 18 (this is a reissue of their third album, with five bonus tracks), before releasing their first new album for the label in early 1999. The first

album from **William Pears** is set for release on August 18th.

Permanent Press has also started a new label imprint, **Permanent Wave**, which will focus on smooth jazz, new age and world artists. The debut will be *After Dark*, by the **City Beat**, on September 29th. Contact 818-981-7760.

This & That

The word is that **Alanis Morissette** will be releasing her long-awaited sophomore effort for **Maverick** on November 3, and there are rumors that the star may promote the new album with an extensive club tour.

While the new studio album from the **Black Crowes**—their first for **Columbia Records**—won’t be out until November, the band is set to release *Sho’ Nuff* this month. This limited edition box set features all four of the group’s albums, each digitally remastered with bonus tracks, as well as a live EP. Each of the remastered albums will be available separately, but you will have to purchase the set for the five-song concert collection.

On the legal front, **Blondie’s** reunion album has come under attack by former band members **Nigel Harrison** and **Frank Infante**, who have reportedly filed a lawsuit in New York County’s State Supreme Court, allegedly over the use of the band’s name. The new album, *No Exit*, which is due out next February on **Beyond/BMG**, features original band members **Deborah Harry**, **Chris Stein**, **Jimmy Destri** and **Clem Burke**. Ironically, Infante and Harrison did not join the band until after the group released their first and second album, respectively. Harry, Stein, Burke and Destri deny any wrongdoing, and are confident that they

are fully entitled to proceed with their current plans.

Checking The Biz

On July 1, **Word Gospel** merged with **Myrrh Records** to form **Myrrh Records Black Music Division**, a combination designed to broaden the Christian music base while aggressively developing new areas of black music, including rap, hip-hop, R&B and gospel. The joint forces of Word Gospel and Myrrh Records will work directly with **Epic’s** mainstream marketing and **Sony Distribution**. The first releases from the new division will be **Greg O’Quin** in August, a Christmas CD from Grammy winner **Shirley Caesar** in October, and a new **Anointed** album in late fall. New signings include the Chicago-based urban youth choir **New Direction**, and **Phase 2**, a hip-hop group out of Detroit. For further info, contact **Hands On PR** at 213-467-6967.

Flip Records has announced a new co-venture with **Elektra Records**, in which the two companies will combine efforts to promote the debut albums from **SX 10** (featuring Cypress Hill’s **Sen Dog**), **Staind** and **Fine**. The L.A.-based label already enjoys co-venture deals with **Interscope** (**Limp Bizkit** and **Jane Jensen**) and **A&M** (**Cold** and **Big Hate**). Contact **Flip** through **MSO**, at 818-330-0400.

Gee Street/V2 Records has signed a deal with **D&D Records**, part of the New York-based **D&D Studios**. The first project under the new deal, which allows Gee Street first look at all D&D artists, is the debut album from rapper **Afu-Ra**. Gee Street can be reached at 212-320-8690.

—Compiled By MC Senior Editor Steven P. Wheeler

A HANDSHAKE DEAL



Pat Boone’s Gold Label record company, whose artists include **Patti Page**, **Glen Campbell** and **Boone**, himself, has merged with Nashville-based **Honest Entertainment**, a diversified pop standard, jazz, classical and Celtic label. Pictured “clenching” the deal are **Honest** founder **Jim Long** and **Boone**.



NUMBER ONE FOR "HOLES"



Hamstein Publishing's Billy Kirsch and Capitol recording artist Steve Wariner celebrated their recent Number One smash "Holes In The Floor Of Heaven," during a party at the Castle Door on Nashville's Music Row. Pictured (L-R) are: Jeff Carlton, VP/GM, Hamstein Publishing; Caryn Wariner; Steve Wariner; Billy Kirsch; and Pat Quigley, President/CEO, Capitol Nashville.

B-52'S BOMB NEW YORK



EMI Music Publishing's B-52's recently played the Big Apple for the first time in four years, at Radio City Music Hall. Pictured (L-R): Cindy Wilson, Fred Schneider, Keith Strickland, B-52's; Bob Flax, Executive VP, EMI Music Publishing Worldwide; and Kate Pierson, B-52's.

Summer Showcases

ASCAP has announced their summer showcase lineup, and the performance rights organization will be heating up a variety of local venues for rock, hip-hop and acoustic-based singer-songwriter performances.

On Tuesday, August 25, ASCAP presents "Hip-Hop Haven! A Showcase Of Strictly Hip-Hop" at the Troubadour. Their venerable rock show "ASCAP Presents," which has already resulted in seven major label signings this year, will be at the Viper Room on Wednesday, August 26, with performances from such acts as Lazy Stars and Alien Crime Syndicate. Finally, on Wednesday, September 2 at Largo, ASCAP kicks off the eighth year of their illustrious acoustic showcase "Quiet On The Set," with a roster of talent which includes Katie Stone and

Scrappy Jud Newcomb. There will also be a special guest appearance from WORK Group recording artist Dan Bern. For further information on all of these showcases, contact ASCAP at 323-883-1000.

BMG Restructuring

Art Ford, Vice President, Film and TV Division of BMG Songs, has announced the advancement of several key individuals resulting in a general restructuring of the division. Brian Lambert has been promoted to Senior Director, Film and TV Music, where he will continue to represent BMG's vast song catalogs for use in motion pictures, television and commercials. Lambert has been involved in the placement of songs in many high-profile projects, including The Truman Show, Godzilla, Bulworth, Melrose Place and com-

mercials for Microsoft, Mercedes Benz and AT&T. Lambert also spearheaded "BMG Sonic Escape," the first large-scale music event held at the Sundance Film Festival.

In other BMG executive shuffles, Ron Broitman, Manager of Television Music Licensing, has been promoted to Manager, Film and Television Music, where he will represent and license songs to both film and TV. Film and TV Music Assistant Stacy Wallen, has been promoted to Manager, Television Licensing, and Melissa Severance joins the company as Film and TV Music Assistant. All of these executives will be based in

the Los Angeles headquarters of BMG Songs, and can be reached at 310-358-4700

Fly Robbins, Fly

The summer schedule for composer David Robbins is heating up, and it doesn't have anything to do with the recent heat waves. He scored the TNT movie Everything That Arises, and has a new Columbia Pictures film, Savior, with Dennis Quaid, scheduled for fall. He is also scoring the new Disney/Havoc feature The Cradle Will Rock, in New York.

Everything That Arises is the directorial debut for Quaid, and also

BMG'S LAMBERT



Brian Lambert has been named Senior Director, Film/TV Music, BMG Songs.

ASCAP PROMOTION



Jeanie Weems, ASCAP's new Assistant VP, Creative & Film/TV Special Projects.

ANGER AND FAMOUS



Slash recording act Harvey Danger has signed a worldwide co-publishing agreement with Famous Music. The band's debut single, "Flagpole Sitta," and Slash/London CD, Where Have All The Merrymakers Gone, are bulleting up the national charts, with the single topping R&R's Top 50 Alternative Chart. In addition to strong radio airplay, the single is receiving stress rotation from MTV, and is prominent in trailers for MGM-UA's forthcoming film Disturbing Behavior. Pictured in Famous' New York offices are (L-R): Andrew Kipnes, band manager/President of AAM; Holly Cisló, AAM; Sean Nelson, vocalist, Harvey Danger; Irwin Z. Robinson, Chairman/CEO, Famous Music; Evan Sult, drummer, Harvey Danger; Jeff Lin, guitarist, Harvey Danger; Aaron Huffman, bassist, Harvey Danger; Stephen J. Finfer, Senior Creative Director, Famous; and Peter Lewit, band attorney.

stars **Mare Winningham**, **Harve Presnell** and **Meat Loaf**. Robbins' score utilizes hammered dulcimer and mandolin, plus the more conventional orchestra, and reflects the local music of Montana. *Savior*, on the other hand, was filmed in Belgrade, and the score features native folk instruments and music of that country.

The Weems Team

Jeanie Weems, who has been an integral part of ASCAP's Film & Television Division since 1988, has been promoted to the post of Assistant Vice President, Creative & Film/TV Special Projects. In her newly expanded role, Weems will head up the new national ASCAP creative staff, focusing on R&B, rap, hip-hop, dance and reggae, in New York, Los Angeles and Atlanta. Joining Weems' team are three new appointees: Director of Member Relations **James Maynes** (New York); Associate Director of Writer Relations **Ian Burke** (Atlanta); and Associate Director of Repertory **Charis Henry** (L.A.); as well as longtime ASCAP Directors of Member Relations **Bill Brown** (New York) and **Alonzo Robinson** (Los Angeles). Weems can be reached at ASCAP's Los Angeles office (323-883-1000).

Remembering Kate

When songwriter **Kate Wolf** died in 1986, at the age of 44, after a bout with leukemia, she left behind a touching legacy of recorded and written work. *Treasures Left Behind: Remembering Kate Wolf* is a tribute record released on **Red House Records**, which was compiled by Wolf's accompanist and

occasional producer **Nina Gerber**. The material was recorded by Wolf's friends **Utah Phillips**, **Rosalie Sorrels**, **Nanci Griffith**, **Peter Rowan**, **Cris Williamson**, **Tret Fure**, **Eric Bogle** and **Terry Gauthwaite**, and such admirers as **Kathy Mattea**, **Dave Alvin**, **Lucinda Williams**, **John Gorka**, **Ferron**, **Greg Brown** and **Emmylou Harris**.

Perla Presents

Fans of L.A. chanteuse **Perla Batalla** can hear the diva's latest CD, *Mestiza*, on **Mechuda Music**. The thirteen cuts, produced by **Leanne Unger**, feature Batalla singing in both English and Spanish, with notable contributions from co-writer/guitarist **David Batteau**. Batalla will soon be embarking on a national tour to promote the album. Watch for her upcoming appearances here in town, or check out her web site, at <http://www.electricearl.com.batalla.html>

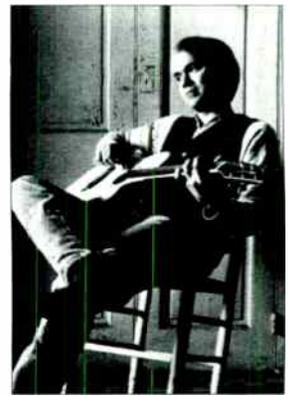
Artist To Publisher

Veteran recording artist/songwriter **Rick Cua** has been named Creative Director for **EMI Christian Music Publishing**, the publishing arm of **EMI Christian Music Group**. In his new position, Cua will be responsible for songwriter relations, songwriter development and new song promotion. He will also direct the EMI CMP creative department, and work in support of the A&R department in facilitating record production and copyright development. Cua was a member of the legendary Southern rock band, the **Outlaws**, before recording eleven solo Christian music albums. 

MARCUS HUMMON

This versatile tunesmith continues to play the songwriting game by his own rules

By Dan Kimpel



The career path of singer-songwriter Marcus Hummon is busier than a six-lane highway. With his second album, *One Fan Clapping*, just completed, he's also found time to form a new duo with Big Country frontman Stuart Adamson, and is currently writing a new musical.

PBS fans, particularly those with children, will also recognize his name as the co-writer of songs (with J.A.C. Radford) for a cartoon series, based on William Bennett's *Book Of Virtues*. Then, of course, there are cuts with such artists as Hal Ketchum, Patty Loveless, the Nitty Gritty Dirt Band, Michael Martin Murphy and Doug Stone.

Hummon's credits include the Grammy-nominated "Only Love," recorded by Wynonna; Alabama's "Cheap Seats"; "One Of These Days," a chart-topper for Tim McGraw; and, most recently, the Top Five country hit "Love Is The Right Place," for Bryan White.

"I've always been interested in a variety of art forms, and actually came into music through poetry," explains Hummon. "But I got the performing bug, and once that gets you, it's all over. I feel fortunate [for the cuts], but I didn't get into this business to have other people record my songs. I got into it to be a singer-songwriter, and to experience that as a lifestyle."

Hummon first experienced that lifestyle fresh out of college, in the mid-Eighties, in Los Angeles. "I was trying to break into the music business," he recalls. "I played four nights-a-week at Yesterday's in Westwood, at Madame Wong's, Club Lingerie and At My Place. I lived off Pico and Vermont, near MacArthur Park. I didn't have a car; I took buses to work. Coming from a college in New England, it was real different. The folks were nice, but the bus thing was hard core."

These memories are vividly illustrated in a track from the new record, "Jesus In Los Angeles," which recounts the trials of a new Mexican immigrant on the mean streets of the Pico-Union district.

It's readily apparent in his work that the classic singer-songwriters of the Seventies were pivotal influences on Hummon's artistry, and he won't argue the point, saying, "Dan Fogelberg, Cat Stevens and Joni Mitchell—not only were they doing records, but they would show a poetic impulse. Their records might come with paintings they did, and that's still my mindset. On the country record I did for Columbia (1995's *All In Good Time*), I forced them to put one of my paintings on it. I figured what the heck."

As for his recent collaboration with Big Country's Stuart Adamson, Hummon says, "Stuart moved to town at the end of my Columbia deal. I wanted to produce a record by myself that was real eclectic; I didn't want to think about marketing or radio. That's how *One Fan Clapping* came about. Stuart was interested in doing a folkie record, and asked if I'd help him in a producer role. I asked him to come in and play on my indie record. We really enjoyed playing and singing together, and the folkie record turned into a duo project. We cut twelve songs, and I think we'll probably put something out this fall."

But writing country hits and writing musical theater seems to be a stretch, even for one as versatile as Hummon. In fact, his first musical came about through an opportunity presented by his wife's vocation. "She is a minister and the chaplain at Vanderbilt University," he explains. "We have an acting company in residence and we wanted to do a musical. Edgar Lee Masters—the original one-hit wonder—wrote *Spoon River Anthology*, 264 mythical epitaphs that defrocked the moral hierarchy of middle class America. We did music and a rendering of these pieces with the theme, 'what does it mean to capture fame briefly, lose it, and how do you live with that?' An interesting subject for Nashville."

"[Co-writer] Bill Feehely and I are now working on *The American Duet*, about a black man from the South who sings country, and a white missionary who goes to Africa. It's kind of 'Charlie Pride meets Johnny Clegg,' running the gamut of American hybrids—country to blues to folk and bluegrass to Afro-pop. I gave myself a year to write the script and the music."

With all of these projects in progress simultaneously, what does the prolific Hummon envision down the road? "I dabble in producing, and I'd like to do another country record, but songwriting is my main focus," he concludes. "I'm in a town where a song can create a career. There's a lot of honor and dignity in the vocation, that's why I moved here."

Contact **BMG Music Publishing** (212-930-4000).



HAM FORMS NEW COMPANY



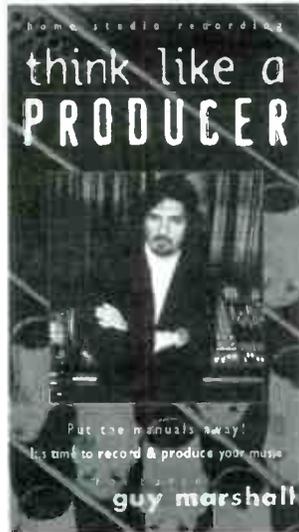
Bill Ham, founder and President of **Hamstein Publishing Company, Inc.**, has announced the formation of **Hamstein Productions**, to be headed by General Manager **Ginny Johnson**. The new venture has already signed five producers: **Tom Shapiro**, **Bob DiPiero**, **Blake Mevis**, **Mary Ann Kennedy** and **Clarke Schleicher**. Pictured, above, are **Johnson** and **Ham**.



GRAND MARSHALL: L.A.-based producer Guy Marshall, of Tutt & Babe Music, recently released *Think Like A Producer*, a 90-minute instructional video (retail \$24.95) designed to teach multi-track recording techniques from a "song first" approach, regardless of the type of equipment and recording format being used. Contact Marshall at 310-395-4835.

DIRTY DISH: A&M Records act Fig Dish has had some difficulties getting their latest video played on MTV. The clip for their song "When Shirts Get Tight" (from their latest album, *When Shove Goes Back To Push*) was shot in blue movie style, featuring a number of unclothed adult film stars, and the video network felt that it was just a bit too risqué to air, so the video remains an underground rarity. Call A&M's Laura Morgan (212-333-1339) for info.

RECORD PLANT: L.A.'s Record Plant studio recently rocked out with Cheap Trick when the band came in to record with producer Danny Sa-



ber. R&B singer Seal was also in at the Plant, at work on his next Saber-produced project. Contact the Record Plant at 323-993-9300. **MC**

WILLIE'S WORLD



Pedernales Studio, the Austin, Texas recording facility owned by legendary country music icon Willie Nelson, recently installed a new Solid State Logic SL 4000 G+ 48-channel console with Total Recall automation, modernizing the 21-year-old one-room studio which has played host to the likes of Nelson, Don Was, Neil Young, Phil Ramone and the Toadies. Pictured (L-R) are studio owners Willie Nelson and Freddie Fietcher (who is also Nelson's nephew) and engineer Larry Greenhill.

THE RIGHT ONE, BABY



Legendary pianist and singer Ray Charles was recently in at The Village studio in Los Angeles, recording a piece for a new Cadillac automobiles commercial, with producer Don Piestrup of Cake Productions. Given the success of his "You've Got The Right One, Baby" campaign for Pepsi several years ago, it's of little surprise that the high-class auto manufacturer sought to tap this high-class artist.

PLEASURE PRINCIPLE



James Hall And The Pleasure Club have been holed-up at MC Records, where the group has been recording demos for an upcoming Geffen Records release. Pictured in the studio are: (L-R, standing) engineer Don Smith, assistant engineer Ian Minns, drummer Sterling Roig, producer Mike Campbell (of Tom Petty & The Heartbreakers fame), guitarist Lynn Wright, James Hall, (L-R, seated) bassist Grant Curry and the band's manager, Donnie Graves, of Pacific Management Services.



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F A M O U S F O R D I S C O U N T S S I N C E 1 9 2 4 !



Harold Kleiner

This Walt Disney A&R exec and project producer's creative challenges have resulted in the creation of the label's best-selling non-film projects.

By Jonathan Widran

Before Elton John committed to doing the music for *The Lion King*, which proved to be one of his biggest-selling albums ever, rumor has it that he thought writing music for a warthog would be career suicide. When Harold Kleiner made the leap to Walt Disney Records from a successful A&R career at Columbia, he had similar reservations. But as Director of A&R at WDR and producer of most of the label's best-selling non-film projects of the past eight years, he's found a niche which lends itself to constant creative challenges—and work with some of the world's biggest pop stars.

Kleiner also had a successful run as a music publisher (his country music-based company with Gary Burr yielded Juice Newton's "Love's Been A Little Bit Hard On Me," among others) when he met Mark Jaffe of Disney, who told Kleiner that the record division of the Mouse was looking to grow. "What I've found interesting in doing these Disney projects, as opposed to the work of other A&R people, is that I get to immerse myself in so many different genres, depending on the theme of the project," says Kleiner.

He carefully delineates the three types of projects which Walt Disney Records releases. The biggest sellers are, of course, movie soundtracks, on which Kleiner has limited presence, because they are mostly organized by the film division. Then come the compilations, for which Kleiner and his associates sift through the legendary Disney tunes to find new ways to present them. The third type of Walt Disney Records product is the kind Kleiner is most involved in—the line extensions, on which Disney equity and characters are put to work in fresh and exciting ways. The real energy comes when a single project mixes every style from jazz to blues to modern rock, or on one like *Mickey Unrapped*, for which Kleiner is balancing Whoopi Goldberg, Tag Team and Color Me Badd.

"The key is to try to achieve a cohesive album from all these styles and artists, with the greatest sonic quality possible. On the recent gold-certified Winnie The Pooh album *Take My Hand*, we had the Chieftains doing their Celtic music and Tyler Collins doing R&B. The challenge is always to make the album gel so that it all plays together and we never venture too far left of center."

Though the budgets for these projects are often less than major label artists receive, Kleiner believes the quality of the production is as solid as any pop project in the marketplace. Take away some of the youthful lyrics, he insists, and any of these songs could chart on Top 40 or AC radio.

"I see it that all the projects I work on are extremely sophisticated sonically, and, depending on the song and genre, that we use all of the same contemporary sounds and loops you hear in the mainstream. Because of this, most top artists immediately sign up when asked to be involved in one of these projects. The Disney name means quality, and to those who have kids of their own, they know it will help them in that area, too."

Once an artist signs on, the trick is to get him or her to conform artistically to the needs of the album. Kleiner hired Peter Frampton for the upcoming Tigger album, with glowing results. Frampton not only rewrote the words to his classic "Show Me The Way," and found lines for the voice of Tigger, but he also contributed a new track, "The Tigger Bop."

"My hope is that the work we are doing will leave an imprint on people of all ages," says Kleiner. "Personally, though, my joy comes from the fact that our CDs cover the gamut of all kinds of popular music. Tigger features tunes in the style of Aqua, Chumbawamba and, of course, Frampton, so how could I ever be bored?"

Contact Disney Records at 818-973-4375.



CARVIN'S HOLDSWORTH

The culmination of more than two years of experimenting and prototyping by legendary guitarist Allan Holdsworth and Carvin, the Holdsworth guitar is a no-compromise instrument with a starting retail price of \$719. The chambered semi-hollow body is constructed of alder wood and features a thick set-in alder neck. A premium 1/4-inch alder top finishes the standard body, but as an option you can order a flamed or quilted maple top. There are 24 jumbo frets on the 25-inch scale length neck. The ebony fingerboard is flat and there is a teflon-impregnated graphite nut. Locking Sperzel tuners are standard.

The pickup uses Carvin's 22 pole-piece design with extra long adjustable screws, unique to this guitar, which allow for exact volume adjustment for each string. This special Holdsworth design specifies an expensive vintage enamel wire, as well as a special treatment for the Alnico V mag-



nets. Both single coil and humbuckers are available with optional coil splitter switches. For more information, you can call Carvin at 800-854-2235, or check their web site (<http://www.carvin.com>).

GENERALMUSIC PRO RACK MODULE



The popular Generalmusic Pro 1 digital piano is now available in a standard half-rack space module called the Pro Expander. The unit has complete MIDI connections as well as a serial port for direct connection to a PC or Mac computer. The Pro Expander is laid out for

quick and intuitive use, with 32 original and vintage keyboard sounds. Of course, both Pro 1 and Pro 2 grand pianos as well as loads of reverbs and effects are included. It sells for \$665 retail. For further info, contact Generalmusic Corporation at 630-766-8230.

SOVTEK'S NEW 6L6WXT+ TUBE

Fashioned after RCA's vintage 6L6GC "blackplate," the Russian-made Sovtek 6L6 WXT+ has a larger plate and an improved grid structure for increased power handling. The tube also uses mica spacers with metal springs, which eliminate tube rattle and microphonics. The 6L6WXT+ yields 20 percent higher output than a Sovtek 5881WXT, and is said to give you superior tone and better overall performance than any other 6L6 or KT66. For more information on the new 6L6WXT+, you can contact the New York-based New Sensor Corporation by phone at 212-529-0466, or you can find their web site on the World Wide Web at <http://www.newsensor.com>.





MTV AWARDS HIT L.A.

