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FEATURES



Arvus Day

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JULIANA HATFIELD

Hatfield's latest album offering, *Only Everything*, which boasts solid material and a grungier sound, may be the one to finally break her to a wider audience. Always quotable, Hatfield talks to *MC* about her career and the new record.

By Ned Costello



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HIRED MUSICAL GUNS

The industry's unsung heroes are the talented musicians who labor behind-the-scenes to make sure your favorite artists sound their best. *MC* talks with a fistful of hired musical guns—including guitarist Jeff "Skunk" Baxter and bassist Lee Sklar—about their supporting roles.

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FEEDBACK: All your comments, suggestions and opinions are welcome. We reserve the right to edit

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CLUB REVIEWS: Send a request letter to the above address that includes the name and number of the group's contact person, the correct spelling of all the band members' names and what they play, a b&w photo, three future gig dates and a very short description of the music. A tape is helpful but not necessary. Give us at least ten days advance notice of your gig. Direct the correspondence to "Club Reviews."

DEMO CRITIQUES: Our Demo Critique section has been expanded. If you are an unsigned artist and want your product analyzed before you submit it to the industry, please see the guidelines in the Demo Critique Section of this issue.

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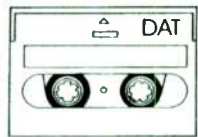
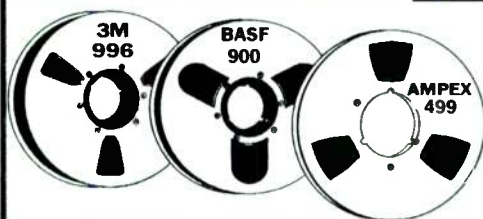


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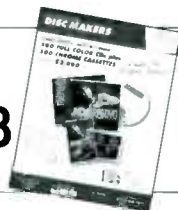


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CALENDAR

By Trish Connery

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, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

California Lawyers For The Arts will present a one-day "Music Business Seminar" on Saturday, June 3, 1995, from 9:00 a.m.-4:00 p.m. at Whittier Law School. Topics will include getting a record contract, working with agents, attorneys and managers, copyrighting your work and negotiating record deals. Speakers will be experts in the field ranging from artists to attorneys. For location and reservations, call California Lawyers For The Arts. The phone number is 310-395-8893.

Gila Monster Productions, located in San Diego, has a series of music industry workshops coming up for that area. The series, "Out Of The Garage: Rock 'N Roll Workshops," will take place once a month from May to July. The first workshop, "Band 101," is scheduled for Sunday, May 7, and will cover such topics as acquiring members, band account, the demo, the bio kit and much more. "Band 201," the second in the series, takes place Sunday, June 4, and the topics will include radio support and how to get airplay, the college scene, touring, the media, press and reviews and industry showcases, etc. The final workshop, "Band 301," takes place on Sunday, July 23, and will cover more advanced topics such as music in the 21st Century (where is your market, your music and the Internet), direct marketing and more. Pre-registration is \$69 per workshop, with a ten percent discount for enrollment in two or more workshops. For additional information about the workshops, contact Kristi or Kat at Gila Monster Productions. The phone number is 619-295-6356.


The Vocal Point is offering an intensive four-week workshop for singers beginning Saturday, May 13, 12:00 noon to 2:00 p.m. There will be a complete overview of vocal technique for strength, pitch, endurance, resonance, breath control and bridging the break. In addition, the class will place emphasis on the emotional delivery/performance of your song and will include on-mic work. The fee for all four classes is \$100. Call 213-938-7819 for more information about the workshop and to reserve your seat.

Terri Mandell, author of *Power Schmoozing: The New Etiquette For Business And Social Success*, will conduct her seminar, "Power Schmoozing," on Tuesday, May 23rd. The seminar will cover a hands-on approach to various aspects of schmoozing in Hollywood, including where to go in Los Angeles to schmooze with the sharks, how to introduce yourself once you arrive, how to follow up with newly made contacts, the do's and don'ts of talk-

ing to celebrities, when (and when not) to pitch your projects and other vital elements of etiquette and social communication. Also participating in the seminar will be entertainment industry photographer Michael Jacobs, who has worked with many of the biggest celebrities in the world of show business. Call 310-478-6677 for additional information or reservations.

The Vocal Power Institute presents "Vocal Master Class Workshop," a new one-day seminar on Saturday, May 6, 10:00 a.m.-3:30 p.m. The workshop will be divided into three areas of study. The first, Vocal Technique, will show students how to safely increase vocal power, how to produce and control vibrato, how to develop a smooth passage through the register change and how to create a variety of vocal tone colors. Next will be Vocal Style, where students will explore the creative uses of phrasing, improvisation, vibrato and resonance. The final segment of the day will be Stage Presentation, where visual and physical elements of body language will be explored, in addition to establishing a dynamic image and charismatic presence onstage. General admission is \$30 for the day; \$15 for students. Call the Vocal Power Institute for additional information at 818-895-7464.

The Association of Independent Music Publishers will present a music publishing luncheon panel, "A Day In The Life Of A Film/TV Music Supervisor," on Wednesday, May 17, 11:45 a.m.-2:00 p.m., at the Hotel Sofitel Ma Maison, 8555 Beverly Blvd., in Beverly Hills. Featured panelists include Harry Garfield and Robert Kraft. The cost of admission is \$28 (\$22 for AIMP members). For more information on the panel and to make a reservation, call 818-842-6257.