Fifteen local clubs will be tied-in to the return of the **MTV Video Music Awards** to Los Angeles on Tuesday, September 10, at the **Universal Amphitheatre**. According to an MTV press release, the video music channel will celebrate its return to our fair city "by throwing one continuous party throughout L.A., leading up to the big show."

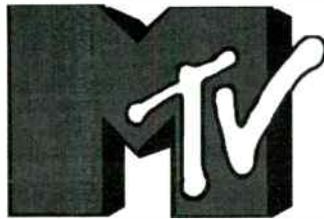
Beginning Friday, September 4, kicking off Labor Day weekend, MTV will partner with some of L.A.'s hottest music venues and nightclubs, giving all Southern California residents the chance to be part of the official 1998 MTV Music Video Awards activities. What MTV has planned is a special **MTV Video Music Awards Passport** which will grant the bearer various discounts at the fifteen clubs, front-of-the-line privileges, free or discounted admission, free food and discounts on various merchandise. Sounds good to us. Stay tuned to MTV to find out where you can get your free passport.

Okay, so what bands are playing at what clubs? Well, first of all, let's start with the fifteen clubs: **House Of Blues, Martini Lounge, Opium Den, Viper Room, Garden Of Eden, the Derby, Dragonfly, Troubadour, LunaPark, the Gate, Key Club, Hollywood Athletic Club, the Joint, the Gig** and the **Garage**. Strangely absent on that list are two of L.A.'s oldest venues—the **Roxy** and the **Whisky**—located on the heart of the once significant Sunset Strip. Perhaps they wanted MTV to pre-sell. Fellow Sunset Strip resident the **Coconut Teaszer**, which arguably books more live bands than any other venue in the city, was also noticeably absent from the list.

Still, a shot in the arm to any of L.A.'s venues, especially to fifteen of them, by an industry giant like MTV, is valued and appreciated.

As for the bands, MTV promises "last minute bookings with surprise shows in the venues." To keep the public informed, MTV has created an **MTV Video Music Awards Hotline**, which will provide information as to who is playing where and when, and what discounts are available at the chosen venues. The number was not available at press time, but you can contact MTV at 310-752-8000. MTV will also be working with local radio stations, including **KROQ, KIIS, KPWR** and **KKBT**. If that's not enough, you can always visit MTV's web page at <http://www.mtv.com>.

Mayor **Richard Riordan** has named the week of September 10 "MTV Week," and he also plans to temporarily rename part of Hollywood Blvd. "MTV Blvd." Let's hope Riordan and City Hall clean it up first, since the area has turned from a once glittering tourist mecca into something of an embarrassment for our city.



A HOLLYWOOD CURVE

Members of **Marilyn Manson, Bauhaus, London After Midnight** and **Majenta Jets** came out en masse for **Curve's** recent show at the **Hollywood Athletic Club**. You may have noticed that there has been a lot more live talent bookings at the refurbished venue. The recently reformed **Curve** has already played three shows in L.A. this year to promote their debut disc for **Universal. Come Clean**.



Curve vocalist Toni Halliday

A BEASTLY SELL-OUT

It's been just over four years since the **Beastie Boys** have played Los Angeles, and their absence has definitely made our hearts grow fonder, as evidenced by their quick sell-out for their September 11-12 dates at the **Great Western Forum**. I'm willing to bet that by the time this hits the presses, they will have booked at least one more show. But "Beastiemania" is not only taking place in the City Of Angels, but also nationwide, judging by sales of their current release, **Hello Nasty**, on the **Grand Royale/Capitol** label, which entered the charts at Number One.

GOTHS & MODS

If you thought you saw mods meshing with goths at the **World Club** (7070 Hollywood Blvd.) a couple of weeks ago, your eyes weren't playing tricks on you. The

promoters for popular hangouts **Coven 13**, which caters to a dark wave gathering, and **Shout!**, considered L.A.'s best mod club, decided to bring the parkas n' scooters crowd together with the black lipstick coterie for one night. And the big question is...why?

"We started merging the two clubs together in June," explains local promoter **Joseph Brooks**, who, along with his partner, **Jason Lavitt**, presents **Coven 13** and **Shout!** "The two crowds got along fine," Brooks continues, adding, "it was some of the best energy I've seen in a long time. The space at the World Club encompasses three separate rooms which allow clubgoers to travel freely between the different clubs and experience them as they wish."

By the way, the third room that Brooks referred to is used by **Shout!**, and offers Sixties soul music, which had a profound effect on proto-mod outfits like the **Jam**.

Coven 13 is held on the first and third Sunday of every month at the **El Rey Theater**. **Shout!**, which caters to fans of English mod groups like the **Jam**, the **Lambrettas** and the **Merton Square Parkas**, is held the second Sunday of every month at the **World Club**. The combination of the clubs will occur on the second Sunday of every month at the **World Club**. The age limit is eighteen and over, full bar with ID. For more information on **Coven 13** and **Shout!**, please call their 24-hour hot line, at 213-769-5500.

FAIS DO-DO

The bar that actors **Matthew McConaughey** and **Adam Goldberg** are shooting pool in for the upcoming **Universal Pictures/Imagine Entertainment** flick **edTV** might look familiar to many local bands and clubgoers. That's because the scene was shot at **Cafe-Club Fais Do-Do**, which is located at 5257 W. Adams Blvd., in the historical mid-city district. The "big party scene" was also



The Beastie Boys

SHOUT! VS Coven13

SUNDAY JULY 26

ROOM ONE

SHOUT!
D.J.'s Jason Lavitt & Joseph Brooks
British pop • acid glitter
new romantic mod
skiffle soul
go go dancers

ROOM TWO

Coven13
D.J.'s Jason Lavitt & Jason Farber
Gothic Industrial
Dark Wave Ethereal

ROOM THREE

MOD ROOM
D.J. RILEY
60's Soul Mod Jazz
Northern Soul Funk

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213/769-5500
<http://www.hallucinet.com/anytm/coven13>

shot at **Fais Do-Do** (pronounced "Fay Dough Dough"), which has served as a location for **Buffy The Vampire Slayer, Reality Bites, Austin Powers** and **Devil In A Blue Dress**. This club has a cool vibe, indeed. And if that's not enough incentive for you to actually go to the club so you can say to your relatives in Smalltown, USA, "Hey, I just played a game of pool at the same table that Matthew McConaughey..." then I don't know what is. Directed by **Ron Howard**, **edTV** is scheduled for a March, 1999 release.

SPACELAND BENEFIT

I honestly didn't think anyone at **Spaceland** would have the slightest clue as to who **Paul Williams**

is, but I'm glad I was wrong. The ultra-cool Silverlake nightclub hosted a benefit concert fronted by the Oscar and Grammy-winning singer-songwriter on Saturday, August 15th. Although best known for his songwriting work with groups like the **Carpenters**, Williams also racked up an impressive solo career. But most rock fans hold Williams dear to heart for his role as the diabolic industry mogul "Swan" in **Brian DePalma's** mid-Seventies horror rock cult classic, *The Phantom Of The Paradise*.

Williams' Spaceland gig benefited the **Musicians' Assistance Program (MAP)**, an alcohol and substance rehabilitation organization for members of the music industry. Also on the bill were Silverlake faves the **Negro Problem**, pop heroes the **Wondermint**s, and others. Spaceland is located at 1717 Silverlake Blvd., and can be reached at 213-833-2843.

BLUES UNPLUGGED

We just mentioned the Carpenters, in reference to Paul Williams. So, quick, what Southland city did **Richard and Karen Carpenter** call home? Answer: Downey. And the duo studied music at **Cal State Long Beach**, site of the **Richard and Karen Carpenter Center For the Performing Arts**, which just announced a string of dates for their 1998-99 season, including the fourth installment of their popular **Blues Unplugged** series, and a host of classical, jazz and pop shows. In addition, the Center will host performances by the **Long Beach Opera**, the **Henry Mancini Institute**, the **American Jazz Philharmonic**, the **South Coast Chorale**, and much, much more. For further information, call 562-985-7000.

ANNUAL STREET FAIR

The **18th Annual Sunset Junction Street Fair** will happen on Saturday, August 22, and Sunday, August 23, from morning til late evening, from 3600 to 4400 Sunset Blvd., in Silverlake. In addition to the carnival rides, beer gardens, and more than 150 food, arts and crafts booths, a host of local artists will be performing on the three stages. This is, without a doubt, one of the best opportunities to view local (or at least Silverlake-based) talent.

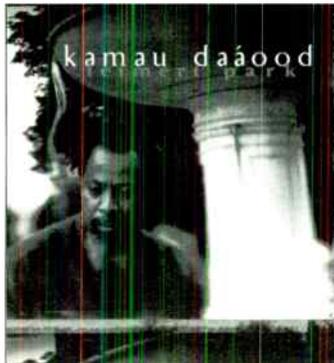
There's not enough room here to list everyone, and unfortunately, there's no web site, so here are my musical picks of the litter: on Saturday, catch **Ritmo Flamenco** on the **Sanborn Stage** at 3 p.m.; the **Negro Problem** at 4 p.m., on the **Bates Stage**; at 5 p.m., **Texas Terri & The Stiff Ones** (Bates Stage); at 7 p.m., it's **King Cotton** (Bates Stage) or **Strange Fruit** on the **Edgecliff Stage**; at 8 p.m., you'll find **Candy Kane** (Edgecliff) and **James Intveld** (Bates), and, at 9

p.m., underrated Silverlake pop heroes **Fluorescein** will be on the **Bates Stage**.

On Sunday, at 2:00 p.m. you can see the **Drums Of Passion** on the **Sanborn Stage**, or the hard rocking **Hangmen** on the **Bates Stage**; at 4 p.m., it's the **Flesh Eaters** on the **Bates Stage**; at 6 p.m., don't miss the **Brian Grillo Band** on the **Bates Stage**; at 8 p.m., it's a tough choice—**Martha Reeves And The Vandellas** (Edgecliff) or **Rosie Flores** (Bates); and, at 9 p.m., longtime Silverlake resident **John Doe** will be on the **Bates Stage**.

JAZZ AT BORDERS

Borders Books And Music in Long Beach, in conjunction with radio station **KLON** (88.1-FM), will be presenting free jazz shows every Saturday night at 8 p.m. **Kamau Daa'ood And The Army Of Healers** premiered the event on August 1, in promotion of his CD *Leimert Park*, on the Studio City-



based **MAMA Records**. **Borders** promises to book local, as well as national talent. For consideration, send a package (CD, photo, bio, press clippings and booking history) to: **Sharla Russell**, c/o **Borders Books And Music**, 2110 Bellflower Blvd., Long Beach, CA 90815.

NIGHTS AT KNOTTS

Knott's Berry Farm has begun its **Knott's At Night** summer concert series, and their **Edison Int'l Electric Nights Multi-Media Laser Extravaganza**, the latter of which is held nightly at 9:45 p.m.

They've already hosted rock en Español sensation **La Mafia**, disco darlings **KC & The Sunshine Band**, **Steppenwolf** and **Jefferson Starship**. Upcoming gigs include **Three Dog Night** (August 21), the **Spinners** (August 22), **Diamond Rio** (August 28) and **Aaron Tippin** (August 29). The concerts, which are held twice nightly (8:00 and 10:15), are free with admission. Tickets are already available for **Knott's 26th Annual Halloween Haunt**. What will **Elvira** do to top last year's "Dead Rock Legends" musical production? Call 714-220-5200, or visit their web site at <http://www.knotts.com>, for more info.

BOOKER PROFILE



"I have zero background in the music industry," sighs Glen Jones, head booker for the **Garage**, one of L.A.'s best kept secrets which is now very much a cat out of the bag. But this lack of background has certainly not hindered Jones' ability to create a venue that more and more of L.A. is visiting.

The club began its upward swing a year ago last December, when it was purchased by **Ava Berman** and her brother—the sibling team whose hand in such venues as **Hell's Gate**, **Union**, the **Dragonfly**, **Martini Lounge** and the **Joint** has turned nearly vacant buildings into "the places to be."

Like many of the venues the **Bermans** associate themselves with, the **Garage** has taken on an atmosphere devoid of pretension and snobbery, yet effortlessly brimming with a degree of indie level street credibility. Far from the jam-packed shimmer of the **Sunset Strip**, and on the hemlines of the **Silverlake** scene in more ways than one, the **Garage** encompasses a visual milieu that lives up to its namesake.

In case you haven't been to the venue, which holds approximately 350 people, the interior is reminiscent of a Fifties-era filling station, done up in a way that side-steps kitsch and lends a bona fide feel. The **Route 66** nostalgia is put up in a sort of extrinsic fashion that brings to mind a rockabilly-cum-David Lynch kind of ambiance. You almost expect **Brando** and the **Wild Ones** to pull up for a beer.

Jones, who lists his foray into booking as an occurrence "by accident," cites the main strengths of the **Garage** this way: "We have live music seven nights-a-

week, and we book really great bands here. Our stage is awesome, our sound system is awesome; it's a great rock & roll stage, where you're on top of everybody. We have a lounge, in case you don't like the band that's on. If you want to play at a really cool club, you come here. If you want to see a really good band, you come here."

Some of the current bands of note who have hit the venue include **Imperial Teen**, the **Jesus & Mary Chain** and **L7**, as well as house faves like **Chickenhawk**. The **Garage** also hosts a handful of clubs within the venue, itself. **Club Sucker** is held every Sunday starting at 6 p.m. (although the club is on hiatus until mid-September), and there's a rockabilly night on Thursdays, which is not to be confused with the **Garage's** former rockabilly Thursdays where **Levi Dexter** spun records.

"On Monday night, we're starting with a residency for a group called **Blues Experiment**," Jones says. "They're managed by the same people who manage **Ozomatli**. On Tuesdays, we have the **Cadillac Club**, hosted by **Ricky Vodka**. They have sort of like down-and-dirty rock & roll, very Hollywood, a little bit on the glam side." Jones agrees that the **Cadillac Club** is a bit akin to a **Johnny Thunders** vibe, pointing out that former **New York Doll** guitarist **Syl Sylvain** is a regular.

"On Friday nights, we have **Meow Mix West**, which is an alternative lifestyle girls club, hosted by **Calvin Klein** model **Jeni Shimitsu**. On Wednesday nights, we have **Pop Elevator**, which is really cool moody type rock & roll. **Trip Adai**go is a resident band."

Jones, himself, oversees the **Garage-a-thon**, the venue's once-a-month all-day music festival which features about 30 bands during fourteen hours of live music. "We've been doing it for about a year-and-a-half," says Jones. "It's a killer showcase day. It's all-day, all-night." The next **Garage-a-thon** takes place on Saturday, August 22nd.



Glen Jones

THE GARAGE

4519 Santa Monica Blvd.
Los Angeles, CA 90029
213-662-6802

*For bookings, please send a package (including a tape/CD, bio, photo, press clips if any, and previous bookings) to the **Garage**, c/o the appropriate venue (i.e., attention: **Cadillac Club** or **Ricky Vodka**, etc.). If you're not sure of which night you should play, Jones recommends that you mail the package to his attention, and he will pass it along to the appropriate person.



TALENT POOL: The matter of actually discovering and breaking artists in cyberspace is still an item of uncertainty. There are certainly multitudes of artists who have established their own presence on the Web, but as for the impact that the 'Net will have on these acts, a lot remains to be seen.

However, there are already established entities, with industry influence, which have taken up posts online to promote and foster unsigned musical talent. One of these is the **Billboard Talent Net**, which is using the publication's powerful name to showcase new and budding artists, at <http://www.billboardtalentnet.com>.

The BTN site includes complete information on the artists which it features, from sound and, in some cases, video clips, to bio information, etc., and there are already success stories emerging from the relatively young site.

For one, **Teddy Richards**, a 25-year-old singer-songwriter, was recently signed to a deal with **Impact Management**, after the Chicago-based company discovered him at BTN. Richards is building his own career based on his own merits, but it does help that he's also the son of R&B legend **Aretha Franklin**. Regardless, BTN is credited with connecting him with management, and BTN is also in the process of trying to score him a deal with **N2K's Phil Ramone**-headed **Encoded Music** label.

Other stories of acts being discovered through BTN are starting to rumble, so it may be well worth the while to visit their site, whether you're scouting talent or interested in being featured at the Network. Visit the above URL to check it out.

THE DOMAIN OF THE THIN WHITE DUKE: **David Bowie**'s always been on the cutting edge—no matter whether it's been music, sex, art or commerce (how many other artists have "sold" themselves as commodities?). So it's no surprise that he's continuing to lead the way in cyberspace. He's

already pioneered releasing exclusive singles online (with 1996's "Telling Lies"). Now, he's the first recording artist to offer the public space on his very own domain, <http://www.davidbowie.com>.

Set for a full launch this month (there's already a temporary site up), **BowieNet** will offer complete Internet services, including dial-up points of presence in over 2,000 North American cities (and eventually, in cities worldwide), web hosting services, and e-mail boxes with dial-up accounts. In addition, BowieNet will provide exclusive content for its members, in the form of rare and unavailable material, Bowie

news updates, multimedia and more.

For \$19.95 a month, Bowie fans (and, for that matter, people who aren't) can order a full dial-up account, which includes a unique e-mail box (youraddress@davidbowie.com) and a five-megabyte web site space under the davidbowie.com umbrella. For those of you who are already connected to the 'Net, access to BowieNet will be available without a dial-up account for \$5.95 a month. Visit the site for additional details.

DEF VIDEO: **Maverick Recordings** punk act the **Deftones** have taken cyber video to a new dimension. The group, which is currently promoting its sophomore effort, **Around The Fur**, has teamed up with the folks at **Real Networks** (the ones behind the making of **RealAudio** and the **RealPlayer**) and music video production company **DNA Studios** to create an exclusive-to-the-web video trailer in support of **Fur**.

The video was created in "moving slide show" format, utilizing the **RealFlash** technology developed by **RealNetworks** and **Macromedia**, the company behind the cre-

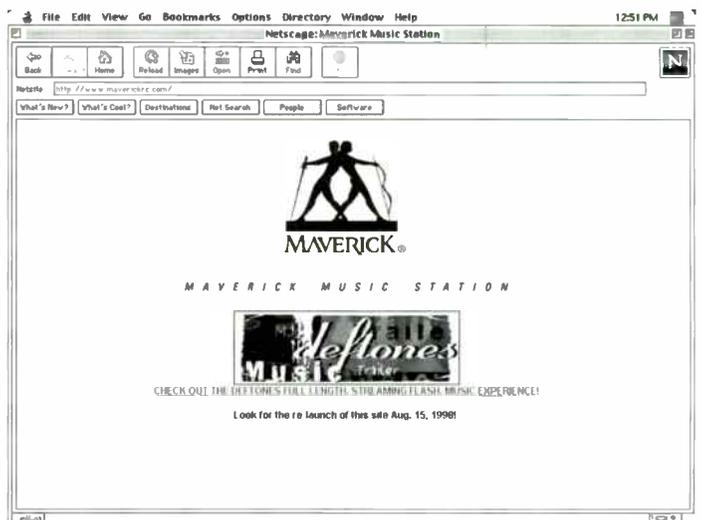
A TAD OUTRAGEOUS: The Southland's alternative radio giant **KROQ** (106.7-FM) has done it again. You may recall that a few months ago, the show's morning duo, **Kevin & Bean**, put four of their listeners in a new VW Bug, forcing them to *live* in the car for two straight weeks, with the knowledge that whoever could last the longest in the less-than-roomy vehicle would win it. **KROQ** put a live digicam in the car and broadcast the 24-hour-a-day feed to the 'Net, pulling in so much traffic that it overloaded the systems at **Earthlink**, which hosted the webcast.

Last month, the pair returned to cyberspace with new high jinks. With everyone going ape over web firsts—the first live childbirth online being a recent example—Kevin & Bean decided to kick pop culture in the arse by promoting and 'Net-casting a cyber second: they arranged for their overweight intern, "**Big**" **Tad**—supposedly weighing in at 300 pounds—to have his second intimate encounter with a woman live online, and they saw it through.

Once again with the help of **Earthlink**, **KROQ** set up a cyber studio and **Tad** had his second time in front of the camera, at <http://tadsecondtime.earthlink.net>. If you missed it the first time—and if you have the stomach for it—the **RealPlayer** feed from the event is archived at that address. Kudos to **KROQ**-er **Anna** (last name withheld to protect her, er, innocence) for donating her time and body to this auspicious event as **Tad's** partner. Definitely *alternative!*

VIRTUAL GALLERY: Another rockin' photo archive has "developed" on the Web, this time from veteran photographers **Robert Knight** and **Maryanne Bilham** of **Knight/Bilham Photography**, at <http://www.knightbilham.com>.

These two shutterbugs have been around the block, and, between them, have caught a slew of major artists on film. For the clas-





sic rock fan, Knight's section will likely provide the better fix (and it's also more extensive), covering legends like **Led Zeppelin** to current hotshots like **Kenny Wayne Shepherd**, and much of the in-between (**Van Halen** seems a good example). Bilham's area is devoted more to the modern rock genre, with shots of pundits like **Perry Farrell** and **Meredith Brooks**.

All of the photos in both virtual galleries are displayed in large size format, so they're easy to see without any additional clicking or transferring, but they also make the pages a bit slow to load, so if lengthy download times aggravate you, then this is not the place to visit. For others, however, this site will be fun. Watch the birdie...

CANDID CAMERA: Radioactive Records mega-act Live has returned to a Pennsylvania studio to record their fourth record for the label, and they've invited cyber-surfers to come along.

At the group's web site (<http://www.friendsoflive.com>), visitors can tune in to a live 24-hour color camera which has been installed in the studio, allowing the public to view the sessions. Of course, there

is no audio feed—you'll have to wait for the album to be released to hear the latest Live tunes—but it does give an interesting glimpse into an actual album recording process.

Live members **Ed Kowalczyk** (vocals), **Chad Taylor** (guitar), **Patrick Dahlheimer** (bass) and **Chad Gracey** (drums) released their first album, the platinum **Mental Jewelry**, in 1992, followed by 1994's seven-times-platinum **Throwing Copper** and 1997's Number One **Secret Samadhi**. They're currently working with producer **Jerry Harrison** (of Talking Heads fame).

No projected release date for this new album has been announced, but you can tune in to the web cam to catch your first glimpse. **MC**

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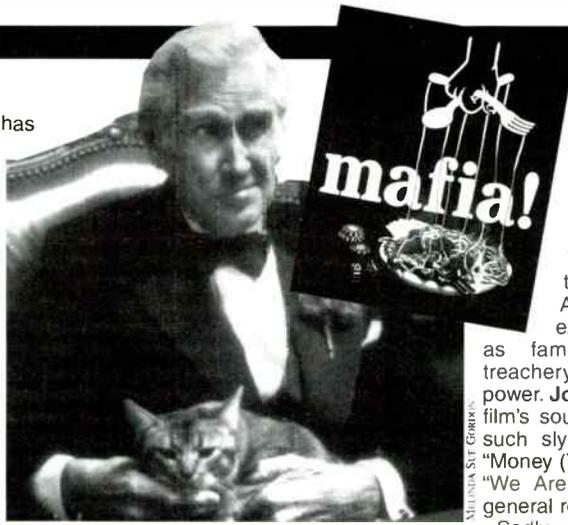


Following an extended run off-Broadway, *The Last Session* will open in Southern California for four weeks at the **Laguna Playhouse** on Thursday, September 17th. Filled with buoyant pop, gospel and R&B songs, *The Last Session* takes place in a recording studio where a singer-songwriter, who thinks he has nothing left to lose, learns he has an awful lot to live for. *The Last Session* has attracted international attention, due in part to composer **Scott Schalachlin's** online daily diary (<http://www.bonusround.com>) of his personal struggles with AIDS, on which the play is based. For more information, or to reserve your tickets for this unforgettable theatrical experience, call 949-497-ARTS.

Veteran background vocalist

old **Count Smokula**, who has a stellar lineup in store, including guests like **Debby Dutch**, the film scream queen; **Peter Sempel**, German documentary filmmaker; **Nina Hagen**, punk goddess supreme; and one-time chart-topper **Billy Vera**. *The Count Smokula Show* airs at 10:30 p.m. on Saturday nights. If you can't find it on your cable box, contact the Count directly at 310-281-6731, or visit his web site at <http://bounce.to/smokula>.

Rhino Records has the soundtrack to the upcoming **Miramax** film



The late **Lloyd Bridges** stars in *Mafia!*, the late comedy from director **Jim Abrahams**.

MIRAMAX FILMS

that he must hand the reins of power to one of his sons: either the psychotic **Joey (Billy Burke)** or the war hero **Anthony (Jay Mohr)**. Throughout this silly, though enjoyable, film, Abrahams parodies such expected Mafia themes

as family loyalty, relentless treachery and the struggle for power. **John Frizzell** provides the film's soundtrack, which includes such slyly appropriate titles as "Money (That's What I Want)" and "We Are Family." The film is in general release.

Sadly, *Mafia* may well be the swan song for director **Jim Abrahams**, who says he'd like to have more time to spend with his son, **Charlie**, now six, who suffers from epilepsy. When the epilepsy first became evident, the filmmaker says he felt guilty. "I had been so wrapped up in my career, I hadn't spent enough time with what had been a happy family," he says.

Upcoming film projects for **Madonna** include not only the big screen version of the hit musical *Chicago*, but also *50 Violins*, in which she is slated to play real-life



Antonio Banderas and vocalist **Stephanie Spruill** at the launch party for Banderas' latest film, *The Mask Of Zorro*.

Stephanie Spruill stepped centerstage and performed at a private party held for the release of the new **Antonio Banderas** film, *The Mask Of Zorro* (TriStar Pictures) at **Planet Hollywood**.

There's an exciting new season of *The Count Smokula Show* on public access Channel 36 in Los Angeles. "The greatest talk show in the void" is hosted by 496-year-

STRIKE! The movie is a coming-of-age story which follows **Odie Sinclair (Gaby Hoffman)** as she is sent to the exclusive Miss Godard's Preparatory School For Girls. Under the watchful eye of **Headmistress McVane (Lynn Redgrave)**, Odie meets **Verena Von Stefan (Kirsten Dunst)** and her friends. Together, they pledge to support each other's life ambitions



Count Smokula (center) parties with **Alien Vinyl** and **Toe-Knee** at the **Troubadour** in Los Angeles.

while foiling a plot to merge the school with a dreaded all-boys academy.

Though the film is set in 1963, the soundtrack is a mix of past and present. Most notable is music by the all-girl vocal group the **Fingernails**. Originally founded in the Sixties by *STRIKE!* director **Sarah Kernochan**, the vocal group—which also includes Oscar-nominated actress **Glenn Close**—reunites for the first time to sing the film's end title theme, "The Hairy Bird." Also on the soundtrack are two new recordings by legendary Sixties vocalist **Darlene Love**. Both film and soundtrack should be in general release.

Los Angeles-based singer-songwriter **Diana Williamson** is all excited about placing two songs from her new CD in two feature films. First to the screen should be **Loretta Swit's** summer film *Board Heads*, while *Detour* from **October Films**, is next. The latter is the work of director **Joey Travolta**, and stars **Gary Busey**. You may have heard Williamson's work before, as she also previously placed a song in *The Larry Sanders Show*. To hear this pop/rock artist for yourself, contact **Honey Cat Tunes** at 310-358-6060, or e-mail her at honeycatunes@hotmail.com.

There's going to be a new attraction at **Dollywood** that will really get people to come. The roller-coaster with a double butterfly loop is being built in honor of park namesake **Dolly Parton**. "This ride has big features and curves, just like me," commented Parton, a partner in the Tennessee theme park.

From the makers of *Airplane!*, *The Naked Gun* and *Hot Shots*, comes *Mafia!*, the latest by comedy director **Jim Abrahams**. The story follows the Cortino family as young **Vincenzo Cortino** (the late **Lloyd Bridges**) is driven from his home in Sicily and forced to swim to America. He grows up to become the infamous patriarch of a powerful crime family. However, in his later years, Vincenzo realizes



Diana Williamson

inner city music teacher **Roberta Guiaspari-Tzavaras**.

The debut album *James Café*, from 26-year-old **Jimmy Sommers** is out, and it's a soulful and sensual collection that is all about sax. The CD should set the R&B charts alive, as it's the most exciting collection of saxophone you'll ever hope to hear. There is quite a buzz about the youthful musician. Fashion designer **John Valdi**, who also dressed **Nicholas Cage** in *Face Off*, now designs for **Sommers**. **John Paul DeJoria** of **Paul Mitchell** fame was so smitten with



Jimmy Sommers

Sommers that he pre-purchased 150,000 copies of *James Café* for sale as part of a "Sommers' Treat" gift set in his salons worldwide. Sommers has previously recorded with **Chaka Khan, George Clinton, Boyz II Men, 2Pac** and **Red Hot Chili Peppers**, in addition to a short acting stint on *The Young And The Restless* and a modeling job for the cover of one of those steamy Harlequin romance novels. Nonetheless, *James Café* should get Sommers all the attention he deserves. The CD is available everywhere.

The Nubile Things (pictured below) dressed up to perform on *The Jenny Jones Show* recently.



The Nubile Things

The topic of the show was "I Have A Crush On A Fast Food Restaurant Worker" and the band played songs from their new record, *Pork Chop Extraordinaire*. To check and see when the episode will air in your town, simply visit the Nubile Things' web site at <http://www.nubilethings.com>, and click on the *Jenny Jones* icon. You will also find out about upcoming shows, as well. Or just call the band at 312-907-0079.

The townsfolk in Hoboken, New Jersey have honored their hometown hero **Frank Sinatra** with his very own waterfront park. The park is, appropriately, located along Frank Sinatra Drive. And in related news,

Frank Sinatra, Jr. has filed a lawsuit in Los Angeles County Superior Court, against the three men who kidnapped him 35 years ago. The suit alleges that the trio sold their story to **Columbia Studios** for \$1 million and are therefore making a profit from their crime. "While the perpetrators were eventually convicted and served time in prison for their crime, the Sinatra family has lived with the horrific memories of that event ever since," said Frank, Jr. "Now those same individuals seek to capitalize on their crime."

CMC Records International recording artist **Tommy Shaw** recently dropped by **Kenny Sargent's** live UPN broadcast *Sar-*



Kenny Sargent, Tommy Shaw and friends at Borders Books & Music.

gent's Saturday Nite, a program broadcast from **Borders Books & Music** on La Cienega, the first Saturday of the month at 9:30 p.m. Shaw used the opportunity to promote his latest solo album, *7 Deadly Zens*. The former member of **Styx** and **Damn Yankees** so impressed the crowd that he has been asked to tour Borders Books & Music stores in other markets. Sargent handles entertainment news for UPN (Channel 13 in Los Angeles) when not hosting his own show.

Good news is circulating around **MTV**. There is a 25 percent ratings growth for the second quarter in a row, according to **Nielsen Media Research**. MTV is crediting such veteran shows as *The 1998 MTV Movie Awards*, *Road Rules* and *Real World*, as well as newer shows like the animated series *Celebrity Death Match*. But you can also credit a rather aggressive marketing campaign that saw the music station launch a summer music promotion with the **CBS Radio Group** in six major markets around the country. Winners of call-in radio promotions can receive show tickets, airline tickets and accommodations to shows by MTV favorites including **Beastie Boys** and **Matchbox 20**. MTV's sister station,

VH1, also reported a 25 percent primetime ratings growth during the same period.

Call the **Alex Theater** in Glendale and ask them about **Ian Whitcomb's Celebration Of Popular American Music**, a new series showcasing great songs from the past century, and performed by

musicologist **Whitcomb** and the **Bungalow Boys With Regina**.

The first event happened at the **Alex** just this month, when Whitcomb performed "Titanic: Music As Heard On The Fateful Voyage." Whitcomb is always a fascinating and enlightening performer. Other evenings to remember will include "Treasures Of Tin Pan Alley" (Sunday, October 25), "Songs Of The



Ian Whitcomb

"Ragtime Era" (Sunday, November 15), and "Songs Of The Jazz Age" (Sunday, December 6). For more information, or to purchase tickets, contact the Alex box office at 800-233-3123, or e-mail AlexBoxOff@aol.com. If you're really nice to him, maybe he'll play his Sixties hit "You Turn Me On." **MC**



BLUES NEWS: Columbia/Legacy continues its *Mojo Workin'* series of blues compilations, this time they're honoring Willie Dixon (*Poet Of The Blues*), Blind Willie Johnson (*Dark Was The Night*), Big Bill Broonzy (*Warm, Witty & Wise*), Son House (*The Original Delta Blues*) and various artists on *Slide Guitar: The Streamline Special*. All albums in the *Mojo Workin'* series have been digitally remastered at Sony Music Studios in New York.

Not to be outdone, Rhino Records has released three more additions to their *Blues Masters: The Essential Blues Collection* series, with *More Harmonica Classics* (including Sonny Boy Williamson, Howlin' Wolf, Jimmy Reed and others), *More Slide Guitar Classics* (spotlighting such artists as Elmore James) and *More Postmodern Blues* (featuring the likes of the Robert Cray Band, B.B. King and Albert Collins). As always, you can order through RhinoDirect at 800-432-0020.

BEACH PARTY & MORE: Del-Fi Records has put together *Del-Fi Beach Party*, a new compilation featuring surf music from the label's extensive vaults. The CD, which is the first of three volumes, features rare or unreleased tracks from the early Sixties, by such artists as Bruce Johnston (prior to his days with the Beach Boys), David Gates, Rene & Ray, Tom & Larry, and the Gonzos. Up next in the series are *Del-Fi Pool Party!* and *Del-Fi Jungle Jive* (due out September 1 and 15, respectively). Getting away from the beach, Razor & Tie has rereleased Wayne Jennings' influential 1966 debut *Folk-Country*, which was produced by legendary guitarist Chet Atkins. Razor & Tie has also slated *No More Lies: The Neal Schon & Jan Hammer Collection* for release on August 25th. The CD is made up of tracks from *Untold Passion* and *Here To Stay*, the two albums the duo recorded in 1981 and 1983. As a bonus, the new CD includes Hammer's blockbuster hit "The Miami Vice Theme."



CAT IN THE HOUSE: Emmy-winning daytime talk show host Montel Williams recently hosted a showcase at L.A.'s Atlas Bar & Grill for the female blues band Cat B'lues, the first act signed to Williams' new indie label, Interim Records. The group's label debut, *Lock'd In*, is due out September 15th. Pictured (L-R) are: Cat B'lues bassist Sylvia Owens, Montel Williams, and Cat B'lues vocalists Cat Bell and Deborah Bain.



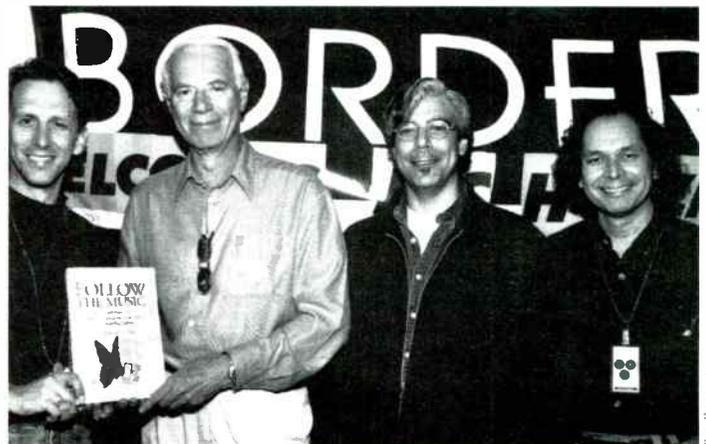
A STORYTELLER AND HER FRIENDS: Bonnie Raitt recently taped her edition of VH1's popular *Storytellers* series. Then the Grammy-winning Capitol artist took a break to pose for the cameras with label and VH1 execs (L-R): Linda Ingrisano, Capitol; Wayne Isaak, Sr. VP, Music & Talent Relations, VH1; Bonnie Raitt; Bill Flanagan, VP, Editorial Specials, VH1; and Bruce Gillmer, VP, Music & Talent Relations, VH1.



CLUBBING FOR CHARITY: The 14th Annual Neil Bogart Memorial Fund Rock 'N' Charity Golf Tournament was held at the Calabasas Country Club in Southern California last month, with many industry execs and artists hitting the fairways to help raise money for Bogart Fund laboratories which fund research for children's cancer, leukemia and AIDS. Pictured (L-R) are: Rick Mataus, Sr. VP/CFO, Encino State Bank; Jerry Brackenridge, VP, Field Sales & Marketing, EMI Music Distribution; recording artist Dave Koz; Bruce Kirkland, veteran music industry executive; and Lou Mann, Sr. VP/GM, Capitol Records.



YANKEE ON THE INTERNET: Gee Street Recording artist Yankee B. recently stopped by the Internet rap radio program 88HIPHOP, where he was interviewed for a special show dealing with dance hall artists. Yankee B.'s debut album, *Mucho Dinero*, was released in July. Pictured (L-R) are: recording artist Shinehead; DJ Mecca, President, New York Radio Coalition; and Yankee B.



ELEKTRA-FYING BOOK: Elektra Records founder Jac Holzman read from his new book, *Follow The Music: The Life And High Times Of Elektra Records In The Great Years Of American Pop Culture*, to a packed house at Borders Books And Music in Santa Monica, and also appeared on radio station KCRW's *Open Road* program. Holzman not only founded Elektra, but was also the man behind the signings of such acts as the Doors, Jackson Browne and Carly Simon. Pictured (L-R) at Borders are: Tre Giles, Community Relations Coordinator, Borders Santa Monica; Jac Holzman; Gary Calamar, KCRW; and Robert Aguayo, General Manager, Borders Santa Monica.



THE BEASTIE BANNER: The Capitol Records Tower on Vine Street in Hollywood recently underwent a bit of a transformation as an enormous Beastie Boys flag was hoisted into the Hollywood skyline. Later in the day, the Beastie's Mike D joined various label executives on the rooftop for a party to celebrate the group's latest album, *Hello Nasty*. Pictured (L-R) are: Phil Costello, Senior VP, Promotion & Marketing; Joe McFadden, Senior VP, Sales; Lou Mann, Senior VP/GM; John Silva, manager, Gold Mountain; Mike D; Stacy Conde, Senior Director, Marketing; Roy Lott, President; and Steve Rosenblatt, VP, Marketing.

LUCINDA'S NEW ROAD: Mercury recording artist Lucinda Williams celebrated the release of her new album, *Car Wheels On A Gravel Road*, with two sold-out shows at New York's Tramps nightclub. Pictured (L-R) are: Steve Ellis, VP, Promotion, Mercury; Frank Callari, artist manager; Dana Millman, Sr. VP, A&R, Mercury; David Leach, Executive VP/GM, Mercury; Lucinda Williams; Mike Maska, VP, Product Management and Sales, Mercury; Marty Maidenberg, Sr. VP, Marketing and Artist Development, Mercury; and Tony Smith, VP, Field Promotion/Singles Promotion, Mercury.



HAVE A NICE DECADE: Rhino Records recently celebrated the release of *Have A Nice Decade: The '70s Pop Culture Box*, a seven-disc box set highlighting 160 hits—including an amazing 61 Number Ones—from the often-maligned decade. Joining the label for the party were a handful of artists whose work appears on the set. Pictured (L-R) are: (back row) David Naughton; John Ford Coley; Richard Foss, President, Rhino Records; David McLees, VP, A&R, Rhino Records (and co-producer of the box set); Tony DeFranco; Bo Donaldson; (front row) Rick Thibodeau of Bo Donaldson & The Heywoods; Alan O'Day; and George Eisaman of Bo Donaldson & The Heywoods.

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 Talk About Being 'Forever Blue'

1995—A Little Bit Of Soul (Issue #15): Quite some time before producing Matchbox 20's hit album, Matthew Serletic worked with MB20 labelmates Collective Soul, whose frontman, Ed Roland, spoke with *MC* about Serletic: "Matt just graduated from the University Of Miami where he got a masters degree in music. He's really strong on theory and knows all about classical piano. I can't score it, personally, but what we do is I'll sit at the piano and kind of piece it together on the keys or hum it to him, and he'll transpose it—right then and there. He's great at that."

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1996—Big Finn-ish (Issue #14): Crowded House vet Neil Finn recently released a new solo album to critical acclaim but back in 1996 he and older brother Tim were recording as simply the Finn Brothers. Neil told *MC* about the breakup of Crowded House: "I couldn't really bring myself to say, 'it's over...' But I got to a point where I was listening through a whole bunch of stuff that I had just written, and it didn't sound like Crowded House to me. And I started to crave self-reliance and wanting to take responsibility for things and not have this entity that I had to feel responsible for."

Vanessa = Mae

By Bernard Baur

Vanessa-Mae is a rebel with a cause. Once ordained a child prodigy, she has become one of the most controversial classical musicians in the world. Not willing to be restricted to only one type of music, she has shattered all musical boundaries by dabbling in the classical, rock and pop genres on her acoustic and electric violins. Daring and creative in both her music and personal style, Vanessa-Mae has not only become one of modern music's most popular violinists, but also one of its most adventurous artists.

While recording her next classical album in London, Vanessa-Mae took a break to talk with *MC* about her life and her most recent classical-pop excursion, *Storm*, a fusion album which has just been released by Virgin Records. And hearing her talk, one gets an immediate sense that this is one recording artist who is not content to play by the rules.

"If I want to do a pop album one day and a classical one the next, I will," she declares. "I'm just a pure music lover. I like many different types of music, and I believe that I should have the freedom to explore any genre I want, not only as a fan but as a professional artist."

Born in Singapore to a Chinese mother and Thai father, nineteen-year-old Vanessa-Mae Vanakom Nicholson ("call me Vanessa-Mae") was raised in London, where she first gained prominence in the pop-rock field with her 1995 album, *The Violin Player*, which enjoyed global sales of over four million units and even produced the hit dance single "Tocatta And Fugue." As a result, in 1996, she was nominated for a BRIT Award as the best British Female Artist.

And in keeping with her desire to freely roam the musical spectrum, she followed that success, not with another pop album, but rather with two more traditional classical albums of Bach, Brahms and Beethoven, called *Classical Album 1* and *China Girl—Classical Album 2*, which also became chart-toppers in the classical field. Now she's talking about *Storm*, and its crossover potential, while recording yet another classical album.

This prolific production makes it difficult for anyone trying to keep up with her penchant for genre-flipping, and is a dizzying and confusing process for everyone, except Vanessa-Mae, herself. "I like to change mu-

sical directions a lot," she says. "I had a very cosmopolitan upbringing and although I was trained as a classical violinist, I was interested in all kinds of music. I love rock & roll, acid jazz, pop, reggae, and anything else that's good.

"I grew up with all these musical pallets around me," she continues, "and I don't see any good reason to separate them. So, I try to incorporate all of them into my playing."

Such a challenge may seem insurmountable for most artists, but Vanessa-Mae is a special case, as her background makes clear. "I took my first music lesson when I was three years old," she explains. "The piano was my first instrument, but a couple years later, when I started school, I began playing the violin. It was right around my eighth birthday when I decided that I wanted to be a real violinist. I never expected that a few years later, I would be recording my first record."

In fact, Vanessa-Mae would become the youngest musician to ever record both the Tchaikovsky and Beethoven Violin Concertos. She was hailed as a child prodigy, admitted to the Royal College Of Music and toured internationally as a concert soloist, all before she was old enough to drive a car.

Then, in 1994, she signed an unprecedented deal with EMI Records, a contract which allowed her to record for both its classical and pop divisions. But all the adulation and celebrity in the world couldn't rein in Vanessa-Mae's muses, or pin her down to a distinct style. She continued to push the creative envelope by incorporating various musical genres in a way no one else had ever thought possible.

"When I first came up with using the violin in a different way, it was a totally new concept," she says. "My intention was to show that there are no limits—that it was capable, as an instrument, of blending with various styles of music. I don't think that I ever thought of myself as special or unusual. I was just doing something that I liked, and it progressed very quickly.

"Really, I simply did it all for myself," she reflects, "and it was a bonus that other peo-



HELEN VOS

ple thought I was good at it, but it didn't happen overnight. This feeling just kept growing inside of me until, when I finally had the opportunity, I went for it."

Vanessa-Mae not only went for it, she recorded it. *The Violin Player*, released in 1995, was her breakout album and an anomaly. No one knew what to call her brand of music. Traditionalists and fans of her classical concertos accused her of "bastardizing the genre." But the young groundbreaking artist simply took it all in stride. "Violin music, since Paganini's time," she explains, "had never been taken much further beyond classical music, or used very much in other forms of music. But I'm a new generation of musician, and I wanted to see what I could do with it."

So that people might feel more comfortable, Vanessa-Mae took it upon herself to give this new form of music a name. "Since nobody knew what to call it," she says, "I gave it the title 'Techno Acoustic Fusion.' I know it sounds a little highfalutin, but it's really not. It's just a category name, and my

little term for it, and it happened to stick."

As for those who criticize her for what they consider to be "musical blasphemy," Vanessa-Mae states: "I think those people are missing the point. There is a minority in the classical world who are surprised at what I'm doing, and think it's just terrible. But I think it's because people are sometimes afraid of new things and feel threatened."

"Some people think that once you're a classical musician, you shouldn't do anything else. But I believe that an artist can have a dual career in two different categories, even if one of them is classical."

In fact, Vanessa-Mae contends that there is an upside to the controversy. "By doing popular music I can lure people who never dreamt of coming to a violin concerto down the path with me. I think I've created an overlap that will bring people to classical music who may not have otherwise enjoyed it."

Indeed, her concerts, although billed as "pop," always include classical pieces. "I sincerely believe that my approach is more helpful than harmful to the classical world. I personally love both classical and pop, and have discovered that those two worlds need not be mutually exclusive," she says.

Vanessa-Mae states that she has also noticed a transformation over the last few years, that proves her contention. She observes, "As an artist I cross back and

forth very easily, and when I'm doing my concerts, I've noticed that audiences can do the same. I don't think anyone should impose arbitrary boundaries on what kind of music people should like. And I'm sure not going to impose any boundaries on my creativity."

This strong-willed personality seems to be at odds with more than simply the music. Being of Asian descent, privately schooled and classically trained, Vanessa-Mae's background consists of more structure and restriction than most. But she says her parents encouraged the very individuality that has brought her to this point. "I was an only child, so I got a lot of attention, and maybe I was a little spoiled, because I always got to do my own thing," she maintains. "My parents always supported me and let me liberate my tastes, allowing me to flourish."