The National Academy of Songwriters continues its monthly "Acoustic Underground/Writers In The Round" on Monday, May 1, 8:00 p.m., at the Troubadour, 9081 Santa Monica Blvd., in West Hollywood. "Acoustic Underground" will spotlight Severin Browne, Jill Cohn, Terry Rhoades, Actual Size and Boston's Barbara Kessler. "Writers In The Round" will feature Ed Berghoff (Garth Brooks, Wynonna, Michael English), singer-songwriter Bob Cowsill ("Hair," "The Rain, The Park & Other Things"), writer/producer Chris Farren (Gerald Levert, Boy Howdy) and Robert Tepper (Benny Mardone's "Into The Night"). Admission for "Acoustic Underground/Writers In The Round" is \$10 for the public and \$5 for NAS members. Contact Brett Perkins at NAS for additional information. The phone number is 213-463-7178. 



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By Karen Orsi

At Hear Music, a new record store for the new age, you will find that music is a much more exciting and vast world than Tower Records would lead you to believe.

At this new line of chain stores, which features releases by obscure but influential artists as the store's main course, you are encouraged to just walk in, put on headphones and listen. The emphasis is on education, appreciation and culture, not on sex appeal and chart status.

"We're going after the person," explained 27-year-old company president Doug MacKinnon in a recent interview with *Radio & Records*, "who bought their compact disc player three or four years ago and went out and re-bought fifteen albums that had been favorites on LP. Over the next few months, they re-bought a few more, but then they're stumped. At regular music stores, all the music is just alphabetized, and the material that's being featured isn't being geared to adults."

With that in mind, MacKinnon started the company in 1990 with a partner who had dreamed up the idea during a class at Harvard Business School.

At Hear Music, you can listen to any one of over 600 compact disc titles that are already hooked up and ready to go at the push of a button. There is also the listening bar, where you can listen to an unlimited number of compact discs, for as long as you like.

In addition, the well-stocked store boasts written information on the walls and over all the compact disc bins describing the kind of music you are listening to and its origin. (For example, near a display of Pat

Metheny's music, you might find a poster-size explanation of the term "fusion.")

Another unique feature of Hear Music is having musicians such as Ry Cooder list their favorite recording artists and albums—with comments from the recommending artist on display.

Regarding Jimmy and Mama Yancey, noted guitarist/roots music expert Ry Cooder says: "You haven't had a meditative moment with yourself until you listen to this record in a quiet place." Push a button beneath their compact disc, and the listener is treated to the Yanceys' Chicago blues.

In short, Hear Music is a lot more than an ultra-hip record store. It is an attempt to save your ears from the platinum bombast of MTV and put you back in touch with meaningful music.

For example, this writer was very interested in hearing an artist whose records I had seen around my parents' house but I had never heard—Tito Puente (I'll never forget those saucy album covers). I barely finished uttering the guy's name when I was led over to his special section and then to the listening bar.

It was even better than I expected. I felt the classic rock wounds begin to heal. What a relief. There is life after FM radio attempts to choke you with too much Rolling Stones and Pink Floyd.

The store's emphasis is on singers and songwriters, but the careful attention paid to jazz, country, R&B and classical music makes it possible to explore a whole new world of rhythm and style.

While perusing Hear Music's vast array of world music, you sometimes get the feeling that you are in a Spielberg movie about the roots of popular music. But what saves you from this fate is the integrity of the music itself.

Looking into the faces of the artists featured around the store is strong evidence that you are onto the real thing. As the "call to arms" message that is printed on much of the company's catalogs and cards proclaims: "Listen, really listen to the fruits of innovation, courage and rebellion."

Hear Music is located at 1429 Third Street Promenade, Santa Monica, California. For more information on Hear Music, call 310-319-9527.



The listening bar at Hear Music

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1994 RIAA Retail Report Shows Healthy Growth

By Sue Bender

Rock leads the pack, rap and country decline, over-45 becomes 2nd largest consumer group

Washington, DC—Music sales soared past \$12 billion in 1994, up from \$10 billion in 1993, according to the Recording Industry Association of America's 1994 Consumer Profile, an annual report detailing sales trends across the country.

The RIAA's Consumer Profile also shows that rock remains the dominant genre, accounting for 35 percent of all sales. And while country music is once again the second most popular form of music (16.3 percent), 1994 marks the first time

that country's sales figures have dropped since 1990.

"Country music had five years of pretty strong growth and then it leveled off," says Jay Berman, CEO of the RIAA. "I think a lot of it has to do with more releases from young artists and fewer from established ones."

Additional changes in consumer trends include a drop in rap music sales from 9.2 percent to 7.9 percent and a slight jump in soundtrack sales from .7 percent in 1993 to one percent in 1994.

Another change in trends during the past year is the amount of purchases by those over 45 years old. These consumers are now the second biggest purchasers of music, representing 16.1 percent of all music buyers. Consumers between 15 and 19 years old still lead the pack with 16.8 percent.

Not surprisingly, compact discs remain the top-selling music configuration and cassette sales continue to drop. In fact, CD sales have almost doubled in the last five years and now represent 58.4 percent of the market. Full-length audio cassettes are the second best-selling configuration with 32 percent of the market.