"But, at the heart of it," she continues,

"I know there are people in the old guard who have said that I make classical music 'raunchy,' and pop fanatics who have called me 'Mozart in Doc Martins.' I'd much rather just be called Vanessa-Mae, the violin player. But, you know, all through your life people will say negative things to you, but I believe you always have to assess the situation and see if any of it is useful."

"everything I experienced cross-culturally, while growing up, contributed to my musical style and the way I view life. I have many aspects to my personality. I'm still young, and I'm from the rock & roll generation. I like being a sponge and absorbing everything I can. I will never be just one thing."

That's for sure, because when Vanessa-Mae steps out of the classical arena to record and promote her more mainstream musical leanings, she changes more than just the music; she reinvents herself. There are publicity shots of her in thigh-high leather boots, and live concert shots with her dressed in pink hot pants, holding her violin like a lead guitarist. The video for her first single had her walking out of the sea with her short white dress soakingly transparent.

As for these transformations, Vanessa-Mae claims it's all really quite simple: "Whatever fits the music, I'll get into. My visual perception of myself does change according to the music I do. I just get into that mode and look the part. It's nothing to be ashamed of."

Indeed it's not, since she was included in *People* magazine's annual list of "The 50 Most Beautiful People In The World," back in 1996.

With her new album, *Storm*, Vanessa-Mae has also taken another step forward. Throughout the fourteen primarily instrumental tracks she

links dramatic traditional pieces to driving techno jams and standards, such as the revamped Seventies classic "Hocus Pocus" by Focus, and Donna Summer's smash hit "I Feel Love." She also rearranged and adapted the opening movement of Bach's "Partita In E," as well as the show tune "Can Can" and the Scottish folk song "I'm A Dou'n."

"On this album, I chose to take a different approach. I wanted to create the whole picture and feel of a storm—thus, the title," she says. "I was involved a lot more creatively this time than I ever was before. And what I was going for was the excitement and risk inherent in the imagery of a great storm. I would like people to get excited about the risks, rather than fearing them. Then the whole world will open up to you."

"My producer, Andy Hill, and I took six months to write the album and ended up with a collection of classical and pop tracks

Vanessa-Mae 38 ▶



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ASK YOUR DEALER FOR A DEMO TODAY

Practice Makes Perfect: Rehearsal Tips From The Pros

By Bernard Baur

That old adage "practice makes perfect" takes on a whole new meaning when you're signed and working on a professional level. Rehearsals tend to become more important because there are specific goals that must be attained. So that you could understand what it's like for other artists who have secured that elusive recording deal, MC spoke with a dozen signed acts about their rehearsal techniques and practices.

In the putting together of this story, we interviewed new artists (with one major label album under their belt), mid-level acts (two to three albums to their credit), and longtime veterans of the music scene to allow you a view into their private rehearsals. You'll find most of their answers to be common sense, and others unusual to say the least. You may even find some of the techniques to be interesting and helpful enough to implement them into your own practice sessions.



Abigail Lenz
Swamp Boogie Queen
N2K Encoded Music

Location & Frequency

We used to rehearse in our bassist's garage with thirteen dogs running around. Once we got signed, though, we splurged and rented a space in West L.A. for a full year and paid for it with part of our advance. That was a real treat for us.

Our rehearsals increased tremendously after we were signed. We realized that people were comparing us to other big rock & roll bands and that our record would be next to theirs in the store. So, we all kind of panicked and rehearsed twice as much as we used to. Now, we'll do five or six days-a-week for four or five hours-a-day.

But we consider it a rehearsal even if we're just sitting around drinking beer and enjoying each other's company, because part of being a band is getting along with each other on a social level. And it's good practice for being on the road when you're all stinky and closed up in small places.

Rehearsal Strategy

Usually we'll have a plan and do a set number of songs, but sometimes the best rehearsals are the ones that aren't planned so well. Actually, we prefer our jam rehearsals where we just hang out, drink beer and play. They're a little goofy, but they're very creative and a lot of fun.

Working On New Material

We have what I call the "Beach House Rule." That's where everyone helps to write a song so that we all can share in the pub-

lishing. See, then everyone can have their own beach house, not just the songwriter, as so often happens. Someone will come up with an idea and we'll all jump on it.

Recording Vs. Touring Rehearsals

Pre-production rehearsal is all about focus. We'll play every song and drive ourselves into the ground before recording.

For touring, we'll rehearse as long as we can and trick ourselves by putting song titles in a hat and pulling one out to see how well we know the song. We do that because we have fans who follow our shows, and we like to mix up the sets so they don't get bored.

Allowing Visitors

We almost always have people stop by. But there is the proverbial "Girlfriend Rule." You can't cart her to every rehearsal, because it tends to be distracting. But we allow people to sit there, and we end up showing off a little bit. However, if there's a band issue to discuss, we close the rehearsal. But mostly our rehearsals are like a party and we encourage people to attend.



Christopher Hall
Stabbing Westward
Columbia Records

Location & Frequency

We keep a rental space and pay monthly. We rehearse even when we're not recording or touring. Our schedule is usually three times-a-week for a few hours-a-day.

Rehearsal Strategy

Normally, we have a plan when we

rehearse. We'll bring in big chunks of material and sort of go over it all, just in case we ever want to pull it out of our asses and play it sometime.

Our whole attitude about rehearsal really changed over the years. We don't just jam anymore. It became very serious and kind of sad. It's so business-like now, there's no more time to just mess around.

Working On New Material

We demo all of our new material in a sterile home studio. We do the music first, and then I'll write the melodies and vocals while I'm driving. It usually ends up being slightly out of my range so we'll play it about ten times until we adjust the sound.

Recording Vs. Touring Rehearsals

Last time, we rehearsed the whole album in the same order as the record, so that we could program the computers before we went into the studio. Then we just practiced the whole album end to end, non-stop, over and over.

For a tour, we put together several sets with songs from each of our different albums, and make sure that there's a good ebb and flow to them. We try to let the audience catch their breath every once in a while. Once we decide on a particular set, we have to stick to it, because we are so computer-driven.



Ann Wilson
Heart/Lovemongers
Sony/Will Records

Location & Frequency

Our rehearsal space changes according

to what we're doing. Early in the process, we generally rehearse at home in a comfortable space. Later, when we have it more together, we'll rent a professional studio. But we prefer the homey setting to the business-like atmosphere of a rehearsal studio.

The only time we rehearse is either before recording or before a tour. At this point in our careers, we don't really need to get together and play just to know the songs. There's no reason for it.

Working On New Material

If one of us has written a song, that person will lead the rehearsal. Usually the songwriter will have some idea about everyone's part, so it ends up being their show and they direct it.

If it's a cover or something by an outside writer, we'll work from a demo. We'll listen to it and try to arrange it to our particular style. On those occasions, everyone shares in the decisions.

Recording Vs. Touring Rehearsals

For pre-production, we'll rehearse about four hours-a-day for two weeks. But we try not to over-rehearse, because we want to stay fresh. We have found that too much rehearsal will take the edge away, and mistakes will happen more often.

For a concert tour, we rehearse for about a month. And, for tours, we always rehearse in a large rental space, so that we can set up the way we would onstage. The only difference is that I might face the band more during rehearsals than I do on the road.

Allowing Visitors

Of course we allow people to watch our rehearsals. It's important, because you have to be comfortable in front of an audience—especially before touring. Even if we're working intensely on an arrangement, we still allow people there. They do tend to get bored, but you can't let that bother you. You've got a job to do and if visitors want to stay, it's fine.

I'd rather have friends there than the industry people that drop by. The label types usually have way too many suggestions or questions, and it becomes distracting.



Scott Steen
Royal Crown Revue
Warner Bros. Records

Location & Frequency

When we rehearse, we rent a space as it's

needed. We don't rehearse unless we're about to record or go on tour. In fact, we've been on the road so much we haven't had a real rehearsal in a long time. The best rehearsal is playing live.

Rehearsal Strategy

Our rehearsals are very specific. Everybody will bring in their charts and arrangements, and we just start playing it down to see where it goes. Everything is pretty much set up before we start, then we play with it a little bit until we have our sound.

Working On New Material

Someone will bring in new material and we'll tweak it to death. We break it all down and focus on the structure and sound, so that it eventually becomes our own—especially if it's a cover.

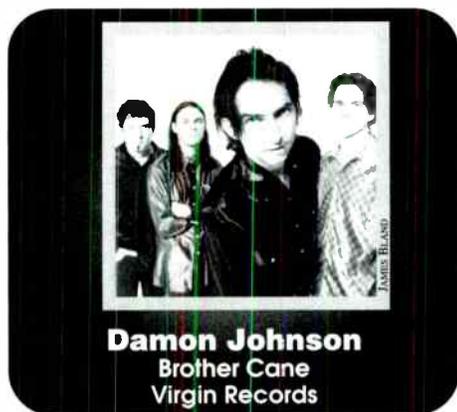
Recording Vs. Touring Rehearsals

Before we start recording, we'll rehearse four times-a-week for about six hours. After about three weeks, we're usually done, because after that, it starts to get counter-productive.

For touring, we usually have a problem rehearsing, because the tour will start as soon as we're out of the studio. But we're all pretty good musicians, and if we notice any problems, we can tighten it up during soundchecks.

Allowing Visitors

We don't encourage friends to visit during rehearsal. We just want to do our own thing. When we get it down to a tight sound, our producer will come in and make suggestions. But we don't particularly like it when the label suits visit—they can be quite distracting and affect your concentration.



Damon Johnson
Brother Cane
Virgin Records

Location & Frequency

We've used the same rehearsal space for eight years. It's in back of an office complex, and owned by a friend. We share it with two other bands. We don't do full-blown rehearsals until we have a body of about fifteen to 20 songs. Then we'll go six days-a-week for six to eight hours. But we found, over time, that we can over-rehearse and lose the freshness. So, we stop when we all feel good about a song.

Rehearsal Strategy

We always have a plan going into rehearsal. It's a business now. The innocence is gone once you have a record deal. It is sad, but that's what we wanted, even if it's not all it's cracked up to be.

Working On New Material

We all write, so we'll individually record a simple acoustic demo and bring it to the group. Then we'll each work out our parts and when we have it basically down, our producer will come in and help with the arrangements.

Recording Vs. Touring Rehearsals

We have to be very sensitive, because we want to stay fresh. We try to go into the studio and on the road with a journeyman enthusiasm. We like to keep some things unknown so that we don't know everything that might happen. That way, we leave room for something special to happen—that intangible "Q" factor that makes music magical.

Pre-production is pretty intense, because we just want to get to the point where we know the songs well enough, but not so well that we lose our edge. It usually takes about two to three weeks. For a tour, we have so many songs that we have to decide what we're going to do. We work on them for about a week, but it's not near as serious as pre-production rehearsal. We don't plan out our sets, because we like to change-up the songs all the time.

Allowing Visitors

Our work ethic is pretty focused, but we still allow people to come to rehearsal. The problem is that then you feel like you have to perform, like "Hey, let's play this song for them," instead of getting down to business. But we like having friends around, as long as they don't want to drink beer and raise hell when we're trying to work.



Steve Isaacs
Skycycle
MCA Records

Location & Frequency

We rent a lock-out by the month, and we keep a pretty heavy rehearsal schedule. We'll go in three to five days-a-week for four or five hours. We have a system where we go through all of our songs. We may do eight or nine at one session, and then take

up where we left off the next day. Once we're done with the whole list, we'll jam or play older tunes.

Rehearsal Strategy

Before we were signed, we were totally unorganized. Now, it all has a purpose. But I also try to keep my creative ear open so that I can recognize when something special happens so we can do it again.

Working On New Material

As soon as creative lightning strikes someone, we drop everything and work on it until it's done. If we hit a barrier, we'll go back to other songs and try it again later.

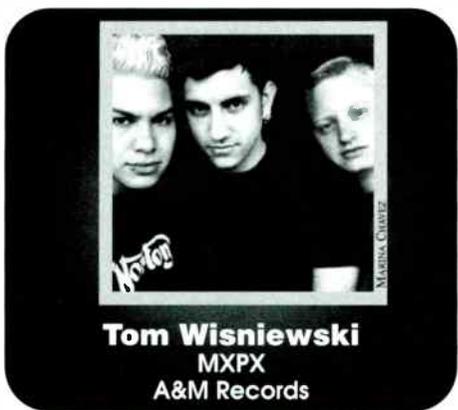
Recording Vs. Touring Rehearsals

Our pre-production rehearsals are very regimented and seriously organized, because for that period of time we're in a pretty pricey place. So, we can't mess around, it wastes too much money.

For tours, we focus on one set, with a couple of tunes we can alternate around and put in different places.

Allowing Visitors

We don't like having visitors. Our A&R guy comes around once in a while, but he deserves to. Typically, we don't have anybody watch us, because it's a rehearsal and not a performance. You shouldn't need to worry about your girlfriend sitting there and wondering if you're paying enough attention to her.



Tom Wisniewski
MXPX
A&M Records

Location & Frequency

We use a garage for our rehearsal space. People will walk in and out getting tools, but it doesn't really bother us. In general, we'll rehearse about four days-a-week for about six hours at a time. We'll go through all our stuff first, and then we might shoot for an endurance test to see how long we can go. We've done that several times, but after about ten hours it starts getting a little flaky.

Rehearsal Strategy

We hardly ever have a set plan. We just kind of show up and decide to go for it. If we're dealing with new material, though, we do approach it a little more structured so that we can get the song done.

Working On New Material

Usually our main writer, Mike, will bring in something new, and will also have some ideas about our parts. We'll try it out, and then each of us will add a little something personal to it to make it our own.

Recording Vs. Touring Rehearsals

Before recording, we'll keep going over the same song a bunch of times until we feel we've got all the parts down. It tends to get boring after a while, unless everybody gets it quickly.

For touring, we make up half-a-dozen set lists and run through them. We time everything, so that we can see how many songs we can fit in. Our best set list includes twelve songs which we do in half-an-hour; they're pretty fast.

Allowing Visitors

We don't have any problems with people watching, whoever they are. We have friends come by all the time and our A&R guy will show up every now and then.



Larry Carlton
Fourplay
Warner Bros. Records

Location & Frequency

We rent a professional rehearsal space when we need it. We hardly ever rehearse. At the most, we might do three days just before a tour.

Rehearsal Strategy

We only rehearse to play all our new songs, and to make sure everybody remembers their parts.

Working On New Material

We've all been in the business for many years, and we're not like a rock band that has to rehearse to get it right. It's just not necessary for us. So, we'll handle new material right in the studio.

Recording Vs. Touring Rehearsals

We never rehearse before recording. For a tour, we might refresh ourselves and work out arrangements, just to make sure we have it together. If there are any problems, we usually fix them during soundchecks.

Allowing Visitors

We let anybody watch whatever we're

doing. Even the Warner's executives, who show up occasionally during the recording sessions, don't bother us at all.



Jeff Frankenstein
Newsboys
Virgin Records

Location & Frequency

When we're into it, we'll rehearse wherever we are, which is usually on the road. We're not really big on rehearsing. Just last week we booked this large studio for six hours and only used it for one; the other five hours we sat around and talked.

Rehearsal Strategy

We never have a plan for a rehearsal. If we did, we probably wouldn't follow it anyway.

Working On New Material

We have a cool set-up for new material. We carry a portable studio with us on the road. It's got a little patch bay, a little rack and an ADAT. We'll record a new song in our dressing room or use a cool bathroom for killer drum sounds. Then we'll play it back, and jam to it, and see where it goes.

Recording Vs. Touring Rehearsals

Tour rehearsing for us is very serious business—even more so than recording. For recording, we'll practice about two to three weeks. For a tour, though, we have to start long before we hit the road, because we have a huge stage show. It's a massive part of our act, and it's very technical. Our tour rehearsals involve getting to know what you're going to be doing during the show.

We never get to fully rehearse the songs, because so much of our time is taken up by the production plans. In fact, at our first show in Knoxville, 10,000 people were there and we were lowered onto the stage in spaceships, and as soon as we got out of them we all realized that we had never practiced the songs and didn't know where to start.

Allowing Visitors

We don't allow anybody to attend our rehearsals, because we have enough distractions between ourselves. We'd never get anything done if other people were there. We do have label folks come down every now and then, but we can't really keep them away.

Practice Makes Perfect 43 ►

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Practice makes perfect, and for working musicians, it often takes a lot of practice to be stage or record-ready. With that in mind, *MC* is pleased to present our 14th Annual Directory Of SoCal Rehearsal Studios, one of our most popular and useful annual directories. Our apologies to anyone we may have inadvertently missed in this year's listing.

Compiled by Gabriela Roth-Girnius

▷ A&A STUDIOS

5265 Craner
N. Hollywood, CA 91602
818-763-4594
Contact: Andre Arango

▷ ABC REHEARSAL STUDIOS (LOS ANGELES)

2575 San Fernando Rd.
Los Angeles, CA 90065
323-222-0978 or 323-874-3842
Contact: Krissen
Rooms: Live-ins, on-site management/maintenance, vending machines, telephones, double doors, telephones, coded 24-hour access, on-site parking and patrol, drum rooms, ventilation systems, ceiling fans, foamed ceilings, 24-hour lock-outs. \$200-\$495.
Clients: Rage Against The Machine, L-7, Pixies, Furslide, Flood, Portrait

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Contact: Krissen
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Clients: Rage Against The Machine, L-7, Pixies, Furslide, Flood, Portrait

▷ ALLEY STUDIOS

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Contact: Bill or Shiloh

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818-760-0818

Contact: Nick

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Special Services: 24-hour lock-out; showcase studios 1 and 2 open into one studio, 20'x60', for large-scale showcases or video sets; band photography available.
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Special Services: Easy recording of rehearsals—record your own demos for a fraction of the cost of expensive studios; music video production, 16mm film or 3/4" video; studio available for private showcases (additional cost).
Equipment: Altec bi-amp, QSC, Cerwin Vega, Shure, Sony, JVC, 3/4" video editing suite.
Clients: Babyland, MRS, V-Effect, Killer Floor, Garborsushian Sisters.

Special Services: Easy recording of rehearsals—record your own demos for a fraction of the cost of expensive studios; music video production, 16mm film or 3/4" video; studio available for private showcases (additional cost).
Equipment: Altec bi-amp, QSC, Cerwin Vega, Shure, Sony, JVC, 3/4" video editing suite.
Clients: Babyland, MRS, V-Effect, Killer Floor, Garborsushian Sisters.

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Contact: Mayor of 2nd St.

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818-762-6663
Contact: Nick Paine
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Equipment: All studios have 16-18' ceilings, clean, safe locations; all pre-production soundstages have 18'-25' ceiling heights, fax/office, dressing rooms; exotic, professional photography at reasonable rates.
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Web Site: <http://www.abn1.net/atomicvaultstudios>

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818-753-7563
FAX 818-753-7563
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 213-627-8863
 FAX 213-614-8633
Contact: Mike Daugherty, G.M.
Web Site: <http://www.downtownrehearsal.com>
Rooms: 17'x17', 16.5'x19', 16.5'x25', 19'x25', 22'x23', 25'x32' eleven- and thirteen-foot ceilings; ceiling fans, carpeting and phone jacks; private and clean.
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Equipment: PA rental available.
Clients: Numerous label clients and L.A.'s best unsigned bands.

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 818-244-8620
Contact: Angelo and David

▷ ELECTRIC JUNGLE STUDIOS
 Fullerton, CA 92831
 714-738-6271
Contact: Vaughn

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 1552 N. Highland Ave.
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 323-467-0456
Rooms: Located in the heart of Hollywood; room sizes vary from 14'x16' to 25'x20'; PAs vary from 8-channel, 200-watt to 12-channel 800-watt, with monitors.
Special Services: Eight rooms with PAs, from \$8/hr., plus monthly lockouts; AC, free parking.
Equipment: Rentals on guitar and bass amps, drum sets, speaker cabinets.
Clients: Past clients have included Sony Records, Geffen Records, Warner-Chappell, Guns N' Roses, Marilyn Manson and Goldfinger.

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Contact: Thomas Miller

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E-mail: fullblast@aol.com
Contact: Greg Calkins, Kim Ewing

▷ GLENDALE STUDIOS
 1239 S. Glendale Ave.
 Glendale, CA 91205
 818-550-6000 FAX 818-502-5555
Contact: Steve Makharian

▷ GOOFY LUCYS
 27601 Forbes Rd. #4
 Laguna Niguel, CA 92677
 714-367-9693 FAX 714-367-0909
E-mail: relfaizy@fea.net
Contact: Rob

▷ GROUND ZERO
 10881 Felton Ave.
 Hawthorne, CA
Contact: Alexander

▷ H & M STUDIOS
 Sunland, CA
 818-951-4937
Contact: Studio Manager

▷ HALFNOTE ST. REHEARSAL STUDIOS
 1146 N. Central Ave. #104
 Glendale, CA 91202
 818-765-8402 FAX 818-563-1800
E-mail: dkallen1@ix.netcom.com
Contact: Dale Allen

▷ HAYES LAND STUDIOS
 13815 Inglewood Ave.
 Hawthorne, CA 90250
 310-676-6009
E-mail: nayesland@aol.com

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Contact: Eddie Cabral
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Clients: Poncho Sanchez, Long Mourning, Johnny Polanco, Little Anthony, Mobtown. Grab Bag, Red Channel, 5th Degree of Soul, DYF.

▷ HOLLYWOOD REHEARSAL STUDIOS
 6330 Hollywood Blvd.
 Hollywood, CA 90028
 213-624-1900 FAX 213-624-1933
Contact: Negin Bolour
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Special Services: Located in the heart of Hollywood, with easy access to all freeways; twelve-hour access; fully-equipped rooms starting at \$10/hr.; daily, weekly and monthly lockouts available; full security; some equipment rentals.
Clients: Many indie and some major label acts.

▷ HULLY GULLY
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 818-549-0700 FAX 818-549-9400
E-mail: gully@pacbell.net
Contact: Bill Menzner

▷ L.P. SOUND
 10429 Burbank Blvd.
 N. Hollywood, CA 91601
 818-763-8289 FAX 818-763-9642
E-mail: garylp@earthlink.net
Contact: Alan or Mark
Web Site: <http://www.lprecords.com>
Rooms: Studio B: 40'x20', 2000 watt PA, AC.
Special Services: 24-track recording, mastering, cartage.
Equipment: Too much to list.
Clients: Ozzy Osbourne, Big Mountain, Peter Criss, Robin Ford, Maxi Priest, J. Flexx

▷ LAS PALMAS LOCKOUTS
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 213-462-7993

▷ LEEDS REHEARSAL
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Contact: Tod Barstad

▷ LIL' ROCK STUDIOS
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 Long Beach, CA 90810
 310-762-2524
Contact: Raelene or Rocky Romano
Web Site: <http://www.calquality.com/lilrock.htm>
Rooms: Showcase: 16'x23' with stage and drum riser, 12-hour; deluxe: 16'x15', 10-hour; A: 16'x19', 8-hour; B: 16'x16', 7-hour; all rooms have PAs.

Special Services: No charge for mics and stands; no deposit required; we set everything up.
Clients: The Chambers Brothers, Gilby Clarke, Das Klowns.