Hilary Rosen, President and COO of the RIAA, elaborates on the annual report, saying, "What we're seeing in this year's profile is a continuation of a number of important trends. Rock and country music are still the top genres, CDs

rule the market and as the baby boomer generation continues to age, so does the average buyer of music—all are factors that have aided the industry's growth."

In an effort to more accurately reflect consumer trends, the RIAA changed the way it compiled its data for the 1994 Consumer Profile by basing demographic data on units of music purchased, instead of dollars spent on those purchases.

"Because our main interest when compiling this data is to track consumer spending patterns, we decided to start reporting the data based on units," explains Linda Ury Greenberg, Sony Music Entertainment's Senior Director of Market Research and Co-Chair of the RIAA Market Research Committee.

"We felt that this change in methodology," continues Greenberg, "would more accurately track consumer purchasing patterns, particularly with regard to configuration choice." **MC**

Motown Honors Gaye

By Ernie Dean

All-star album is due out this fall, followed by a television special spotlighting late Motown star

Los Angeles—Following hot on the heels of their tribute album to founder Berry Gordy, Motown Records has slated *Inner City Blues—The Music Of Marvin Gaye* for release on September 12th.

A stellar lineup of artists have already recorded a wide-range of Gaye material, including Stevie Wonder, U2's Bono, Madonna (along with Massive Attack), Neneh Cherry, Public Enemy, Lisa Stansfield, Dignable Planetes, Arrested Development's Speech and keeping the family tree alive, Nona Gaye. Other artists will be announced in the near future.

More than a year in the making, the tribute album will be bolstered by a scheduled television special of the same name in which Gaye's extraordinary artistic evolution will be examined, interspersed with performances from a variety of the artists who took part in the making of the album.

The album is the brainchild of Candace Bond, Vice President of Catalog Development and Special Markets for Motown, who says, "Marvin Gaye's legacy is huge. His importance to the history of music is reflected in the caliber of artists participating in this project. His musical contributions continue to influence a

new generation of artists and fans alike, and his social messages continue to impact our lives. This tribute, unlike many others, is not only about Gaye's musical legacy but about the man and the important life messages he gave to us."

Bono performs "Save The Children," Madonna and Massive Attack perform "I Want You," Stansfield covers "Just To Keep You Satisfied" and Sounds Of Blackness interpret "God Is Love/Mercy Mercy Me." **MC**

Liquor License Problems Stall Sale of Club Lingerie

By Tom Farrell

Transfer of liquor license temporarily delays sale of venue to Korean restaurant owner

Hollywood—The much-rumored sale of venerable venue Club Lingerie has been delayed due to problems involving the sale and transfer of the venue's liquor license.

Scheduled for a May 1st closing, the fifteen-year-old club was slated to be sold to the owner of a popular Wilshire district Korean restaurant, but according to Club Lingerie owner Kirk Fisher, "The

sale has not been finalized and is technically past the deadline."

Fisher pointed out that there were problems involving the transfer of the club's liquor license, but added that things "should be resolved within the next couple of weeks."

Regarding his decision to sell the nightclub, Fisher explained that the venue had been experiencing a decline in business the last two years, and that he officially decided to put the club up for sale late last year.

"Last year's summer wasn't up to par, and things really didn't happen in the fall, either," said Fisher, citing Los Angeles' declining economy and the misfortunes involving the L.A. riots and Northridge earthquake.

"We kicked around the idea of moving to a different venue," Fisher continued, "but the scene and the bookings haven't been happening."

Fisher also stated that Club Lingerie has no plans for a big farewell party. "Things tend to get carried away," he said, pointing out incidents involving other venue closings, such as Madame Wongs, when rowdy patrons began to physically destroy the nightclub. **MC**

PLATINUM BABYFACE



Epic artist/noted producer-songwriter Babyface was presented with a double-platinum plaque for his last release, *For The Cool In You*. Pictured (L-R): Epic Soundtrax Senior VP Glen Brunman, Epic Records Group Chairman David Glew, Babyface, Epic Senior Marketing VP John McL Doelp, Sony 550 Music President Polly Anthony and manager Ramon Hervey.



VH1 and Ticketmaster Provide Choice Ticket Outlet for Consumers

By Jeremy M. Helfgot

Cable television becomes a force in promoting advance concert ticket sales

Los Angeles—VH1 and Ticketmaster held their second "VH1 Tickets First" event on April 12, which allowed fans nationwide to buy 40,000 choice seats for Melissa Etheridge's summer tour several days before tickets went on sale through traditional outlets.

Viewers were able to buy tickets via two dedicated 800 numbers that were broadcast during a four-hour "Melissa Etheridge Tickets First" special, which aired on the network on April 12 and featured rare Etheridge performance footage, live coverage of the pre-tour party from Etheridge's Los Angeles home and up-to-the-minute information on the evening's ticket sales. VH1's allotment of 40,000 tickets was sold within the first two and a half hours of the broadcast, as an estimated four-million-plus calls came in on the dedicated lines, according to Ticketmaster/VH1 sources.

"This is what the interactive revolution is all about," Ticketmaster President and CEO Fred Rosen said of the event. "'Tickets First' is a successful combination of a popular artist with effective programming giving the consumer instant gratification in a state-of-the-art transaction."