▷ MARTIN'S REHEARSAL STUDIOS
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 N. Hollywood, CA 91606
 818-763-9263 FAX 818-763-9263
Contact: Frank Martin

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 N. Hollywood, CA 91601
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Contact: Bob Brunner
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Special Services: Cartage, cargo.

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Contact: Johns

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Special Services: PA system rentals for small clubs and parties; call for more information.
Equipment: Mackie, AB, Alesis effects, Shure, JBL.
Clients: The Muffs, Dogstar, Dig, many record companies, and you.

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 10623 Magnolia Blvd.
 N. Hollywood, CA 91601
 818-505-9979
 FAX 818-562-1932
E-mail: Damnynke@aol.com
Contact: Michael
Rooms: All rooms have new PA systems, central air, storage, and all at \$10/hr.; fully-equipped rooms also available; PA rentals for small clubs and parties.
Special Services: Recording studio for rent or lease to engineers or mobile operations.
Equipment: Mackie boarcs, EV speakers, Shure mics, Lexicon FX, Mackie power amps, Alesis EQs.
Clients: Too many to list.

▷ ON STAGE STUDIO
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Contact: George Acuna

▷ ORBIT STUDIOS
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Contact: Jon

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Contact: Dirk Schubert, JD Brill

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 Hermosa Beach, CA 90254
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 909-629-6140
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E-mail: sir@sirva.com
Contact: Rich Samore or Fred Rose

Rooms: Four rooms ranging in size from 30'x30' to 50'x80'; rooms have minimum of eight monitors, side fills, side mixes; large room has concert lighting and "front of house" for showcases; hourly and lockout rates available; call for rates.
Special Services: Complete instrument rentals, concert audio systems, lighting, portable staging, tech support.
Equipment: Soundcraft consoles, Meyer/EAW and Crest Power.

▷ SILENT PARTNER SOUND
 2116 S. Sepulveda (at Olympic)
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 310-479-3818
Contact: Hayden

▷ SOUND ARENA STUDIOS (ANAHEIM)
 520 S. Claudina, #A
 Anaheim, CA 92805

714-956-4656
 FAX 714-956-8554
Contact: Howard Abel
Rooms: Six fully-equipped rehearsal studios; call for detailed information on room sizes; rates from \$11-\$13/hr.; discount rates also available.
Special Services: We provide rooms that contain a complete backline (drums, guitar amps, full PA system, mics, cords and stands) all for one low hourly rate.
Equipment: Various manufacturers, including Marshall, Pearl, Sabian, Tama, Ampeg, Peavey, Fender, Crate, JBL, Monitor Pro Audio and Shure.
Clients: Save Ferris, Poison, Brett Michaels, the Epic Senders, Jerry Falgado.

▷ SOUND ARENA STUDIOS (RESEDA)
 7025 Canby Ave.
 Reseda, CA 91335
 818-609-9972
Contact: Shaul Dali

Rooms: Seven fully-equipped rehearsal studios; various room sizes, including large showcase room; call for exact dimensions of rooms; rates from \$11.50-\$15/hr.; discount rates also available.
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 Van Nuys, CA 91406
 818-994-9425
 FAX 818-994-9370
Contact: Alan Lepson
Rooms: Four fully-equipped rehearsal studios; Studio A: 37'x18' (18'x18' stage); Studio B: 18'x32' (18'x17' stage); Studio C: 18'x30' (8'x8' drum riser). Studio D: 18'x14'; rates from \$11.50-\$15/hr.; discount rates also available.
Special Services: All studios contain a complete backline (drums, cymbals, guitar amps, full PA system, mics, cords and stands); one low hourly rate gets all; live digital recording available.
Equipment: Various manufacturers, including Marshall, Pearl, Sabian, Tama, Ampeg, Peavey, Fender, Crate, JBL, Monitor Pro Audio and Shure.
Clients: The Specials, Corey Ste-

vens, War, John Mayall & The Blues Breakers, Imperial Drag.

7 SOUND ARENA STUDIOS (NORTH HOLLYWOOD)
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Special Services: Every studio contains a complete backline (drums, cymbals, guitar amps, full PA system, mics, cords and stands); one low hourly rate gets all; live digital recording available.
Equipment: Various manufacturers, including Marshall, Pearl, Sabian, Tama, Ampeg, Peavey, Fender, Crate, JBL, Monitor Pro Audio and Shure.
Clients: The Oakley Kreiger Band, Ben Folds Five, Imperial Drag, Keb' Mo', Marc Vizzari Project.

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Contact: Scott Ragotskie

Web Site: http://www.soundmatrix.com
Rooms: Acoustically-designed, climate-controlled, private, clean and spacious, with high vaulted ceilings; drum set-equipped rooms available.
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Equipment: EAW monitors, Mackie mixers, QSC power amps, Aleis reverbs, Shure SM58 mics.
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 16200 Hawthorne Blvd., Unit A
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 310-214-0330
E-mail: sbstudio@aol.com
Contact: Jason Alt
Rooms: 20'x20' rooms, storage, drum rooms.
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Clients: KILLINGCULTURE, prototype, Buckethead, Stryper, Wosh, Dr. Martini, Skunk Buds, Ocean Seven.

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◀ 27 Vanessa-Mae

that would take the listener on a roller coaster ride, through a variety of musical images," she explains. "We realize that it's risky and isn't the usual thing you do. But I'm very secure with risks, and find them to be extremely motivating and uplifting. In fact, that's pretty much my philosophy about life, in general."

Another risk that Vanessa-Mae took during the making of *Storm* was actually singing for the first time. "I was absolutely terrified," she remarks, "but Andy told me my voice was perfect for 'I'm A Doun,' and that we would record it with only me and him in the studio. It was scary, but it turned out pretty good."

One of the album's other tracks has become a massively popular stage number during her most recent tours: "Can Can" is a fabulously classic party song. And when we do it onstage, our dancers are dressed in the uniforms of the local soccer team. They line up and kick their legs into the air while the audience goes absolutely wild; shouting slogans and chanting, especially when World Cup fever was everywhere. It made everyone so happy and has loads of potential for the violin."

Also on *Storm*, Vanessa-Mae expanded her repertoire of instruments even further,

using synthesizers and even dust bins to create the sounds she wanted. "The dust bins were just laying around the studio," she recalls, "and we accidentally hit one and discovered that its particular sound went well with the classical pieces. I'm sure that the hard-core classical fans will be horrified, but we thought that they perfectly updated the music and gave it a quality that was simply remarkable."

This virtuoso takes great pride in the fact that she can lead a double life and defy barriers by experimenting with her every whim and fancy. And, because of her rebellious nature and growing crossover popularity, she has been asked to share the stage with such superstars as Tina Turner, Rod Stewart and Annie Lennox, at venues like Bucking-

ham Palace, the Royal Albert Hall and New York's Madison Square Garden. She has also performed on Janet Jackson's *The Velvet Rope* album, and legendary Beatle producer Sir George

Martin asked her to record a version of the Fab Four's "Because" for the final album of his illustrious career, *In My Life*, which is due out in October. She is also planning to work with Santana, and if she gets her wish, Michael Jackson.

"These experiences," she says, "confirm

"I'm very secure with risks and find them to be extremely motivating and uplifting. In fact, that's pretty much my philosophy about life in general."



my vision and make me want to challenge even more preconceptions. If it were up to me, I would take the traditionalists of every genre and personally drag them into the future with me."

While international success can give an artist the confidence to follow through on their own personal journey, Vanessa-Mae's attitude was around much earlier than that. "I remember when I was about twelve years old," she says, "it was around the time I was starting to really experiment with different forms of music. I was performing in a classical concert, and, afterwards, I convinced my mother to invite the whole orchestra to a disco to hear the newest music. Most of the orchestra accepted, and we all danced together. I loved it, and it aroused my passion to play in both worlds."

But what of the future? "I'm a young artist, so I don't plan my future very far in advance," she admits. "I just go with the flow of my mood and my tastes. I know what I'm working towards, but it's more of a feeling than a substance. My greatest thrill is still discovering new music and new ways to use my violin. And then to be onstage and see the audience enjoying themselves as I take them through my maze of music is very gratifying."

There is one thing, though, that Vanessa-Mae constantly hopes for: "I know there are people in the old guard who have said that I make classical music 'raunchy,' and pop fanatics who have called me 'Mozart in Doc Martins.' Although I don't agree, I do feel the criticism. I'd much rather just be called Vanessa-Mae, the violin player. But, you know, all through your life people will say negative things to you, but I believe you always have to assess the situation and see if any of it is useful."

"I just hope that people make decisions about me based solely on my music," she concludes. "And that they realize that it's the way I communicate; my voice is my violin. And most importantly, that there should never be any boundaries in music. It is truly the universal language that everyone can enjoy if they keep an open mind."

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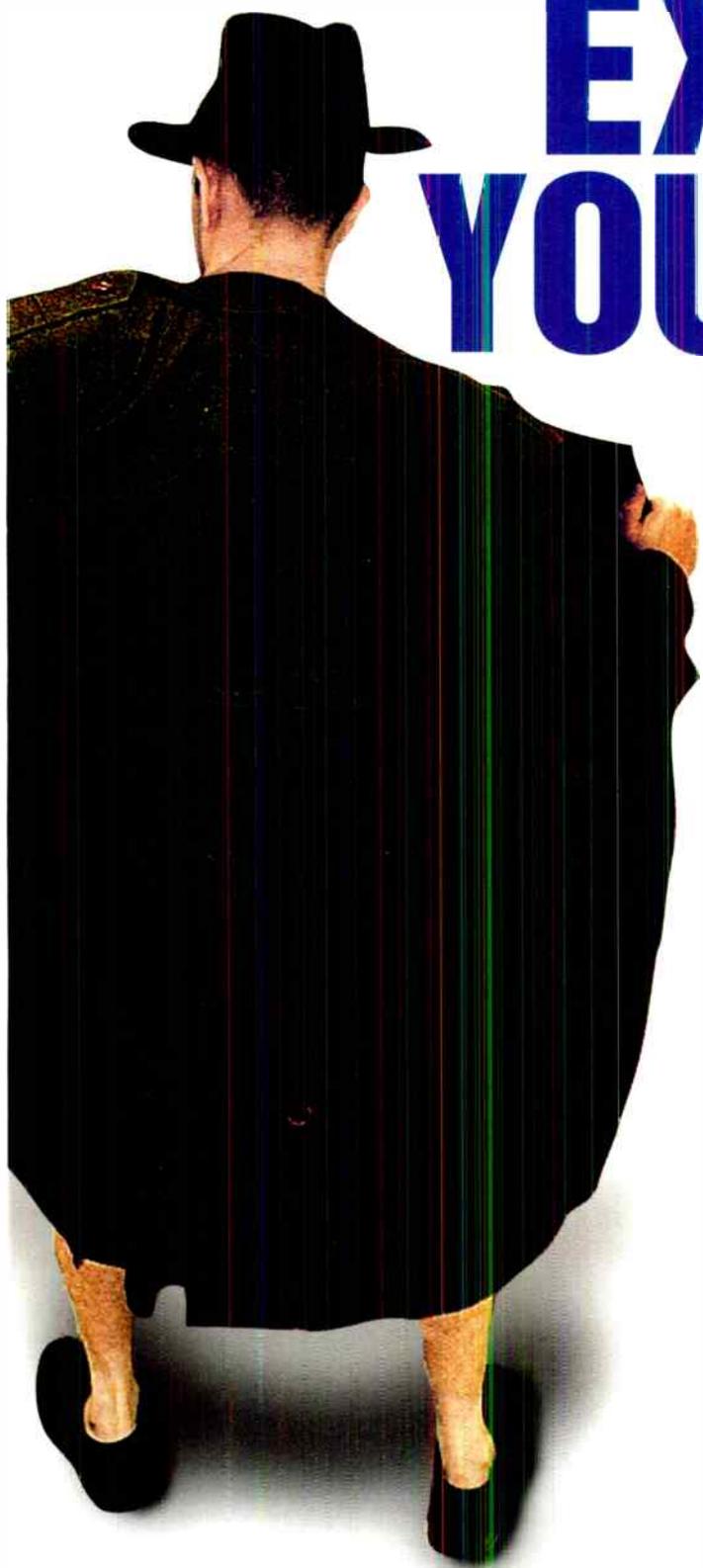
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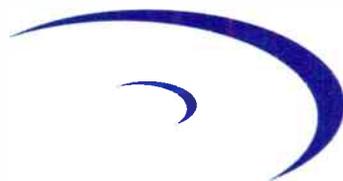
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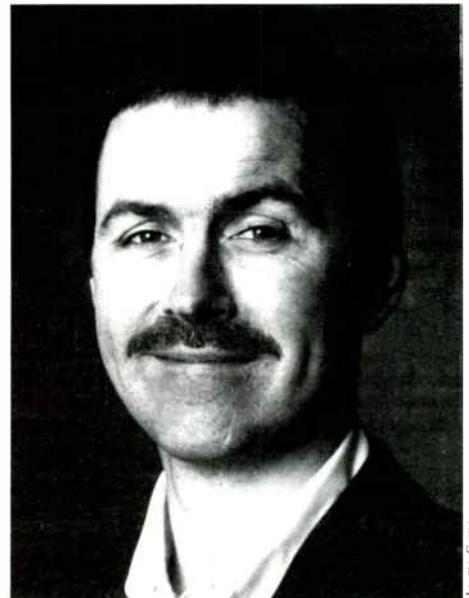
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

Richard Cottrell

President/CEO

EMI-Music Distribution

By Paul Suter



LESTER COHEN

When an album shoots straight to the top of the charts, it's typical to credit the artist with a great record and the label with a great marketing and promotional campaign. But what can you say about a Top Ten album chart which includes the works of Smashing Pumpkins, Garth Brooks, Spice Girls and the *Hope Floats* soundtrack? Two different labels, but one common factor: EMI-Music Distribution, or EMD, delivered all those albums to your local store, and followed up with the Beastie Boys debut, *Hello Nasty*, at Number One—the biggest debut of the year with 681,000 copies sold in the first week.

Of course much of the credit must still go to the label and the artist, and EMD President Richard Cottrell modestly deflects the focus away from the major distribution system he helms, insisting that "it's all down to the product. Our role is simply to maximize the product's potential; it's the strength of the repertoire that makes the difference."

But the fact remains that without an efficiently functioning distribution network, potential hits get lost and artists' careers can flounder on opportunities missed. We have all heard the stories about bands on tour who can't find their record in the stores, and who tend to blame the record company when, in fact, the blame should usually fall on the distributor. Labels and distributors may well be closely aligned, but don't make the mistake of thinking that they're one and the same.

Englishman Cottrell took over the reins at EMD in the summer of 1997, having transferred from a similar position with the parent company in Britain. Prior to that, he had been involved in the marketing of beer and soda, but stresses that music is not just another commodity.

"Music is an emotional product," he says, "and it has universal appeal because different kinds of music attract groups of consu-

mers. There's no one single market.

"Coca Cola [with whom he worked for eleven years] has had just one basic product for a hundred years, and continually finds ways to reinvent that product to make it more exciting. But an individual record has a much shorter lifespan, so you have to maximize the sales of many different records in a much shorter span of time."

Of course, Cottrell and EMD aren't selling to us, but to the retailers, which means that much of what EMD—for that matter, any other distribution company—does is invisible to the average consumer. As Cottrell explains, it's all about making sure that once consumers have been baited and hooked by the publicity, promotion and marketing entities, the sale, itself, isn't lost.

"Our challenge is to make sure that our releases are given the right profile in the store. We work with retail to implement in-store marketing programs, where they position the record, and how it's promoted in-store, and what visibility they give it. Are we securing in-store listening posts? It's all about creating awareness and profile for the record in the record store.

"The labels are working on the consumers, and the challenge is to bring the two jobs together, so that the consumer hears the record and can then walk into the record store and find it easily, because we've got the in-store profile."

Cottrell enjoyed something of a stellar career with EMI in Britain, taking the company to the top of the distribution ranks, and rising to Senior Vice President of EMI Records Group. When the opportunity arose to take on the presidency of EMD last year, he jumped at the chance, but confesses that he has had to adjust to a different environment, as record distribution in Britain is a rather different process.

"It differs in a number of ways," he explains. "Scale for one. The U.S. market is so

much larger, and the way records develop is very different here. Because the U.S. is so large, different records can be developing in different parts of the country at any one time, but that's unlikely to happen in the U.K., so you have to keep more balls in the air at the same time [in the U.S.]. You have to empower your local marketing teams to be able to focus on the records that are working in their markets, and accept that you can't control everything centrally."

When Cottrell arrived, EMD was just completing a major restructuring process. He confesses that he's unaware of the precise structures of competing distributors, but believes that EMD has come up with an arrangement which breaks them apart from others in the industry.

"Over eighteen months, we have moved from a traditional branch structure into creating a major account structure—we now have a dozen people servicing all the major accounts—and then there are local market teams with a high degree of autonomy. Account managers sell at the center, but a lot of the execution and implementation takes place locally through these teams."

The results of the reorganization speak for themselves. A market share of 12.5 percent when Cottrell arrived has risen to 13.7 percent for the year-to-date, with a whopping 17.3 percent for the week this story

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was written. And although the plans had been made before Cottrell's arrival, he must take much credit for the success of their implementation, because any form of structural reorganization creates problems.

"We'd created a whole lot of new tasks," Cottrell says, "and people were only just beginning to understand what was involved when I arrived. The challenge was to reset the objectives and ensure that people were focused. The company had become very inwardly focused, because of the uncertainty that goes with change, and we had to become more customer focused. That means both retail and our labels. We provide a service to our labels, to deliver results with our retail customers."

Cottrell spent much of his early months at the company, quizzing everybody that the company worked with, "and the key thing that emerged was that we had to dramatically improve customer service, and become more reliable and more flexible."

A big part of the reorganization involved bringing manufacturing under Cottrell's control, rather than leaving it as a stand-alone operation. "We had to make our supply chain more reliable. In today's marketplace, it's vital that manufacturing and distribution are joined at the hip—working in tandem creates maximum flexibility.

"EMD used to have an inconsistent fill-rate," he continues. "If a customer ordered a thousand records, they couldn't be sure they'd get them all. The line I kept hearing was that they knew when EMD had a hit on its hands, because we ran out of stock."

Most of the major labels have a plethora of distributed labels passing through their distribution channels, in addition to the in-house lines, but EMD has drawn the line at just three outside companies—Ark 21, Ichiban and Netwerk. The feeling is that additional product lines would be little more than distractions from the mass of releases generated by companies in which EMI has a direct stake—Capitol, Capitol Nashville, Virgin, Angel, Blue Note, The Right Stuff, Philadelphia International, Christian Music Group, Priority and EMI Latin. However, the company still has room for additional labels under its umbrella.

"What we've done to facilitate working with others," explains Cottrell, "is to bring Caroline Distribution into the EMI fold this year, and that provides our group the chance to look at other opportunities for independent distribution. If we were to consider distributing any new labels, it would primarily be via Caroline, rather than EMD.

"Caroline Distribution reports to me," he adds. "I describe it as a part of, but apart from. We are committed to Caroline retaining their independence, even to the extent that they won't be moved into our offices. It's important that they retain their unique character, rather than being swallowed up by EMD."

The current successes of EMD have come at a particularly good time for the company. It was only a few weeks ago when everyone at EMD was wondering if they had a future, as Seagrams negotiated to buy EMI's music

operation. As owners of MCA, Seagrams already has a distribution company, and nobody at EMD was particularly enthused about their long-term prospects should the sale go through.

"It was a distraction," Cottrell freely admits. "We had to get everybody to concentrate on their jobs, and in the main we succeeded. The continued press speculation made people nervous, but we were able to keep everybody focused on continuing to deliver results.

"As for me, I couldn't influence the circumstances, so I just got on with my job. And once it was all over, there was a sense of relief. It took away the big cloud that was hanging over the company."

As for the future of the distribution industry, it is necessary to ponder what role the

Internet is going to play on the now traditional distribution means of selling albums, to which Cottrell predicts: "I think downloading will become a reality within the next eighteen months, but I don't think it will generate a significant amount of sales at first. There's still the issue of bandwidth to be resolved—speed of downloading—so I think it will be quite some time before it has any significant effect on what we call finished goods sales.

"Sales over the Internet will accelerate faster, but we have chosen not to have a retail site, ourselves," Cottrell concludes. "Our sites are all artist or label-based, for marketing and promotional purposes. We are leaving selling to the retailers."

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Location & Frequency

We rent a lock-out space for a month at a time. Our rehearsals changed a lot after we were signed. They became more like a job, and we work at it like a real job. How often we rehearse depends on what we're rehearsing for, but, on average, we'll go anywhere from three to five days-a-week, for eight to ten hours-a-day.

Rehearsal Strategy

We don't rehearse for fun anymore; it ends up being real work and we always have an objective. But we try not to take ourselves too seriously, so we do different things with the songs to keep them fresh.

Working On New Material

We deal with new material as a collective effort. Generally, since I'm the writer, I'll have something ready to go, and we'll all work on fleshing it out.

Recording Vs. Touring Rehearsals

When we rehearse for a recording, we try to hone the material down and process it until we can decide if it's good or if it's junk. We may practice for a month to a month-and-a-half before going into the studio.

Once the record is made, you become a machine, and playing the songs is like putting on an old pair of shoes. But we still rehearse before going on the road, because most of the time you've lost your chops sitting around the studio. You almost have to relearn everything and get your set ready. We also learned to use soundchecks as rehearsal, because that may be the only time you get to work on anything.

We also learned that we have to pay attention to our conditioning and stamina. After our first week on the road, we felt like old men until we learned to pace ourselves.

Allowing Visitors

We used to let people in, but not so much anymore. It's so business-like now. We used to have a speaker phone in our rehearsal space and talked with our manager before practice. Well, that just sucked the life right out of us. So, we made a point not to do anything like that until we finished rehearsing.



Jonathan Sheldon
Naked
Red Ant Entertainment

Location & Frequency

We've used everything from my living room to a rental space. Our approach to rehearsal is a little different. We like to pack up our gear and go on a drive to look for "vibey" places. We like factories—you know, big industrial edifices. We sit outside and use them for inspiration. We consider these excursions effective acoustic rehearsal; we'll do it three or four times-a-week.

When we plug in our amps and rehearse indoors, we like to work as long as possible, so that we get sleepy and tired, and free up our creativity. We used to do marathon sessions for 20 hours straight, but then we wouldn't rehearse for two or three days afterwards. We also found out that after about the eighth or tenth hour, it gets pointless anyway.

Rehearsal Strategy

Depending on the songs we're doing, we'll work on a certain number each time. We do schedule them ahead of time, so that we can be prepared. It takes some preparation and planning for us, because we like to dress according to the feel of the song with clothing, masks, and anything else that's appropriate for the vibe. Usually there are no jams allowed.

Working On New Material

Working on new material is the closest we'll ever get to jamming, but even that has to be structured and presented the right way—with costumes and the trappings necessary to capture the vibe of the music. Then, when we're into it, we'll take the song apart and see what we can do with it.

Recording Vs. Touring Rehearsals

Rehearsing for recording is a little more intense, because it's decision time and you have to make some judgments about what songs you're going to use. But it's not really that different to us.

Allowing Visitors

We like to bring things, not people, to rehearsal. Things like tapestries, incense and clothing. People tend to speak and we have a "Silence Code," so it can be a bit distracting. When we're in our rehearsal space, we can only talk about the songs and nothing else.



Heather Grody
The Murmurs
MCA Records

Location & Frequency

We used to rehearse in our bass player's garage, but it was so hot and buggy in there that we always ended up sitting around a table smoking cigarettes, even though nobody really smoked. We weren't really playing up to our potential. Eventually, we buckled down, rented a space, and took it more seriously. Then we started sounding better than we ever have.

Things really changed when we got signed. Before that, we would rehearse four hours-a-day, five days-a-week. After we were signed, we played on the road so much—for nine to ten months at a time—that it burned us out, so we didn't rehearse for a long time.

When we started rehearsing again, it was to write new songs and play with other musicians. It was a big challenge for us to get back into it. Now, we'll rehearse five to six days-a-week for two to four hours.

Rehearsal Strategy

We always have a plan. We'll work on two songs-a-day, and really nitpick them every which way. We focus on the structure and dynamics of a song.

Working On New Material

When we write new material, Leisha and I get together and go over a concept, and what we want the dynamic to be. Then we'll bring it to the band and talk it over, until we have something solid. Only then will the whole band start learning it.

Recording Vs. Touring Rehearsals

For pre-production, we focus entirely on our own parts. It's a different discipline and is much more intense. When we're going to tour, there's more freedom. We plan five or six different sets and try to arrange them so that we have some structure to the act.

Allowing Visitors

Friends will come into our rehearsals, but they end up looking so bored that it stresses me out. We've had our A&R guy come in and also a few label execs, but they always make too many suggestions like, "Do this, do that. It doesn't sound like a hit."

k.d. lang visited us a couple of times, though, and she was cool, because she watched from an artist's perspective. 



Cherry Poppin' Daddies

By Eric P. Fleishman

"When we started, we were totally going against the grain," laughs Steve Perry, frontman for Eugene, Oregon's Cherry Poppin' Daddies. "Even grunge was down in the basement back then. Hair bands were still enjoying their rule of the scene."

Perry set out to break the mold by combining the lyrical sense and pizzazz of swing with the raw energy of punk. The musical

hybrid, dubbed "swing-core," contains elements of ska and rock, yet is undeniably infectious in its beat. "We are not a retro thing," explains Perry, "because we



draw from it all. It's back to the future, baby."

The eight-piece band, replete with a full horn section, has just seen its Mojo Records debut, *Zoot Suit Riot*, go gold, while currently being anchored in the Top 20 on The *Billboard* 200 album chart. In addition, the title track's corresponding video has been in "stress" rotation on MTV, and has just been added to VH1. Meanwhile, the single is receiving heavy airplay on nearly every major rock station in the country.

Yet Perry shrugs off this massive newfound success, like a road-weary traveler. "We didn't want to be popular," he states. "As a matter of fact, for most of our career, we weren't even considered hip. I mean, success has changed things; the most obvious being there are a lot more people at our shows."

"But some of that is definitely about timing," Perry believes. "This whole swing dance thing is spreading like wildfire across the nation; it's like a revolution. [Kids] are tired of that loud, depressing music, and, most of all, they want to dance. So, it works out well for us, because we've been playing the music they want, all along. This swing dancing fad is new, but the Daddies have been around for a while. At first, we just toured primarily in the Northwestern United States, because it was close to home, but, we've completed over ten national tours, and it ain't stopping any time soon."

As the primary songwriter for the band, Perry cites a wide array of artists as those that he listens to, such as Pulp, Randy Newman and Ween: "I tend to go for more rootsy music—blues, rockabilly—music that originated in America. This wave of Fifties and Sixties sugary-sweet Pat Boone pop that's on the charts now is so bland. I hope we get out of this phase soon. We Daddies hope to bring some roots into mainstream pop."

So, with their widespread appeal—their fans could accurately be described as "part Warped, part H.O.R.D.E. and part Lollapalooza"—the Cherry Poppin' Daddies forge ahead. And with their recording of Harry Belafonte's "Jump The Line" for Universal Pictures' *BASEketball*, these Daddies are clearly positioning themselves for another wave of swingin' success, daddy-o.

Contact Universal at 212-373-0600.



Gary Allan

By Jana Pendragon

Gary Allan is caught between hell and the proverbial hard place. Seemingly, it was his all-American good looks and almost-exotic West Coast sound which first attracted the talent scouts on Music Row. But, in actuality, it's been a full-time job



for Allan to retain his West Coast edge and identity in the face of the big machinery and producers who have yet been able to capture the raw Bakersfield roots sound in the studios in and around Nashville.

Allan was signed to Decca Nashville in 1996, when he released his first project, *Used Heart For Sale*. His sophomore effort for the label, *It Would Be You*, hit the streets this past June, and, thanks to the

success of the Top Ten country single "It Would Be You," the album has garnered a slot in the Top 30 on *Billboard's* Country Album chart, while even cracking the Top Ten on the Heatseekers chart.

"It's the other half of *Used Heart For Sale*," Allan says of his latest release. "It gives a bigger picture of what I'm about. I feel that it is a lot closer to me than the first one." Edgier than his first CD, *It Would Be You* also seems to illustrate more of Allan's West Coast heritage. "I feel you can hear that on this record, with 'Don't Leave Her Lonely Too Long' and 'I've Got A Quarter In My Pocket.'" He also does a worthy cover of Conway Twitty's "She Loves Me, She Don't Love You," which shows off his honky tonk roots nicely.

Born in Montebello and raised in La Mirada—both L.A. suburbs—Allan is the youngest of three children. Both his father and brother are country players, and Allan started playing with his dad when he was seven or eight years old. By thirteen, he was gigging in local bars, and he was offered his first deal at the age of fifteen, but his parents felt it was more important for their son to grow up before taking on the industry. Shortly after that, Allan stopped playing for a while. But he eventually decided it was time to get back into it and auditioned for a band seeking a guitar player. Within a week he was their singer, and, still needing a guitar player, another audition was held which resulted in Allan's introduction to the man he calls his "Don Rich," Jake Kelly.

As Allan tells the story, "[Jake] played two songs and then stopped, put his guitar back in the case and said, 'this is just not the direction I want to head.'" But, before leaving, Jake asked Gary about starting a band together, which they did. "We played together four or five nights-a-week for ten years." And when Allan went to Nashville, Kelly went too.

"I came to Nashville with \$12,000," Allan says of his first foray onto Music Row. "I had never been to Nashville before. I always made my demos in L.A. and nothing happened. I figured if I went into *their* studio, and used a couple of key players in town, rumors would get started. That was my goal."

Now, with a deal in his pocket and two albums on the shelf, Allan is faced with determining what the next move in his already lengthy musical journey will be. "It all depends on how much success I get," he remarks honestly. "How we do at radio will decide my next move."

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Dirk K, J.K. & Peter Erskine

Contact: Kallie Forna Records
213-960-5254
Seeking: Distribution
Style: Jazz Fusion

Recorded live at the Baked Potato in Los Angeles, this collection of jazz fusion from veteran drummer Peter Erskine, whose numerous credits include working with such bands as Weather Report and Steely Dan, and brothers Dirk K. (guitar) and J.K. (bass), who also possess excellent credentials, is a sterling example of top-flight musicianship in the jazz realm. Jazz purists, as well as those on the fringes of the genre, will find something here to please them. This trio could go far as a unit.

Production.....	7	
Lyrics.....	7	
Music.....	N/A	
Vocals.....	8	
Musicianship.....	N/A	



August Burning

Contact: Blue World Records
949-356-3560
Seeking: Label/Dist. Deal
Style: Modern Folk/Rock

Here's a quintet from Newport Beach, California, who utilize some interesting textures with their unique brand of coffee-house rock which occasionally echoes some of the elements of early R.E.M. However, they definitely have their own particular identity, and that's often half the battle of finding industry recognition. Vocalist/lyricist John List has a captivating vocal style, and the arrangements are brilliantly intricate. This band is most definitely ready for some major label attention.

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



Laine Henderson

Contact: Artist Hot Line
718-721-0544
Seeking: Label Deal
Style: Triple A

A New York-based singer-songwriter, Henderson is a forceful vocalist with a versatility to her voice that helps take her material to various places, without losing the personality of the songs. The only negative is that Henderson is working in a genre which is quickly becoming overcrowded with female artists who are also becoming increasingly faceless. However, Henderson delivers the goods and seems to have what it takes to overcome any such obstacles that the industry may toss in her path.

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



Worry Beads

Contact: Artist Hot Line
818-700-4777
Seeking: Label/D.st. Deal
Style: Roots Rock

Worry Beads is a local four-piece "roots & roll" band, which features vocalist Mark Knight and drummer Tigg Kettler, formerly of Bang Tango, and these two have definitely shifted some musical gears. This group is more along the lines of what you might get by tossing Pete Droge and the Black Crowes in the studio just to see what would happen. Fortunately for Worry Beads, the results are better than you might expect. This is a formidable act with some decent material. Their future is anybody's guess.

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



Mary Reidy

Contact: Patricia Hanifeh
33-1-42 71 39 62
Seeking: Label Deal
Style: Triple A

Reidy is a singer/lyricist who is currently living in France, as is her composer, Rene Gely, who not only wrote the music and played guitar and piano, but also arranged the material. This CD is very well focused, often treading the same territory conquered by the likes of Jewel in her much softer moments. The actual tracks are intriguing and the arrangements are more adventurous than most, but it's hard to get past Reidy's wispy vocals, which fail to match the power of the music around her.

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



John Calvert

Contact: Fire Is Management
602-755-9557
Seeking: Label Deal
Style: Acoustic Instrumentals

Calvert is an Arizona resident who writes instrumentals for his acoustic guitar, and while he can definitely play some moody melodies, the overall product is not very memorable. There is also quite a bit of redundancy to be found within the framework of the compositions, and that's another big problem. There are some nice melodic ideas, but they tend to flounder and never really reach the stage of compelling work. This is a talented guitarist, who has yet to find his own unique voice.

Production.....	5	
Lyrics.....	N/A	
Music.....	4	
Vocals.....	N/A	
Musicianship.....	6	



Kathy Hart

Contact: Artist Hot Line
818-210-6069
Seeking: Label Deal
Style: Comedic Country

Kathy Hart seems to relish in playing up the comedic angle of being a white trash trailer park queen. And while some of her lyrics are clever and humorous, by and large, she seems to be targeting the obvious jokes. This three-song demo has a few moments, but they're a bit too far in between to recommend at this juncture. Her vocals, which are fairly strong are very much in the same vein as Dolly Parton, although she seems to be going more for the laugh than anything else.

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

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 3. Brief biography with a contact name and phone number
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- **The Music Business from the Ground Up: An Inside View,** BRAD GELFOND, President, Reluctant Management; PETER STANDISH, Vice President, Marketing, Warner Bros. Records; and DIARMUID QUINN, Senior Vice President, Marketing, The WORK Group

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- **The Independent Record Label: From Startup to Mainstream,** BRIAN MCNELIS, General Manager, The Cleopatra Label Group, an independent record label whose releases include titles by Kraftwerk and The Future Sound of London

NEW COURSE

- **The Role of the Talent Agent in the Music Business,** KEITH SARKISIAN, Senior Music Agent, William Morris Agency
- **Creative Music Publishing: Delivering the Hits,** ALAN MELINA, music publisher, personal manager, and independent label owner
- **International Music Marketing in a Global Marketplace,** STEVE MARGO, LLB, Vice President, International, Warner Eros. Records, Inc.

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- **Microphone Techniques for Professional Recording,** ALLEN SIDES, Owner, Ocean Way/Record One Studios
- **Record Production I: Professional Practices,** JOHN BOYLAN, producer and songwriter whose producing credits include Linda Ronstadt and the soundtrack for *Urban Cowboy*
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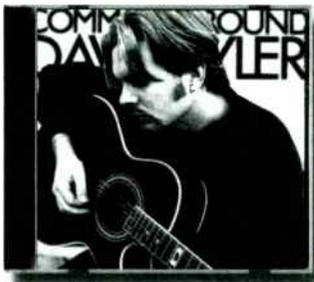
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David Tyler Martin
Common Ground
VP Records

1 2 3 4 5 6 7 8 9 10

Producer: Daniel Walker & David Tyler Martin

Top Cuts: "Who You Are," "Truly Free," "Understand."

Summary: While his album cover gives off the appearance of a folk singer, Tyler Martin plays material that is closer to what George Michael was doing around his *Faith* period—and he does it quite well, albeit in a much more subdued way. His velvety smooth vocals are perfect for the songs he writes, and there are a number of cuts which could find their way onto Top 40 radio. The only real problem is the generic nature of the material and the somewhat facelessness of his vocals. —Ernie Dean



Liz Phair
whitechocolatespaceegg
Matador/Capitol

1 2 3 4 5 6 7 8 9 10

Producer: Liz Phair, Scott Litt, Brad Wood

Top Cuts: "Big Tall Man," "Ride."

Summary: On her third album for Matador, Phair continues to display her penchant for writing sweet tunes slightly outside of the musical gauntlet laid down by radio programmers—and while that has limited her airplay (and sales), it has not detracted one bit from the quality of her art. Her clever and insightful lyrics sit well within the diverse realms of her musical stylings, which range from lighter-side pop sounds to slower, deeper tones, drawing on influences from across the musical spectrum. Recommended. —Jeremy M. Helfgot



Etta James
Life, Love & The Blues
Private Music

1 2 3 4 5 6 7 8 9 10

Producer: Etta James

Top Cuts: "Born Under A Bad Sign," "Running Out Of Lies," "I Want To Ta Ta You, Baby," "Life, Love & The Blues."

Summary: The veteran blues diva reasserts herself with this self-produced monster of a blues collection. From growling and raunchy roadhouse numbers to passionate blues ballads, the hefty belter makes each of these tracks her own, as she covers material from the likes of Willie Dixon, Al Green, Johnny "Guitar" Watson, Marvin Gaye and Booker T., and even puts her own pen in the mix on the epic title track. This is the finest album of her career. —Steven P. Wheeler



Tuscadero
My Way Or The Highway
Teen Beat/Elektra

1 2 3 4 5 6 7 8 9 10

Producer: Tuscadero

Top Cuts: "Paper Doll," "Cathy Ray," "Not My Johnny."

Summary: The second foray by Washington D.C.'s underrated Tuscadero packs plenty of the soft hooks and all of the charm of their first outing. What's gone are the smoke-and-mirrors of heavy-fuzz production, showing that Tuscadero's pop sensibilities can look great without the make-up. It's a shame that the cookie-cutter inklings of modern rock radio seem to have sidestepped this group's unfettered pop sounds (think Redd Kross). If a good record plays in the woods and radio isn't there to hear it, does it still make a sound? —Tom Farrell



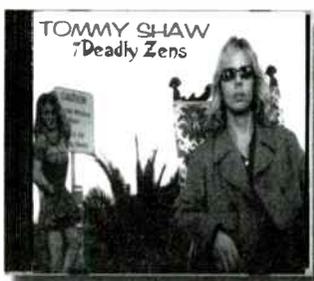
Jaci Velasquez
Jaci Velasquez
Word/Epic

1 2 3 4 5 6 7 8 9 10

Producer: Mark Heimermann

Top Cuts: "Show You Love," "God So Loved The World."

Summary: One of the brightest lights in contemporary Christian music (and potential heir to Amy Grant as the genre's crossover queen), this eighteen-year-old's perfect mix of angelic vocal subtlety and powerful passion at just the right moments, could rouse the spirit of even a non-believer. Shining her brightest on pure pop ballads, Velasquez puts herself at the mercy of imaginative production and irresistible hooks, to perfect effect. Her challenge will be creating her own vision, apart from her veteran cohorts. —Jonathan Widran



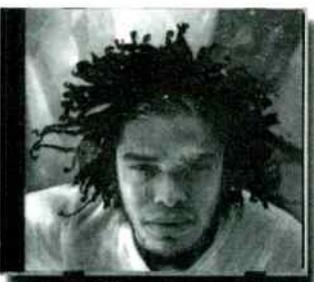
Tommy Shaw
7 Deadly Zens
CMC Records Int'l

1 2 3 4 5 6 7 8 9 10

Producer: Eddie Ashworth & Tommy Shaw

Top Cuts: "All In How You Say It," "Half A Mind," "Who Am I," "Inspiration."

Summary: The latest solo effort from Tommy Shaw (of Styx and Damn Yankees fame) features a dozen tracks, which should please longtime fans of Shaw and his various bands. In fact, two of his fellow Damn Yankees—Ted Nugent and Jack Blades—make contributions throughout the record, as do guest vocalists Kevin Cronin (of R.E.O. Speedwagon) and critically acclaimed roots artist Alison Krauss. This is a polished and surprisingly diverse effort. —Paul Stevens



Maxwell
Embrya
Columbia

1 2 3 4 5 6 7 8 9 10

Producer: Maxwell & Stuart Mathewman

Top Cuts: "Everwanting: To Want You To Want," "Matrimony: Maybe You."

Summary: Some of Maxwell's lyrical themes may be a bit hard to make perfect sense of, but more important is the way his tunes float weightless in the mind and carry one back to the cool soul flavors of the early Seventies, when wah-wah was king. A few tunes grow repetitive and self-indulgent, but, for the most part, his Marvin Gaye-like vocal texturing, synth washes, use of horns and guitars and overall breeziness make this a pleasurable album. —Jonathan Widran



The Knack
Zoom
Rhino Records

1 2 3 4 5 6 7 8 9 10

Producer: Richard Bosworth & The Knack

Top Cuts: "Ambition," "Harder On You," "Tomorrow," "Mister Magazine."

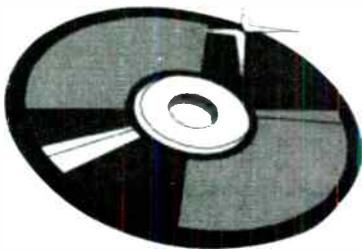
Summary: It's true, you can't go home again. This second attempt at yet another comeback is a lackluster effort, void of the infectious energy that made the Knack's debut a pop-rock classic. Featuring the original lineup, with the exception of veteran drummer Terry Bozzio replacing Bruce Gary, *Zoom* sounds as forced as their first release sounded effortless. Only on a few cuts does the band capture the addictive qualities of their past. —Steven P. Wheeler

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CLUB REVIEWS



Abbey Booth: A "tribal power-folk experience."

Abbey Booth
 LunaPark
 West Hollywood

Contact: 5 Angels Management: 818-753-8282
The Players: Joee Corso, vocals, guitar; Matty Solomon, bass, vocals; Sherri Budnick, drums, percussion; John Anthony Reiss, hammer dulcimer, additional percussion.

Material: Abbey Booth describe themselves as "the tribal power-folk experience," and that's really the most fitting description for an act that combines throbbing vocals, thought-provoking lyrics, and a strong, solid energy which pulls and tugs at you until you are at one with the music. This is definitely something to move your body to, as well as your feet.

Musicianship: There were two definite personas that stood out here. Joee Corso is an amazing vocalist who covers a range of different styles with his own brand of sexiness and intensity. He literally mesmerized the audience with his hands and vocals. And there was literally no end to Sherri Budnick's strength and talent on drums and percussion. As she played with a fervor that matched Corso's passion. Backed with Matty Solomon's bass and John Anthony Reiss' dulcimer, this unit played together as one unique whole.

Performance: The entire crowd at LunaPark was drawn in by this band. People were literally moving onto the stage to become part of the energy. "Girl With The Dyed Blue Hair" and "Dumpster Prophet" were some of their more popular songs, although each of their musical offerings was more than welcomed by those in attendance.

Summary: This is definitely a band to watch for, and a group which has already established a large and loyal following on the merits of their talent, as well as their unique brand of music. The musical conglomerate known as Abbey Booth seems sure to reach some level of success, if not stardom. —*Ericka-Rachelle Mendoza*

Candy Hateful
 The Opium Den
 Hollywood

Contact: Artist Hot Line: 310-967-1365
The Players: Christian, vocals, guitar; Sonny Phillips, lead guitar; Eric Nugent, drums; Johnny Vergara, bass.

Material: Candy Hateful is a totally appropriate name for a group which specializes in dark rock and music that harbors sweet hate. Full of outrageous energy, their material embodies anger within a throbbing beat. Aggressive, loud and cruel, it's disturbingly moving. The few lyrics that were understandable were usually passionate pleas absorbed in negativity. With all of the screaming which was going on, though, the words were apparently secondary to the emotions the music is meant to incite. Unfortunately, the songs eventually became awfully repetitious. At about mid-point in the set, the crowd began to thin out, with only the faithful remaining. Candy Hateful might want to think about putting some dynamic variety into their set, in order to sustain attention and not be thought of as a one-trick pony. As it is, what they do, they do very well—except that they do it over and over again.

Musicianship: This band is possessed, which may explain why they're stuck in one mode. But this particular possession is one which

lives in a hard groove, with manic displays. Phillips scorched the air with fiery leads and extravagant chops which provoked both emotions and ear drums. Vergara and Nugent provided the overpowering throbs that dominated the music, creating booming beats which coursed through your chest like some cardiac disaster. And front-man Christian was so focused that he became one with the music, crouching, leaping and striking at the microphone as if it were prey. His guitar licks were so furious that they almost dropped him to the stage, causing him to double over in fierce agony. And his vocals were usually just shy of a death scream, but occasionally backed off enough to resemble something akin to a robot crooner. The influence of Nine Inch Nails is unmistakably present in Candy Hateful's core sound, but these guys are more organic and inject their own personalities into it, thereby avoiding a complete comparison.

Performance: Mesmerizing to the point of exhaustion, this group could bottle and sell their energy. However, they're so into their music that it's almost a detriment to their act. A bit more interaction with the crowd may have sustained interest a little longer, but this band would have none of that. They played *their* music *their* way and to hell with the consequences. Even though they were losing the crowd, they didn't seem to care, because, much like their material, their performance proved to be simply more of the same. At first, it's sort of exciting and entrancing, especially with Christian's dark gothic Prince (the Artist) look, but it loses its luster quickly, with a lot of excessive repetition.

Summary: For those who like their music dark, aggressive and droning, Candy Hateful will fit the bill. But if this band ever wants to appeal to a larger mass, they're definitely going to have to make a few changes, not the least of which is expanding and broadening their chops. It would help if they paid more attention to the dynamics of their set and realized that they're playing to an audience, and not just to themselves for their own musical entertainment.

—*Bernard Baur*



Candy Hateful: Specializing in dark rock music, harboring sweet hate.



The Ghostwriters: Contemporary, cool and emotional.

The Ghostwriters

The Mint
Los Angeles

Contact: Mo Powers: 562-938-9607

The Players: Jef Scott, vocals, guitar; Caspar Abbo, vocals, guitar; Damon De Grignon, percussion, vocals.

Material: At first listen, the Ghostwriters' folksy brand of Triple A-styled rock seemed as smooth and easygoing as it gets. However, a closer listen revealed the narker edges which have found their way into lyrics like, "If you want to get laid, get a job that pays." This group swaths its smart-ass cynicism in smooth three-piece harmonies and tuneful dirges which swiftly go from pretty to brutal. Adding it up, though, their slant is contemporary acoustic folk-rock which has seen it all.