In addition to tickets, fans received a limited edition Melissa Etheridge cassette single—which includes live versions of "Come To My Window," "Bring Me Some Water" and "Ain't It Heavy"—with every two-ticket purchase. Limited edition Etheridge/VH1 tour T-shirts,

baseball caps and jerseys were also available for purchase over the 800 lines during the broadcast and will not be sold again throughout the tour.

"'VH1 Tickets First' illustrates how electronic retailing, when coupled with creative programming, can be done successfully in new and different ways," commented Mark Rosenthal, Executive Vice President of Affiliate Sales and Marketing for MTV Networks, following the event.

Rosenthal's comments were echoed by VH1 President Jon Sykes: "The success of the Melissa Etheridge event validates the strong purchasing power of the VH1 viewer and reinforces the value this added service has for our audience."

This event also marked the first time that "Tickets First" has ventured onto the Internet. The Internet site, which was launched the day before the "Tickets First" broadcast, included multimedia sound, video and still images of Melissa Etheridge, up-to-date Etheridge tour information, a "Melissa Music Quiz," an electronic-mail connection and diagrams of the venues for which tickets were sold during the event.

This site was accessible free-of-charge to anyone with World Wide Web access through a standard Internet account.

The Melissa Etheridge event was the second installment in the "VH1 Tickets First" series. The first such event took place in January with Tom Petty.

Future "VH1 Tickets First" events are pending.

For more information on "VH1 Tickets First," contact the VH1 Network at their Universal City offices: 818-505-7800. **MC**



Melissa Etheridge (center) poses for the camera during the recent "VH1 Tickets First" event.



By Steven P. Wheeler



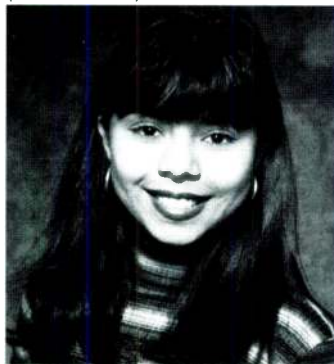
LAVERNE CHAIN

Ed Rosenblatt

Ed Rosenblatt has been named Chairman of the Board and CEO of **Geffen Records**. A 39-year-veteran of the music industry, Rosenblatt had been President of the company since its inception in 1980. Rosenblatt will be based at the label's L.A. offices (310-278-9010).

Epic Records has announced the promotion of **Dan Beck** to the post of Senior Vice President of Marketing. Based in New York (212-833-8000), Beck has served as VP of Marketing & Artist Development for the label since 1990.

JBL Professional has appointed **Shannon T. Celia** to the post of Public Relations Manager, where she will work directly with publications, as well as serving as a liaison with outside agencies and writers. Celia works out of JBL's headquarters, which are located in Northridge (818-895-3426).



Rosie MV Estrada

Rosie MV Estrada has been appointed Director of College Radio Promotion for **World Domination**. Formerly with Hollywood Records, Estrada is based at World Domination's L.A. office (213-850-0254).

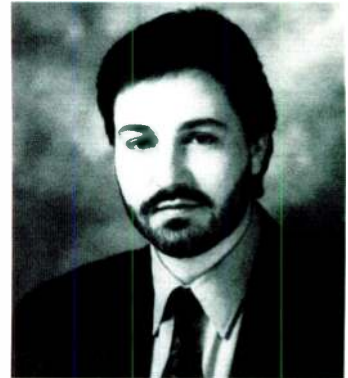
Randall Kennedy has been named Senior Director, Jazz Marketing & Sales for the **Warner Bros. Records Jazz Department**. In addition, **Chris Jonz** has been named Senior Director of Jazz Promotion, and **Dana Watson** has become A&R Manager. Kennedy, Jonz and Watson are based at the label's Burbank offices (818-846-9090).

LaVerne Evans has been promoted to Vice President/Assistant General Counsel for **BMG Entertainment** (212-930-4000). In her new capacity, Evans will have increased responsibilities in the corporate counsel and policy areas and will continue to provide legal and business affairs support to BMG Interactive Entertainment.

Warner Bros. Records has named **Mark Goldstein** to the position of Vice President, Business and Legal Affairs. **MC**

Goldstein, who has been with the label since 1987, is based at the company's Burbank offices (818-846-9090).

A&M Records has announced the promotion of **Jill Glass** to the post of Senior Vice President, Marketing. Glass joined the label in 1984 and in her new position will continue to oversee the Product Management, Artist Development and Artist Relations departments. A&M also named **Jeri Heiden** to the post of Senior Vice President of Creative Services. For the past twelve years, Heiden has been with Warner Bros. Records, where she worked with such artists as Madonna, Paul Simon and Van Halen. Both Heiden and Glass are based at the Hollywood offices (213-469-2411).



Ron Shapiro

Ron Shapiro has been named Senior Vice President/General Manager of **Atlantic Records**. Shapiro, who joined the label in 1993, has relocated to the label's New York headquarters (212-275-2000).

In further Atlantic announcements, **Silvio Bonvini** has been promoted to Director of Progressive Marketing, and **Andi Mogus** has been upped to the position of Director of Artist Relations, where she will be involved with the planning and implementation of artist-oriented activities. Both Bonvini and Mogus are based at the New York offices.



Carol Burnham

Carol Burnham has been promoted to Senior Director of Publicity at **Virgin Records**. Prior to the promotion, Burnham was Virgin's Director of Publicity, following stints at Paisley Park Records, A&M Records, Scotti Bros. Records and Island Records.