Musicianship: This is an in-shape trio with sparse instrumentation—two guitars and a simple percussion set—and songs which are relatively low-key, but musically complex. Their melodies are tuneful with oop-hooks, and their well-devised harmonies came off without a hitch. This heavy, sensitive, well-blended sound was a group effort, with the two guitarists—Scott and Abbo—trading lead vocals, and the percussionist chipping in on background and harmonies. While Scott's vocals emoted an Art Garfunkel sensitivity for the Nineties, Abbo's packed a little more power, with a stronger raw edge. This vocal diversity worked to their benefit, as their set list swung from the mellow to the rocking.

Performance: In modern poet's garb of black jeans and t-shirts, the group played the fan-based room well, with a low-profile, almost impassive performance. The poker-faced percussionist focused on the blur of the tambourine while the lead vocalist was the most visually revealing. Clearly, they were

interested in the message speaking for itself through their sound. The onstage banter was courteous and witty, and their final song—a well-devised cover of "Under Pressure"—was a seething, creative take on a classic.

Summary: This group has garnered some attention in England and Ireland, and is finding their market in the U.S. Their sound is contemporary, cool and emotional—a quiet rebellion which may yet serve to stir the market.

—Constance Dunn

Dave Robyn

Scruffy O'Shea's
Marina Del Rey

Contact: Doug Deusch: 323-463-1091

The Players: Dave Robyn, vocals, guitar; Erik Johnson, guitar; Greg Babcock, drums; Bill Cinque, bass.

Material: Dave Robyn is a true blue-collar rocker, with songs that have the heartland feel of John Mellencamp, and themes firmly rooted somewhere between Bruce Springsteen and Bob Seger. Robyn is a seasoned songwriter, and his lyrics are based on insightful perceptions and intriguing stories. The overall mood of his music seemed to fill listeners with excitement and a gritty fascination at the tales well-told. Songs like "This Ain't Good" and "Learn How To Fall" reflected a worldly wisdom that is most often heard only in a more mature writer. Musically, the material takes on mini-epic proportions, but avoids being pretentious or overdone. Clearly adult contemporary, Robyn offers a new take on American rock, with some fresh ideas and a good sense of himself. Indeed, his personality was forcefully conveyed, but he was by no means confessional. He did, however, provide a strong feeling for who he is, and, ultimately, that familiarity impacted his message

and drew the crowd further into his songs.

Musicianship: One could get the feeling that this is a group of traveling troubadours. Experienced and tight, they handled the dynamics of the music extremely well. Johnson is a rough and tumble guitarist, whose blues-rock style torched the music, without dating it. The rhythm section of Cinque and Babcock locked up so seamlessly that their rhythms became waves under the melodies. And Robyn worked his guitar into the mix with the intensity of a madman, driving the music like a team of horses in the midst of a land rush. Vocally, he could dub for Springsteen, providing that same guttural urgency and impassioned spirit; but his particular style is also distinguishable in the same way that Jack London is discernable from Hemingway.

Performance: Dave Robyn obviously loves what he does, and it showed. He displayed an awfully strong persona which fit his music to a tee. More country than street, he has a quality about him which echoed of an everyman, making him accessible and appealing. And he used this to his advantage, as he hunkered down with the audience to tell them about a song or some other personal experience that affected him. He had a manner which instantly made him a friend and made the audience want to hear more. When he was into his music, though, an aggressive nature surfaced and involved the crowd with an edgy intimacy. This seeming polarity actually built a close bond between the band and its fans.

Summary: Dave Robyn has planted himself deep in the territory occupied by some pretty profound songwriters. He appears to have the substance required to sustain his presence in their company, and has managed to carve out his own unique landscape. Anyone who's a fan of Americana rock should probably make room for Dave Robyn. He's already staked his claim and filed it with the authorities.

—Bernard Baur



Dave Robyn: A blue-collar rocker.

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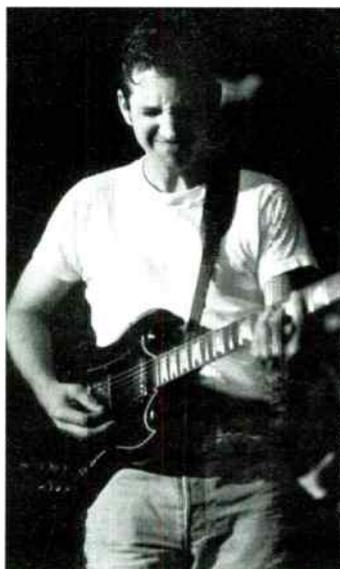
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CLUB REVIEWS



ROB GOODMAN

Greg Nicholson: A blend of Seventies power pop and syrupy ballads.

Greg Nicholson

Scruffy O'Shea's

Marina Del Rey

Contact: Mike Hansen: 310-712-1902

The Players: Greg Nicholson, vocals, guitar; Michael Starr, guitar; Danny Leoni, bass; Hilary Jones, drums.

Material: The biggest problem with this performer is his material. It is quite simply an unremarkable blend of Seventies power-pop and syrupy ballads which left absolutely nothing in the memory banks the next day. Nicholson is playing on ground which has already been covered, and by much better songwriters. His music is all original, but this is a case where, perhaps, the performer should consider looking for cover material. Some of the best singers of all time never wrote a song, and it didn't hurt them one bit. Today, there is an overwhelming belief, within the music business, that it is better for a singer to write his own songs, but that is not always the case. In this instance, the artist needs some help with his material, either from within his group or from an external source.

Musicianship: Nicholson's band did play with quite a high level of skill. As a singer, Nicholson's vocals were strong—his words were clear, and there were none of the common problems with making out his lyrics—and his guitar playing was also a good addition to the sound of the group. Michael Starr, on lead guitar, played some very good solos, making the most of what there is in these songs. Danny Leoni seemed a solid bassist, and added to the overall sound of the group, working well within both the rhythms and melodies. And Hilary Jones is a top-notch drum-

mer who kept the energy level from lagging.

Performance: Performance was the strongest area of Nicholson's set, and the arena in which he should focus the majority of his talent. He displayed very good stage energy and a very comfortable manner which put the audience at ease. And he did show some very definite feeling for his songs, regardless of whether or not his material merits it. His display of emotion was exactly the kind which one should expect from good vocalists—the audience should understand the emotions behind any given song, and Nicholson did make them pretty clear, to his credit. There was also solid chemistry among these musicians; they are very tightly knit together.

Summary: While his material definitely needs work, Greg Nicholson is a strong singer who has some very well-defined gifts. With the right batch of material, he could become a very engaging performer. However, until he finds those songs, he is merely treading water.

—Jon Pepper

Susan Gabriel Bunn

Lunaria

West Los Angeles

Contact: Doug Deutsch: 323-463-1091

The Players: Susan Gabriel Bunn, vocals, keyboards, flute, guitar; John Woodhead, guitar, vocals; Arno Lucas, percussion, vocals.

Material: Susan Gabriel Bunn is a talented jazz chanteuse and multi-instrumentalist. Her set at Lunaria was comprised of standards and self-penned numbers, and it contained some sparkling moments—for those who waited around to get to them. Like other aspects of her performance, Bunn's material was inconsistent. She shined brilliantly on her covers of standards, and she was able to make them her own, which is no small compliment considering how many times these songs have been performed by everyone from airport lounge singers to Frank Sinatra. Some of the highlights included her Eartha Kitt take on "Ain't Misbehavin'," and her version of "How Insensitive," done as a samba. She did "Night And Day" as an encore, but, as seemed to be her problem with the set as a whole, she didn't know when to quit, and went into a sort of new age number that was not nearly as strong as the Cole Porter favorite. The strength of not only the classics she covered, but her creative and well-executed performances of them, underlined the weakness of her own material. And, to make matters worse, her originals didn't really fit in; they were in the mode of one part new age and one part adult contemporary, which seem-

ed incongruous next to the rest of her selections. She also used a lot of sweeping intros and instrumental "filler," which could have been cut without anything else suffering. Her set, itself, was already fifteen songs long, and should have been trimmed. And the vamping could have at least been condensed, if not left out entirely.

Musicianship: The musicianship here was impeccable. Bunn has a smoky, gorgeous voice, and her control seemed effortless. She also didn't lose any of her vocal technique while she was playing different instruments—even as she was singing and playing the flute, almost *simultaneously*. She was simply a natural. The top-notch band she assembled (and I don't think they've played together much, only because she asked them where they were from), consisted of John Woodhead on guitar and Arno Lucas on percussion, both of whom sounded like session types with heart.

Performance: Like her material, Bunn's performance was also uneven: captivating while she was nailing some standard, but also riddled with technical problems, which plagued the whole evening and took considerable time to straighten out. Maybe it just wasn't her night, as the band experienced seemingly every type of glitch possible. At one point, Bunn's mic just fell off the stand, at which point she quipped: "I've never been top-heavy in my life."

Summary: Susan Gabriel Bunn is very talented, but she needs to tighten up her set in nearly every area. Her performance would be enhanced by just cutting out the excess instrumental baggage and cutting more quickly to what she does best: captivating an audience with her vocals and genuine feelings for timeless music.

—Amy DeZellar



BERNARD BAKER

Susan Gabriel Bunn: A talented jazz chanteuse.



Mudpie: Continuing the tradition of emotional Southern rock.

Mudpie

Scruffy O'Shea's Marina Del Rey

Contact: Artist Hot Line: 213-960-1005

The Players: Keith Wayne, vocals; Jonathan Grell, guitar, vocals; Alan Hearn, bass; Joel Tassin, drums.

Material: In the long-standing tradition of Southern rock acts, Mudpie is a hell of a bar band. All of the players hail from the South—three from Texas and one from Louisiana—and their bluesy rock & roll sound is derivative in the best sense of the word. Taking a musical cue from Southern rock gods like Stevie Ray Vaughan, the Allman Brothers and Lynyrd Skynyrd, they did all originals, along with a couple of covers, but the originals fit in so well that they sounded like covers, themselves. They opened the set with a straightforward R&B number, and their second song was the Zeppelin-esque "Say What You Mean," with three-part harmonies and big echoey drums. They also threw in a very well-performed cover of Elmore James' "It Hurts Me Too."

Musicianship: The musicians in Mudpie, who have already been playing together for a few years, were really tight; playing with skill, emotion and energy. Singer Keith Wayne has a good voice and a lot of soul, but the real standouts in the band were the rest of the players. Guitarist Jonathan Grell was fast and powerful, but he never meandered off into extended jams, instead keeping his riffs direct and blazing. Bassist Alan Hearn was innovative and talented, and drummer Joel Tassin was a strong player, as well. At times, Tassin seemed like he was almost going to break off into a technically fancy strut, but didn't. Instead, he just kept things tight, changing his style subtly to fit each song.

Performance: There was a lot of hair and energy onstage, and lots of hair and ale-drinking offstage. Mudpie is the perfect band for a crowded weekend night at a bar, and the built-in crowd was really into their music. And the guys onstage seemed to be having as

good of a time as their audience, as their stage manner was quite relaxed. They definitely seemed to be playing for the sheer love of it, and they obviously like this kind of music, and enjoy playing it.

Summary: Mudpie managed to strike a balance between pleasing themselves and pleasing their crowd, so everyone ended up having a good time. They never fell into the trap of gratuitous jamming, although all of the musicians obviously have the technical skill to come up with creative and proficient jams when they want to. As my friend put it, when I asked him what he thought of the band: "I'm not an A&R rep, but I'm having a great time!" —Amy DeZellar

The Ducks

The Key Club West Hollywood

Contact: Artist Hot Line: 213-876-0051

The Players: Russ Parish, vocals, guitar; Darren Leader, drums, Travis Haley, bass, vocals.

Material: The most interesting thing about the Ducks' material is its structure. Essentially, it's routine alterna-pop molded into movements, with frequently changing tempos and rhythms, giving the songs a mini-symphonic feel. This approach gave the material a unique texture, but, all too often, left a feeling of emptiness, because they lack a clear focus and they just don't go anywhere. The fast-changing beats were unusual, but also a bit unsettling, and they made it difficult to really get into the songs. And even when it was possible to connect musically, there wasn't much there to make it worth a stay. Lyrically, their songs tend to be simplistic and repetitive, which definitely didn't help. For all of the sophisticated efforts that obviously went into the construction of their music, their lyrics almost seemed to be an afterthought which killed any appeal that the songs might have. This music really needs more time to develop, because it's teetering on the edge of something, but there's

nothing strong enough to push it in the right direction.

Musicianship: This trio was competent in handling the complexity of the music, making the required changes with little stress. However, the standout at this show was bassist Haley, who lead the group to its outer limits. He was solid and fast, and he served as the foundation. Drummer Leader managed to change up his beats flawlessly enough, but didn't really add anything extra to the tempo changes. And Parish played around with a lot of rhythms. He has a fairly non-distinct voice, but he nevertheless tried to lead the group on their forays, though he frequently failed, as he was overshadowed by Haley's talents. This act should probably decide who's really leading the band. Apparently it was supposed to be Parish, but it didn't always happen that way, and it doesn't always seem to be the best thing for the songs.

Performance: The Ducks gave an all-too-common performance for an alternative act. There wasn't much action or interaction to be seen, and, nowadays, such a performance appeared dated in its overall attitude. With hardly any excitement flowing from the stage—except for Haley, who moved around trying to get something going—the audience was less than attentive. It was apparent that Parish believes that the material alone should carry the show. If it was strong enough, it might; but it isn't. Summary: The Ducks have a cute name, a cuddly logo and an interesting approach to their music. But they're so ordinary in every other respect that there's nothing to distinguish them from every other band still hanging on to that alternative anti-image. They should go back to the drawing board and figure out how to pump some life into their stale stage show and beef up their unique, but ultimately weak, material. —Bernard Baur



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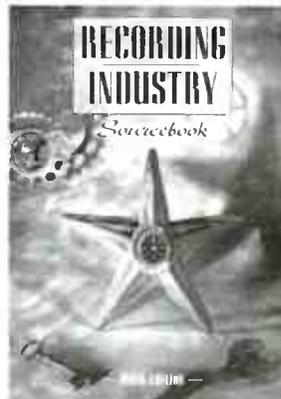
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* All pop band sks yng fem sngr w/looks atty, style Intl Elastic, Veruca, Oasis Grt sngs mgmt, atty, labl intrst. 818-786-0776
* Cntry band lng for ld voc who plys rhythm guit. Jeff 818-348-6671
* Drums & guit w/much exp sks voc, 80s styl HM, no exceptions. Demo pls. Rehse in Chatsworth. Spike 818-700-8616
* Dynamic, mod rock band sks outstndg sngr, Intellignc, cool vox & chansma reqrd. Guit optnl Radiohd, U2, 3Eye. 818-905-5310, 310-396-6707
* Eddie Vedder voc wntd to complt P Jam trib band. Rdy to gig. No drugs/attld 818-506-1470
* Estab Boston trib band w/bkng agnt nds to replice ld voc. Nd Brad Delt snd alike. Guit ability a + 818-368-7870
* Fem R&B soprano sngr ndd to complt 3 grl grp, srs only. 21-30, 818-385-7243
* Fem voc ndd for orchrstl rock proj. Must hve strng voc & recrdng exp. Xnt image a +. Ken 562-927-8070
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* Female vocalist wanted for 90's rock band Hard rock edg Have material and also looking to collaborate with original sound. Dave 818-261-4206
* Female vocalist wanted for collaboration with guitarist to play fast/hardcore pop/punk, not Lilith Lunachicks, Muffs, Veruca, GoGos, Tilt, L7, Ramones Sam 818-248-9777
* Gay male voc wntd w/strng baritone or tenor vox for dnse music CD Marshall 909-788-8327
* HR band seeking flashy, versatile lead frontman we are 70's, 80's type band but willing to be modern. call ious 626-571-9825
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* Motivtd musicians w/nted! singer/guitarplayer seeks dedicated musicians to form rockband a la Beatles, Stones, Genesis meets 21 century Energy, passion and humor required 310-838 5259
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* Smooth female vocalist [experience in R&B and Hip hop with natural soulful abilities] wanted by producer w/studio and tracks. Call D. 213.446.8647
* Tyler- Jdytan hdd Hve indie deal, mgmt, lckout in Reseda. 626-856-1506
* Vocalist M/F Wanted - Jane's, My bloody Valentine, Cure, Hendrx, Zeppelin, Curve, Slowdive, Floyd, many others. Talent, intensity experimentation Pager 818-490-2937 aname = Dino Bosebmail = dinobose@hotmail.com
* Vocalist Wanted for heavy, aggressive, groove, oriente band. If interested call Chris or Marshall at 805-266-9114.
* Vocalist Wanted for heavy, aggressive, groove, oriente band. If interested call Paul at 213-463-9514.
* Vocalist/guitarist seeks another vocalist/guitarist for Beatles style songwriting team. 310-600-6873 or arao@fragomen.com

22. GUITARISTS WANTED

* 2 babes who sing harmny laden pop orig sks gut to complt acous lno. Prev sngnt, amazng contax, presntly gngng. Rachel 213-663-1344.
* Aggrsv passionl loutguit ndd for demented strong trio. Music sents what you snd like. Release own music Orig style. BROADWAY THE HARDWAY 818-352-8580
* Artistic, creatv, moody, responsbl, 90s gut for estab band w/lckout, shows, ambtn, groove, talnt, songs PJ Harvey, Radiohd 213-994-7177
* Band w/CD lng for guit plyr. Infr R Cooder, P Metheny, RL Jones, Kenny 818-344-8306
* Bass wntdfor upbeat proj & collab. Must be quick Intr. Redondo Bch area. Donna 310-379-9654
* Blues gut plyr wntd for orgs & cvrs SRV, John Lee,

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BB, ZZTop 310-671-9194
* Formng 50s & 60s covr band Infr C Berry, Beatles. Josh 310-247-1647
* Guit ntd KAIROTKA 10 sng CD out All org R&R band lng for ld & rhythm plyr No flakes 888-436-5196
* Guit plyr for hrd hitting R&R band, rehse in Burbnk pls page Rett 310-380-2331
* Guit wntd for all pop/rock band. Pref 24-34 age rngs. Gigs & recrdng dates schedld Intl Everclr. Jayhawkes, eels, Heartbreakers etc Jay 310-289-4057
* Guit wntd Aeromth type band nds guit for tour of Japan 213-856-4708
* Guit/sngwrtr wntd for upbeat proj & collab Must be quick Intr. Redondo Bch area Donna 310-379-9654
* Hol ld guit wntd Tele/Rickenbacker snd DAVE DELACROIX & THE PEPPER DINERS Yes, 80s rejects, hvy dnkrks, viva dngrba.s Bill 818-908-1121
* Hvy guit ld & rhythm to join gngng band Orig hvy groove rock Slash, Page, Kantrell, etc Hilywd basd, no lazy bums. 626-937-0251
* If you dig hiphop, swing & big fat bottom & sleazy grooves, our dynamic alternitvly inflcd swing band nds you Commttd only 818-763-7187
* Industrl strngth performng art ct sks gut Visually Zep to Manson, muscly Prodigy to Garbage THE SPARKLE PEOPLE 310-915-9001
* KW Sheprd-J Perry wntd. Top gun for band w/infanco-

VOICE LESSONS No famous names—No hype Just great results at reasonable rates! The DANTE PAVONE METHOD increases range, resonance, power, stamina and eliminates vocal stress through proper breathing and vocal technique. KAREN JENNINGS • (213) 668-0873 GRADUATE OF BERKLEE COLLEGE CERTIFIED TEACHER OF PAVONE METHOD

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ng, acty, latz intrst Band ages 23-30 LA rehrls Call aft 6 pm 626-338-3136

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Ld rhythm guit. w/emoiin, anger & pain wrntd for hvy groove, street rock. Infl Zep, GnR, AIC, etc. Image & tact a + Hillywd. 626-937-0251
* Lking for ld guit to ply funky, reggae rock, soul styl w/signd band, tour, video, etc. 310-775-1877
* Poor talntd voc sks poor talntd guit, form 70s classic rock blues basd cvr band. Tired of idiots & not getting paid? No slacks. 213-526-2979.
* Pro band lking for dynamic innovatv pr guit plyr w/90s approach, edge & commtmt. Team plyr for songs dynamic, hvy & melodic. Looks vry imprnt. 310-659-1969, 310-543-5217.
* Sidewik serendc sks solid atmos accmptst for tourist busking, coffee hses, muscl madness. KROQ, KLOS, cntry, blues, cvrs. Srs funsters only. David 213-268-

MUSICIANS WANTED

9273
* Signd band rdy to tour, rhythm in store now, lking for guit, Infl Zombi & Prodigy. Joe 310-575-1566
* Skng effect ovntd ld guit to commt to a newly frmng alt band. Goth lolk. Gina 310-399-7449
* Sprtuallly mndd hrd & soufl ory orig pry for album & showscng. Auditn now. Samson 909-931-1928.
* Startng industr goth punk band. Skng demonc guit. Music must be alive. 323-845-0227.
* Stradlin-SRV ndd Hve indie deal, mgmt, lckout in Reseda. 626-856-1506
* Wntd, instrmntlist to help write & perf w/lem sngr/sngwrtr. Open to all styis. Infl Stng, NIN, Billie Holiday, Bork, Tom Kate 213-892-6294
* A guitarist who knows his covers, for an original project. CD, gigs, label interest. Influences: Beatles, Bowie, Radiohead. Bob 626-914-5853
* Band w/strong influences of 80's and strong melodies sks lead guitar. Good instrument is required. Serious only. Inf. Culture Club, Duran Duran, Bowie, PCollins. 310-358-7194 aname = justin@mail = marcelo@concentric.net
* Female Donald Fagen looking for Walter Becker to form nucleus of eventual band, other influences XTC, Kate Bush, Pixies, Beck, etc 213-934-5578aname = montygal@pacbell.net26Original band looking for professional level drummer with vision and a desire to create. Have label interest No "three guns." Steve 310-441-2230 Richard 714-420-1332www.stirlingbrg.comaname = Jeff Montgomerybmail = jeff@stirlingbrg.com17Musical Drmr Avail All Rock styles.Jazz.R*B.Funk.Blues.pro shts with good bass pirs perf.Adam 213-660-4505aname = Adam Steinerbmail =

MUSICIANS WANTED

Ictus@pacbell.net
* Guitar-like sounds wanted! Viva la Noise! Reeves Gabriels is godlike. GLU, Wumpscul, NIN, Noisx, Hanzel und Gretel, new project, new industrial sound. 619-227-3721
* Guitarist wanted to join singer/guitarist and bassist. Only Ones, Replacements, Pixies, Stones. Sara 213/484-5244 or 310/752-
* Insensitive singer-songwriter with bedroom studio putting together idiosyncratic pop band for fall IPO. Looking for indie muso with love of rhythm and texture. markingfellow@hotmail.com
* pro guitarist sought,major label deal by labor day, yes labor day,details to follow if you are the man.visit website www.aarmaker-1.com no metal/no kids/no alternative looks/no guitar heroes just commercial radio rock, touring, recording, fun and money! contact: rinpoche87@aol.comaname = jrmmy diellabmail = rinpoche87@aol.com
* Rhythm Guitarist/Keyboardist sought by all original modern rock/pop band w/demo and gigs. 818-768-3580.
* Singer wants to put together band that sounds like cross between slayer, Di, SocialD.Cramps, Rev.H.H. Hard and fast!, rockably sound vry welcome818-833-7877-ask for Cat or leave message.aname = Nor Rigor Morisbmail = gregeldridge@earthlink.net
* Vocals/guitarist seeks another vocals/guitarist for Beatles style songwriting team. 310-600-6873 or arao@fragemon.com

MUSICIANS WANTED

line-up. Direction, AIC, ZEP, SNDGRDN vein. If you suck don't call. 818-780-6424.aname = Joe Smicroplbmail = jsnicropi@sprynet.com
* Bass & drmr wrntd for develop orig pry. Infl Sarah McLachlan, B Baitt, L Loeb. Lv msg. 310-281-8441.
* Bass & drum wrntd by guit/sngr sngwrtr to recrd demo & ply shows around LA. Melancholy rock, all orig sngs. 310-316-6113
* Bass Player wanted for a bluesy pop band. We play covers and originals. Contact Shane: 714-778-3647 or tonecazar@aol.comaname = Shane Troutmanbmail = ToneCzar@aol.com
* Bass player wanted for alt. band. w/mangr. gigs. U2. Radiohead, Pearl Jam, KROQ vibe 213/460-6814
* Bass player wanted for alt. band. w/mangr. gigs. U2. Radiohead,
* Bass player wanted, Pop/AAA/rock ala Toad, Chalkfarm, Tonic, Vox a plus. 310/722-4373 or Fridayspast@geocities.comaname = Scott Larsonbmail = fridayspast@geocities.com
* Bass plyr wntd to complt P Jam trb band. Rdy to gig. No drugs/attitd 818-506-1470.
* Bass plyr w/grooves of L Graham & J Jamerson ndd for hiphop/hvy rff pry Hooks r a must 818-499-0234
* Bass plyr wntd for alt pop band w/maj labl intrst. Nirvana mts Verve 310-208-3772
* Bass plyr wntd for lem frntd pop band w/grt sngs Call today, super stardm soon. 213-550-6379.
* Bass plyr wntd for James Taylor infl & ongs. For happy hr & coffee hse gigs. Wkly commtmt. Lv msg 818-985-9943
* Bass plyr wntd for orig rock/acous act Dvrse styl, time, & groove a must. Scott 818-241-9809 Tony 714-974-8439
* Bass plyr wntd for trio complt. Infl Mahavshnu, Hendrix, Purple, Crimson. Lv msg. 213-851-5168.
* Bass plyr wntd to complt R&R act. Stones, Clash, roots. Must hve, trans, gear. No drugs pls Bobby 323-957-0845
* Bass plyr wntd to join estab guit solo pry. Must hve gd ear & touch 818-786-7520
* Bass plyr wntd. elec or upgrht for mod blues band Ongs & cvrs, upcmg gigs. Infl SRV, Ronnie Earl, Paladins, S Cats. Tony 562-695-8220
* Bass sght by instrbl band. Drk gtho image reqrd. 213-769-5140
* Bass w/strng bckng voc (no 30+) ndd to complt 4 pc Nashville basd rock/pop band. Infl Child, Lang, Warren. 615-331-7298 jstroiano@hotmail.com
* Bass wntd by guit & voc frmng HR group. Infl Loudness, MSG, UFO, Scorpions, Accept, Alcatraz. Pros only. Goal to complt CD by yr 2000. Ron 310-359-6336
* Bass wntd by M guit, lem perf, to reform trio. Some vocs. Mesh w/guit & drums for warm rock snd Kent 310-643-8667
* Bass wntd for all pop/rock band. Pref 24-34 age rng. Gigs & recrdng dates schedd. Infl Evercrr, Jayhawkes, eels, Heartbreakers, etc. Jay 310-289-4057
* Bass wntd for pop prj. Infl Pixies, Meters, Prml Scrm, V Morrison. 213-365-8959
* Bassist w/ vocals wanted by Pro group w/ management Seasoned players w/ style, look, and mastery of different techniques - No mercenaries. 310-542-6339
* Blues band w/lem voc lking for drmr & bass plyr. Susan 323-782-8644
* Blues R&B rock band, pro & srs w/agns & poss bookngs sks pr bass immedly. Commitmt & ministry mndd pref. 310-374-6875, 562-804-9499
* Blues/rockabilly cvr band sks bass plyr w/exp also must be able to sing harmonies. MG 818-566-8745
* Brutal bass plyr wntd for deth mel band. Infl Suffocation, Diocide, Canbl Corpse. Lv msg w/Austin 818-362-8699.
* Can you stand out in a crowd & settle into the mix? Bass nwd for emergng AAA band. Exceptnl mater ala Cnrg Crows, Mathbox, Wallfwrs. Paul 213-467-5413.
* Cathardc, xtrmly passiont, fully self xpressd artist sks bass who is likewise. Hrd, melodic, Celtic, Funk, dance groove, poetic, authentcly human,soufl music. Antonio 818-779-1422.
* CLEANSED sks bass. Hve prodcr, gigs, recrdng pending. Infl Funkadoc, Floyd, Tool, FNM 18-25 pls.

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Jason 818-840-2768, Roger 818-767-7359
* Drums & gut w/much exp sks bass plyr, r00s styl HM, no exceptns. Rehse in Chatsworth. Spike 818-700-8616
* Drums & gut w/much exp sks bass plyr. #00s styl HM, no exceptns. Rehse in Chatsworth. Spike 818-700-8616
* Estab band w/dgs, memos, intrst, fem sngr, melodic to hvy 90s rock. Srs, comitd pro, no drugs, no flakes. 310-316-1359.
* Exp 5-string bass wanted to join exp guitar & drums in hard groove rock band. Helmet, 311, Rage, etc.]Contact Adam @ 310/209-0400 or AMitch666@aol.com.name = Adam Mitchell@mail = AMitch666@aol.com.
* Fem torch siren sks fem bass for fashion fwd pop band. 818-760-3699
* Female bassist needed for signed britrock inf. bnad Cath wheel meets sarah mclachlan. Sheept@mind-spring.com.name = M. Bancroft@mail = sheept@mindspring.com
* For band ready to play with CD available. Like .I. Newstead to Giddy Lee, BU/vocals 818-832-3053 amalagamb@aol.com
* Formng 50s & 60s covr band. Infi C Berry, Beatles. Josh 310-247-1647
* Hammond Organist and Guitarist Seeking Drummer and Bass Player. To Develop Music, Material and Performance. Serious Players Only Contact 818-999-3310 or manuela@pacbell.net For Details.name = Manuel Navarrob@mail = manuela@pacbell.net26Hammond Organist and Guitarist Seeking Drummer and Bass Player. To Develop Music, Material and Performance. Serious Players Only Contact 818-999-3310 or manuela@pacbell.net for Details
* If you are a bass plyr & want to hear some money making sngs call Uncle Tom. 818-891-3671.
* Jazz, funk, blues basslor pd ggs w/fem voc. Covrs, collab. Your inf: Badu, Sade, Maxwell, DiAngelo HipHop inf: PIs lv msg 213-917-2236
* Junkdrawer "the" modern rock of nashville. local shows and showcasing. If your sick of L.A. come out here and start at the top. contact john 615-673-6408 or jnkdrawer@aol.com.name = john cochran@mail = jnkdrawer@aol.com26Junkdrawer "the" modern rock of Nashville. Local shows and showcasing. If your sick of L.A. come out and start at the top. Contact John 615-673-6408 or jnkdrawer@aol.com.name = John Cochran@mail = jnkdrawer@aol.com
* Keyboardist wanted to complement New Age/Contemporary group. Male or Female. 21-30 Versitility a must. Tom 714-871-3774
* Lkng for kybd & bass plyrs to start new proj w/sng-wrt/gut.Only srs nd apply. 213-470-9909.
* Nd bass plyr to join org jazz, pop,rock proj for r-crdng & touring. Srs muscians only pls. Ken 213-661-7080
* One solid bass ndd immedity for mod rock band. Estab locally, indie CD release this fall. Infi Radiohd, Pumpkins, James, P Jam, Toof, Floyd. 310-742-0965.
* Original, alternative, pop-rock team looking for young, talented, versatile bass player for long-term commitment. We are goal oriented with loc-out, gigs, and cd. 213-464-8339
* Scarlet blue lknng for bass. We hve CD in West/East coast & Euro. Must sing, & be pro. Rock only. Mark 310-534-5920
* singer wants to put together band that sounds like cross between :slayer Di, SocialD, Cramps, RevH, I Hard and fast! , rockabilly sound very welcome818-833-7877-ask for Cat or leave message.ana.ne = Nour Rigor Mortis@mail = gregeldridge@earthlink.net26singer wants to put together band that sounds like cross between :slayer, Di, SocialD, Cramps, RevH, I FAST FAST FAST! DRUMMER!PUNK.DEATH ROCKABILLY SOUND!FAST,FAST FASTDRUMMER wanted! 818-833-7877-ask for Cat or leave message.ana.ne = Nour Rigor Mortis@mail = gregeldridge@earthlink.net
* Upright, rockabilly bass plyr ndd for blues, swing band. Must be able to tour & recrd. Pros only. Jill 310-785-7664
* Voc/sngwrt/gut inspired by Versus, U2, Radiohd Drug users, pop culture victims, & pseudo ecntrcs nd not apply. Adam 626-578-6350
* Assume the positn. Bass plyr wntd. Infi Who to E-ho. CD, mgmt, & maj labl intrst. Alan 818-243-6042
* Bass ndd by estab SF punk band that reloxtd to Hllywd. Tourng, gigs, Dolls, Ramones. 323-512-7765
* Bass player/band member wanted. Not a call when

MUSICIANS WANTED

your working player. Cvr, funk, blues, R/B. Jerry 562-692-3530
* Bassist ndd for volatile ind.st/electro, inf. NIN, Foetus, Cryst. Method. Exp. pref. play to MIDI. ser. only. Have studio, upcoming video, gigs. Ben 310-837-2873
* Singer/songwriter with excellent voice and knack for interesting, catchy, pop/rock/alt songs seeks elec. bass for showcases. For details: 310-823-0603 or kenbeck-en@loop.com
24. STRING PLAYERS WANTED
* Electric Violinist wanted to complement New Age/Contemporary group. Male or Female. Versitility a must. Group focus is recording and performance. Tom 714-871-3774
25. KEYBOARDISTS WANTED
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* Hrd hitting R&R band sks kybdst, rehse in Burbnk pls page Reft 310-380-2331
* Jazz, funk, blues, drmr for pd ggs w/fem voc. Covrs, collab. Your inf: Badu, Sade, Maxwell, DiAngelo. HipHop inf: PIs lv msg 213-917-2236
* Jazz, funk, blues, kybdst for pd ggs w/fem voc. Covrs, collab. Your inf: Badu, Sade, Maxwell, DiAngelo. HipHop inf: PIs lv msg 213-917-2236
* Kybdst wntd by gut & voc frmg HR group. Infi Loudness, MSG, UFO, Scorpions, Accept, Alcatraz Pros only. Goal to complt CD by yr 2000. Ron 310-359-6336
* Kybdst wntd by THE NAKED PICCASOS. Will 818-907-4973
* Kybdst wntd for blues & R&B. Steven 714-301-3381
* Kybdst wntd for James Taylor inf. & origis. For happy hr & coffee hse gigs. Wkly commitmt. Lv msg 818-985-9943
* Kybdst wntd whos melodic, for writing st & has seen the film iGrace of My Heart. 323-463-8963
* Lkng for kybd & bass plyrs to start new proj w/sng-wrt/gut.Only srs nd apply 213-470-9909
* Motivtd muscians wanted! rock/guitar/player seeks dedicated musicians to form rockband a la iBeatles, Stones, Genesis meets 21.century. Energy, passion and humor required. phone: 310-838 5259
* Phish mts Sndgardn, pwr trio sks kybds. 818-386-0919.
* Pro blues band sks pro kybdst to recrd demo, shop labels, & for gigs. Piano & organ snds only. 213-465-6828
* Sngwrtng kybdst wntd. Writing pop sngs/sngwrt sks tastfl, secure, sngng plyr w/commitmt. trans. alt

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income. Michael 323-850-8181
* A1 old school kybdst w/uniq snri ndd for rdmeos & gigs. I hve tight trks. If you the funk, call
* Industl stmgth performe art act sks kybst/prgrmr. Visually ZIGGY to Manson. musicly Prodigy to Garbage. THE SPARKLE PEOPLE 310-911-9001.
* Keyboardist craved! Your a techno-industrial goddess with a temper and a voice. Samples/Vocals/Noise. KMFDM, Battery, Portishead, Lords of Acid, GLU. 619-227-3721.
* Keyboardist wanted to complement New Age/Contemporary group. Male or Female. Versitility a must. Group focus is recording and performance. Tom 714-871-3774
* Keys wntd for atmospnrc, quirky, pos. folk st w/fem voc. Eno, Sylvan, Stereolab, Roxo, Floyd, B Nelson. Sounds/color/pads. VM 310-990-4904
* Soufl & groov'n jazz-blues pianist wanted to accompany singer Alia Diana Krall, Nina Simone, Dinah Washington. Paid gigs. GoveD Times. shelly 213.860.0878
* Super Funky keyboardist wntd for F.nk, R&B, Disco cover Band. Heavies, JB, Prince, Rufus, Have Fun and Make some \$\$\$ Mike 805-499-3927
* Wanted. At least one keyboardist, plus guitarist and bassist. Atlanta metro area only. Alterna-pop style. Desire more important than skill. dleone@bellsouth.net
26. DRUMMERS/PERCS. WANTED
* #1 dynamic R&R band w/upcmng showcss & labl intrst sks hrd hitting in/pkct drmr. Kenny 818-785-5095
* 2 babes who sing harmny laden pop origis sk perc to complt accous trio. Prev signd, amazing contax, presntly giggng. Rachel 213-663-1344.
* A drmr w/vocs wntd for psydic pwr pop trn w/huge harmnes, enormous sngs & big big plans. Kirk 310-204-5645
* A drmr wntd to complt new band into Pulp, Blur, Radiohd, L&Rock, Cure, Depeche, etc. 213-852-9339.
* Aggrsv drmr wntd to push band into millenium. Bonham mts Inbl indian. Pros only. If you donit posses grtnss, donit call. Kenny 818-785-5095
* All orig HR band sks pro drmr. Acous moody style, also hvyr stuff. Many infis incding Zep. Cult 213-644-9049
* Alt estab band w/CD sks drmr w/rock & techno inf. Michael 818-623-8517
* All forest for the trees proj sks drums & keys. Styles, bkeats to Beatles. Coz 213-254-1262
* All HR gut & voc sks talntd drmr to complt lineup Directn: AIC, Zep, Sndgrdn. If you suck donit call. 818-780-6414

MUSICIANS WANTED

* Amazing feel, groove, metr. Capabl of vry mellow to hvy for Zep/Sndgrdn feel. Age 21-30. Onesound@aol.com, 714-222-4252
* Ambits, verstl drmr/perc ndd for emergng AAA band Hand perc & a kit, Exceptnly materi ala Cnrg Crows, Mathbox, Wallflwrs, Paul 213-467-5413.
* Band sks gd pop drmr for pendng LA/OC gigs. Infs: Jelyfsh, Ween, Phish, Queen. 310-309-9628, 562-434-5443
* Cathardc, xtrmly passiont, fully self xpressd artist sks drmr who's likewise. Hrd, melodic, Celtic, Funk, dance groove, poetic, authently human.soufi music. Antonio 818-779-1422
* CLEANSED sks drmr. Hve prodcr, ggs, recrdng pendng. Infi Funkadic, Floyd, Toof, FNM. 18-25 pls. Jason 818-840-2768, Roger 818-767-7359
* Drmr & bass plyr wntd for develpd org proj. Infi Sarah McLachlan, B Raitt, L Loeb. Lv msg. 310-281-8441.
* Drmr ndd for 3-pc org proj. Srs & in good taste. 310-8271679
* Drmr ndd for org band formng. Inspired by Versus, U2, Radiohd. Drug users, pop culture victms, & pseu-do ecntrcs nd not apply. Adam 626-578-6350
* Drmr ndd for org band formng. Inspired by Versus, U2, Radiohd. Drug users, pop culture victms, & pseu-

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* Dmrr wntd for org rock/acous act Divrse styl, time, & groove a must. Scott 818-241-9809 Tony 714-974-8439
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* Dmrr wntd to complt R&R act. Stones, Clash, roots. Must hve, trans, gear. No drugs pls Bobby 323-957-0845
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* Dmrr& bass ndd by gut/sngr sngwrlr to recrd demo & ply shows around LA. Melancholy rock, all orig sngrs. 310-316-6113
* Formng 50s & 60s covr band Inlf C Berry, Beatles Josh 310-247-1647
* Gut sks to start band, nds membs Hve name & sngrs, M/F invtd Inlf Pumpkins, & all HR Hank 626-288-5662, chasolmoon@aol.com
* Hvy drk pop flavrd groove orintd rock dmr wntd by verstl rock band w/grt hooks 714-770-9421
* Kick ass dmr & gut wntd Sngr & bass plyr w/some music lng for dedctd musics Melodic, Inrbal pwr! Only the passioe welcome Andrew 626-433-9553
* Motivtd musics wanted! singer/guitar player seeks dedctd musics to form rockband a la iBeates, Stones, Genesis meets 21 century! Energy, passion

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and humor required, phone 310-838 5259
* Rock dmr wntd w/strng jazz bkgrnd for melodic rock band, Labl intrst. Lloyd 310-470-2309
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* Strng in a strng land, Chrstn dmr sght by lem frnt mod rock band, Honest, pwrfl, passnte, eclectic music, Arcadia area 213-857-7420
* You ply drums? Grt sense of rthm? 20-25 yrs pref. You lk the Simpsons, Yahtzee, Nakt Gun, beer on porch, hvng fun? Russell 310-546-3076
* "SWEET THE SKY", established original psychedeled hard rock lrio, seeks power drummer for showca,e style gigs 818-386-5910
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* Dmrr wntd for rock trio 1 lk Ward, Copeland, Grohl, snd Music to match Love sonar Desire to build Kent 310-643-8667.
* Dmrr/perc wntd by dark, groovy band for tour & hopefully more Tour dts Oct 18 - Nov 25 '98 Inlf Bauhaus to Creatures. Fate 818-594-4123
* Dmrr/perc wntd to complt band, GRASSHOPPER, Inlf Toad, Sis Hazel, Hve atty & CD. Lonnie 3818 343-7795, 323-436-2737
* Drummer wanted for 90's rock band with female vo: Hard rock edge. Ongnal material Call Dave 818-261-4206
* Drummer wanted for nois/experimentalpop band. Influences include Sonic Youth (of course), MBV, Pixies, Velvet Underground, MC5 etc Ready to gig, Todd 310-318-6039
* Drummer wanted to join singer/guitarist and bassist Only Ones, Replacements, Pixies, Stones Sara 213j484-5244 or 310-752-2180 sarar@williamsworld-wide.comanane - Sarabmail = sarar@williamsworld-wide.com
* Establ, hardcore, hip-hop, project seeks excellent metered, motivated player! Labl interest gigs pending Inlf, Deftones, Korn,Incubus smileybugg@world all net
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* Jane's, My Bloody Valentine, cure, Zeppelin, Slowdive,

PRODUCTION

Pink Floyd, Hendrx, many others Experimentation and intensity pager 818-490-2937/aname = Dino Bosebmal = dmrobosc@hotmail.com
* Metl/hardcore dmr wntd to form org band, Inlf FEAR Factory, Pantera, Ultraspank, Korn, Musthve dbb-bass skils & be dedctd. No flakes. Mike 818-996-7937
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* Trumpet plyr wntd, for deep groove/all rock band w/ strong following, CD, radio airplay, paid gigs You funk/jazzy chops, 20's, smooth vibe 310/669-6168

28. SPECIALTIES WANTED

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* Lyrcst sks lyrscr to collab. Blues, pop, cntry, structure & soul Lyrcs comp in demos Evves, wkends, 419-476-1394
* Lyrcst wntd by recrdng arst/pianst w/2 albums Must hve maj connex to get sngs placed. 818-342-3100
* Pub sngwrtr sks grt R&B/hiphop trx, wntlr, or plyr Srs pros only 818-244-4829
* Fem singer lok 4 new music to record on CD, hip-pop/Dance/Groove/R&B. With good lyrics wrte to agata-E-mail, LaAg@aol.com
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* Singer/songwrtr with real excellent voice and knack for catchy, melodic/rock/all tunes seeks collaboratng lyrcists kenbecke@aol.com
* Songmusic writer/guitarist jams w/ drummer seeking counterpart BA Music-Audio Eng Also seeking vocal-ist/lyrcist & bass SX 213-876-8846aname = Robert Strongbmail = sx@mail earthlink net

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• A side talent sks prodcr. I write rock, pop, crsover. Recrd my own demos, have solid bckgrnd in theory & stage exp. Doug 626-913-0761.
• Easy to finish R&R rest of CD! 4 pop songs finshd, maj label qualty w/MLandau, Lowen/Navarro. Bill 562-429-2816.
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• Lkng for prodcr to make mutual big \$\$ w/ht new band Studio access, connex & gd ideas for recrdng directn. Menace 213-467-8749, pgr 213-444-9584.
• Male voc, Filipino. Infl Babyface, Jnggram, BMcKnight. Lkng for prodcr/cowrtr for product deal. Tyrone 310-782-9502. JGarvida@aol.com
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* Bkng agnt wntd for fem blues, swing, guit plyr LA & natl act. Percntg paid. Jll 310-785-7664
* Fem frntd 90s band allat PJ Hervy, Radiohd w/grt sngs, hip image, ambin, sks mgr Plyng The Fold 8/11, 10:30 pm, Molly Malones 8/13 11pm. 323-663-0779
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BUSINESS/SERVICES/PEOPLE

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* Exp recrdng engineers, 24/48 trk, JH24, Studer, + moving ldr automatin Resume: Echo Sound Recording Studios, 2900 Los Feliz, Los Angeles, CA 90039 Attn: Forrest

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* Interns nnd at agency for SoCats largest concert promoter, Lrn about concert promo & music industry. Catherine 818-708-8846 x145

* Lkng for intern to lrn hands on street promo/prod mgmt w/maj indie labl. Wrk 1-2 days/wk. Call if intrstd 310-271-0311

* Nd 2 p/t, mn 8 hrs/wk, for well known sml music mrkng co. No exp necessary. NoHo Gen office work Dianne 818-761-2239

* Indie labl nds intern 3 days/wk, assisting in retail mrkng & promo depts. No pay, but could ld to payng positn. Steve 818-752-8918.

* P/T work available \$6/hr for help with audio engineering and general office, software used: MESA, Masterport, Cubase. Overall recording knowledge a plus. Chuck 626-793-8715

* Promo reps for NoHo indie labl, rock to hiphop, calling recrd stores, radio, media; desire enrgy & enthusiasm.

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• 88 Crash http://www.publicrecords.com/88Crash.html
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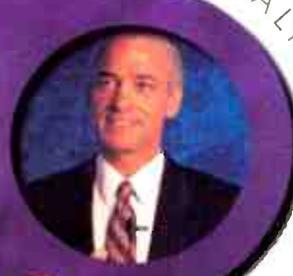
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