In other Virgin announcements, **Tony Johnson** was promoted to National Director, R&B Publicity, and **Ann Pryor** has been named Manager, Publicity. Burnham and Johnson are based in Los Angeles (310-288-2420), and Pryor is based in New York (212-586-7700). **MC**



Bruce Flohr

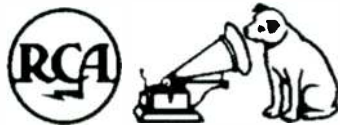
Title: Senior Director, A&R/Artist Development
Duties: Artist Development/Talent Acquisition
Years With Company: 7 years
Company: RCA Records
Address: 6363 Sunset Blvd. 4th Floor, Hollywood, CA 90028
Phone: 213-468-4089
FAX: 213-468-4040

Dialogue

Background: Bruce Flohr has been with RCA for seven years, starting as a college rep. Moving to New York for a short time, Flohr handled alternative promotion and artist development before switching to West Coast artist development and A&R a year and a half ago.

Flohr's first signing (in conjunction with East Coast A&R Rep Pete Robinson) was the Dave Matthews Band.

A&R Staff: "We just downsized recently, but all BMG really did was trim the company a little bit—'tightened the belt,' as they say. We saw it coming, so we were all pretty prepared."



"We've got eight A&R people [four each in New York and L.A.], and everybody has signing power. I think the thing that we're trying to create at RCA is more of a mentorship kind of thing. I'm still in the learning process of my career, so I look to people on our staff like Ron Fair or Dave Novik to help give me the guidance I need to make better records. Ron Fair is the senior A&R guy on the West Coast, and Dave Novik is the senior guy on the East Coast, but if you put us all in one room, I don't think any of us would feel intimidated."

Current Acts: "Right now, I'm handling the Dave Matthews Band, a band called Hum from Champagne, Illinois, and I'm currently working with Michael Penn. I try to stay with my bands throughout the whole process. It really gets more intense after the record is made, because I get involved with the marketing and the promotion. I'm busier now with Hum than I was prior to making the record, and now that the record's out and we're starting to get airplay, I've really got to follow it through and make sure all the bases are covered."

Sharing A Band: "The fact that Pete Robinson and I are both the A&R reps for the Dave Matthews Band is very unique. In a lot of respects, I wouldn't recommend it, but in this case, it was one of those situations where both Pete and I brought completely different talents to the table. He's much more technically inclined and really knows his way around the studio, and I knew the label better in terms of how to work RCA Records internally."

"So we basically decided to combine forces, and it's worked out

great—not only because Pete and I have a great working relationship, but the Dave Matthews Band really requires two A&R guys."

Strategy: "I like to look for bands with a vision. I'll give them guidance and suggestions, but I don't say, 'You will work with this producer, you'll record at this studio and this song will be on the record.' I try to avoid that completely. Otherwise I should just sign myself to a record deal. I'm banking on the fact that I believe in the band, and you've gotta give them room to do what they do."

"What I try to do is work the company during that process and make sure I bring people into the loop and get the promotion guys excited, get the marketing people to understand the band's vision and get the senior executives to realize that this band's got potential, so that when the record comes out, these guys are juiced and ready to go."

Talent Search: "I definitely accept unsolicited material, but that's never my main source for new stuff. That's probably the last place I turn to when I'm looking for things. The way I found Dave Matthews was an old intern of mine named Jon Brody brought in this acoustic bootleg tape of Dave Matthews and put it on, and within the first song I thought, 'This is it, let's do it.'"

"I immediately called Pete Robinson and said, 'There's this guy named Dave Matthews playing in New York, you gotta go check him out for me.' And Pete said, 'Yeah, I'm familiar with him,' so we both realized that we were on this guy."

"It was definitely a team-effort between Pete and myself, and there are plenty of people who deserve credit anytime a band is successful. I've hired Jon Brody as an A&R Manager as a result."

"All I can say is that I've dreamt about this all my life, and I'm just proud as hell to be involved and to have my name on the Dave Matthews record."

Musical Taste: "I look for something that totally gets me off emotionally. I really don't think that I can pinpoint my musical tastes, because if you listen to Dave Matthews and you listen to Hum, they're completely different acts. Hum is much more of a cutting-edge hard-core alternative sound, and Dave Matthews is much more singer-songwriter-oriented."

"I just go for shit that gets me off. I figure that if it gets me off, it'll get other people off."

A&R Philosophy: "I think a good A&R rep should provide acts with the tools that they need to accomplish their goals. I think it's our goal to allow people not to get swallowed up by this business. The artist should be so immersed in their craft that they don't have time for anything else. We come in and allow them to not have to worry about the business side. If we're doing our job well enough, we should be the ones that

make sure that the label doesn't fuck up the poster, that the label doesn't release the wrong single or make the wrong edit."

The Right Signing: "As an A&R guy, you have the responsibility of knowing your label. What I mean by that is, you have to know the personality of each label. Every major label has its own distinct personality. Let's say you're an A&R guy and you're really in love with Corrosion of Conformity. You just live and breathe their music, but you work at a label that is the Number One R&B label. You have to ask yourself, 'Am I doing the band more harm than good by bringing them to our label?' Do you say to the band, 'You know what, I'm still a fan, but you need to go to a label that does a good job with your stuff?'"

"Every record label has certain strengths. I have to realize what RCA is good at, and you also need to understand what your label's weaknesses are."

Advice: "I encourage bands to have releases prior to their major label debut, because the most difficult process for a major label is laying that foundation of the first 10-20,000 units. If you can find a band that's got a little bit of a history, you're going to have an easier time."

"Both Pete and I encouraged the Dave Matthews Band to release their own independent record, without any involvement with RCA Records, which I think is one of the key reasons why they signed with us. That indie release is now up to 150,000 units. Hum had two records out before I signed them to RCA."

Triple A Radio: "I think the Triple A format is a very viable format. I think what it does is, it allows the people who graduate from KROQ to go somewhere else, and I think that's a very active music-buying market. They may be raising kids, but they also want to listen to what's cool and what's hip."

"I think the Triple A format has been very good for music and has caused a groundswell of A&R people to go out and look for the next singer-songwriter. But I think there really is a big difference between a good singer-songwriter and a *great* singer-songwriter, and you've really got to be great if you're gonna be a singer-songwriter."

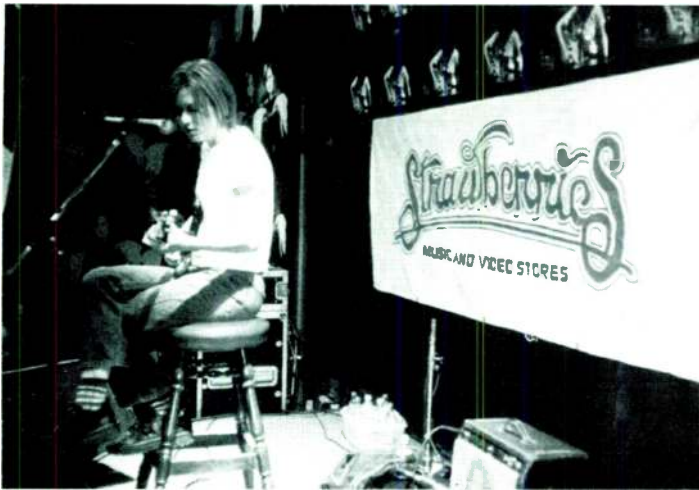
"I think what's happened is that the Triple A format has allowed labels to sign bands and to keep bands that they normally would have let go based on sales history, because they've now got a format that they can be Top Ten on. But a Top Ten record selling 60,000 units after you've spent \$250,000 making a record still doesn't make sense math-wise. So you've got to look at Triple A as just another avenue, but not the sole avenue."

"I think the Dave Matthews Band is a perfect example of the role the Triple A format can really play in the overall development of a band."

CAREER MILESTONE



Veteran SoCal hard rock act Van Halen was recently presented with special plaques commemorating the sale of over 60 million albums worldwide. The presentation was made during a private party held for the band at Santa Monica's Museum Of Flying.



Cover girl Juliana Hatfield recently treated 500 fans to a 30-minute solo electric performance, followed by a 90-minute autograph signing session, during a recent in-store event at the Boston Strawberries location.

News

R.E.M. drummer **Bill Berry**, who recently underwent a successful brain surgery operation in Lausanne, Switzerland, is on his way to a full recovery and is currently rehearsing with his bandmates at R.E.M.'s home base in Athens, Georgia. R.E.M. will resume their tour on May 15 (in San Francisco) and will play all previously announced dates as scheduled through June 24th. Pre-May 15th dates—shows in Phoenix, Las Vegas, San Diego and Los Angeles—are currently being rescheduled and will be part of R.E.M.'s Fall 1995 North American tour.

Fire swept through the Laurel Canyon residence of **American Recordings** act **Love & Rockets** on Tuesday, April 11, destroying, along with thousands of dollars worth of rare instruments, irreplaceable recording equipment, clothes, personal effects and new demos. The Laurel Canyon residence was being used by the band as a home base during rehearsal and recording chores for their upcoming album.

No one in the band was seriously injured, but a house guest, **Genesis P. Orridge** of the group **Psychic TV**, suffered a severe arm fracture and three broken ribs after jumping out a second-story window.

The blaze, according to firefighters, was of an electrical origin and apparently started in the rehearsal room where the band had been working until 2:00 a.m. Several people began smelling smoke around 7:00 a.m.

The house, owned by American Recordings owner **Rick Rubin**, is the same rustic retreat where the Red Hot Chili Peppers recorded their album, *Blood Sugar Sex Magik*. Ex-Jane's Addiction/current Porno For Pyros frontman **Perry Farrell** has offered to lend the band his home/studio in Malibu so that work on the new album can continue.

The artist formerly known as **Prince**, who has repeatedly likened his multi-million-dollar business arrangement with **Warner Bros.** to

that of a slave working for his master, has inked a licensing agreement with Warner Bros.' newly reorganized Black Music Division. Under the pact, Warner Bros. will distribute **Exodus**, the debut album on his independent label, **NPG Records**.

The album, which was composed, arranged, performed and produced by his backing band, the **New Power Generation**, will be released in late May.

Music maestros **James Taylor** and **Natalie Cole** will receive honorary doctorate of music degrees from the **Berklee College Of Music** during a ceremony on Sunday, May 7, at Boston's Hynes Convention Center. Taylor and Cole join such past recipients as Duke Ellington, B.B. King, Sting, Buddy Rich and Paul Simon.

Singer-songwriter **Kyle Vincent** has informed us that he will sing the National Anthem at **Candlestick Park** on May 12, prior to the San Francisco Giants/Pittsburgh Pirates baseball game. In addition, Vincent will be one of the bicycle riders participating in **AIDSRIDE2**, a 530-mile, seven-day journey from San Francisco to L.A., which begins on May 14th. The event will raise money for AIDS care. To pledge money on his behalf, call 800-4RIDE95 and specify that it's for rider #1172.

Vincent is currently shopping for a new management and record deal. You can reach him at 818-848-6700.

Chart Activity

The **Beatles'** four-track EP, featuring the single "**Baby It's You**" plus three previously unreleased BBC performances (including an excellent live version of "Boys" that almost out-rocks the studio version), debuted on the *Billboard* singles chart at Number 67, garnering the single "Hot Shot Debut" honors. The fourth EP to be released in the U.S. (the others were *The Beatles/Souvenir Of Their Visit To America*, on Vee-Jay, and *Four By The Beatles* and *4 By The Beatles*, both on Capitol)—this release, which sold around 12,500 copies during its first week of release and 9,500 the second week, is a good companion to Apple/Capitol's essential *Live At The BBC* two-disc set. (50,000 vinyl copies of the EP were pressed, according to Capitol, and as with everything connected with the Beatles, they are worth hunting down.)

Deals

Orange County punk act **Peace Corp.**, recently reviewed in the pages

of *Music Connection* (issue #7), has inked a recording deal with a new, as yet unnamed, label, which has been established by **Subsonic**, a company which manages producers and artists. The label is currently seeking alternative and pop punk bands. For more information, call 818-762-5648.

Miami rock group **Vandal** has signed a licensing agreement with Japan-based **Alfa Music**, which will distribute Vandal's new CD, *Julian Day*, in Japan. The licensing deal was put together by attorney **William W. Blackwell** (310-286-1790.)

Former Geffen act **Jackyl** is currently in the process of inking with a new label and hopes to make an announcement by June. Jackyl's current release, *Push Comes To Shove*, has, according to the RIAA's rules, been certified gold—despite the fact that, as of press time, the album has only sold around 250,000 copies, nowhere near the 500,000 sales figure signified by gold status. (What gold status *really* means is that 500,000 copies have been shipped, and the RIAA projects the album will sell that figure—a debatable point since the band's not touring and a significant number of copies of an album released in August and nowhere to be found on any major chart are still sitting in stores.)

On The Move

Alison Ball-Gabriel and **Joy Bailey** have been named Vice President of A&R, West Coast, and Vice President of A&R, East Coast, respectively, for the reorganized **Warner Bros. Records** Black Music Department. Ball-Gabriel was previously with RCA, and Bailey was previously with Arista. They will work out of the label's Burbank digs (818-846-9090). **MC**

SCARY SESSION



Arista A&R man **Lonn Friend** (center) mugs for the camera with the members of the **Bogmen** and producer and ex-Talking Head **Jerry Harrison** (*Crash Test Dummies*, *Live*) during sessions for the band's upcoming Arista debut (Harrison is pictured left of Friend).



BMI'S FAVORITE MARTIN



Singer-songwriter-producer Keith Martin recently signed on with performing rights organization BMI. Martin's Ruff House/Columbia debut *It's Long Over Due* was recently released. Pictured (L-R) are Mark Fried, BMI; Keith Martin; Clare Godholm, Publisher, Ruff Tunes Music.

BMI On-line

In an unprecedented move that promises to fan the flames in the heated debate involving copyright law and on-line usage, performing rights organization BMI has reached an agreement with On Ramp Inc., a leading Internet marketing and content provider whose Chairman is MTV personality Adam Curry. Thus, BMI becomes the first performing rights organization to unleash a blanket licensing agreement covering the transmission of music over the information superhighway.

By granting this license, BMI has given On Ramp unlimited access to the more than three million compositions in BMI's repertoire (from the more than 160,000 BMI songwriters, composers and publishers), covering a variety of uses, including browsing, listening and transmission to consumers in the home.

John Shaker, BMI's Senior VP of Licensing, says, "The agreement verifies music creators' right to be compensated for the use of their works in cyberspace and recognizes that the on-line transmission of musical compositions constitutes a public performance. On Ramp and other on-line services are a new and exciting delivery system for BMI writers and copyright owners. The entertainment and marketing value of music clearly makes it a key component to the future success of these services."

On Ramp plans on utilizing this ground-breaking agreement with two services: "Real Time Audio Services," which features "Up Close," a music/interview program that goes

one-on-one with the biggest names in music, and "Browse, Listen And Buy," which will permit users to listen and purchase music products from their home computers.

On Ramp Chairman Adam Curry says, "We were able to negotiate this agreement with BMI's management because they have taken the time to study how this advanced technology provides a new avenue of exposure for its songwriters and composers. Both of us feel that a

WAKE UP, YOU GOT A DEAL!



Singer-songwriter Jeff Wilson (pictured asleep at the mixing board) proved that writing and recording late into the night can pay off when he recently signed a deal with PolyGram Publishing.

quality repertoire is the most important and basic component of any offering to the consumer. BMI has been forward-looking in its approach to the new technologies that On Ramp will employ in transmitting this music to the consumer."

Another significant advantage to the technology On Ramp uses is that it will enable BMI to receive performance information in a comprehensive and concise form, promising the first and most accurate distribution of music in cyberspace.

The other performing rights organizations ASCAP and SESAC told MC that they are still looking into the various possibilities involved with cyberspace technologies.

"We're working out licensing agreements with various services," says Jim Steinblatt, Communications Manager of ASCAP, "but I think we're trying to do it pretty carefully.

The thing is BMI has been paying [Adam Curry] for quite a while to create their on-line site, so it's not such a big surprise that they were able to license him. We just want to make sure that we come up with the right agreement, and we want to do it the right way because there are a lot of different complexities that go along with this new technology. ASCAP's opinion is that these on-line transmissions are public performances."

In the meantime, ASCAP has formed their own Department of New Media and Technology Strategy, which will focus on the development and implementation of a Internet site for ASCAP, as well working on licensing performances of ASCAP members over on-line services.

We wonder if the record companies won't have something to say about this complex issue. Stay tuned.

ASCAP & MR. JONES



ASCAP recently presented legendary composer-producer Quincy Jones with a special proclamation on the same night he received the Jean Hersholt Humanitarian Award from the Academy of Motion Picture Arts & Sciences. Pictured (L-R) are ASCAP Chairman Marilyn Bergman, actor Gregory Peck, Ray Charles, Quincy Jones and jazz great Benny Carter.



Seven-time Emmy nominated composer/pianist Earl Rose (right) and Mercury singer-songwriter-producer Brian McKnight (left) have received a Daytime Emmy nomination for their collaboration, "Every Beat Of My Heart." The song, which has been used extensively on the popular CBS soap *As The World Turns*, has been nominated for "Outstanding Original Song." The 22nd Annual Daytime Emmy Awards air May 19 on NBC.

Songwriting Contest

BMI and the Songwriters Association of Washington, D.C. have announced the 12th Annual Mid-Atlantic Song Contest. This songwriting competition for amateurs includes a \$1,000 first prize.

With ten categories (including pop, rock, alternative, gospel, folk, country, R&B, A/C and children's music), there are plenty of spots for every songwriter. Smaller cash awards will be given to runner-ups, as well as other prizes. Best of all, the first and second place songs will be included on a compilation tape, which will be sent to major publishers.

Songs will be judged by industry professionals on a point-basis for lyrical content, musical content and overall appeal.

The deadline for entries is July 15, so call **Ginger Warder** at 804-220-3637 for entry information.

Grapevine

David Stamm has joined **Rondor Music** in New York as Creative Director. Formerly a Creative Manager at Warner/Chappell Music Publishing and an A&R rep at Arista Records, Stamm can be reached at 212-265-8866.

Grammy and Academy Award-winning composer **Alan Menken** and Broadway veteran **Stephen Schwartz** have collaborated on the score for the new **Walt Disney** animated feature ***Pocahontas***.

SESAC songwriters **Amanda Hunt-Taylor** ("Your Love Amazes Me") and **Karen Taylor-Good** ("How Can I Help You Say Goodbye") were honored by the Nashville Songwriters Association International with NSAI Achievement Awards for their hit songs.

NAS Show

The National Academy of Songwriters presents its monthly showcase "Acoustic Underground/Songwriters In The Round" series on Monday, May 1st.

The "Acoustic Underground" portion of the show—featuring unsigned singer-songwriters—stars **Severin Browne, Jill Cohn, Terry Rhoades, Actual Size** and **Barbara Kessler**. This is followed by the "Songwriters In The Round" portion, which features songwriter **Ed Berghoff** (Garth Brooks, Wynonna), singer-songwriter **Bob Cowsill**, writer-producer **Chris Farren** and songwriter **Robert Tepper**.

As always, the show takes place at the **Troubadour** in West Hollywood. Admission is \$10 (\$5 for NAS members). Doors open at 7:30, show time is 8:00 p.m. You can reach NAS at 213-463-7178. **MC**

CREATIVE APPOINTMENT



David Stamm, Creative Director, Rondor Music.



CAROLE BAYER SAGER

Following a divorce from husband-collaborator **Burt Bacharach**, Sager has scored consecutive Oscar nominations

It took me a long time to get back into a sense of motivation and to find people I was comfortable writing with, because I had pretty much written only with Burt for the previous ten years," says 48-year-old songstress Carole Bayer Sager, describing the after effects of her marriage and collaboration with legendary composer Burt Bacharach.

This lengthy collaboration had resulted in the Number One hits "That's What Friends Are For," "Arthur's Theme (Best That You Can Do)" and "On My Own" in the Eighties, but instead of throwing in the towel, Sager has rebounded in a big way. But it wasn't a smooth ride back to center stage.

"I did find it hard to regroup and reconnect, but I feel very grateful for the back-to-back Oscar nominations," admits Sager. "Last year's nomination ['The Day I Fall In Love' from *Beethoven 2*] was great because it showed me that I could do this again, and this year's ['Look What Love Has Done' from *Junior*] was great because it said to me that last year wasn't a fluke."

Sager's lengthy career started very early at New York's High School of Music and Art. "I had a girlfriend, who I wrote with, and my piano teacher knew a publisher at Mills Music in New York, so he brought us up there. I think they felt that the notion of two fifteen-year-old girls writing songs together was novel. I think that would be less unique today, but at the time it was. Then we went off to college and she got married."

Pointing to her first collaborator, Sager says, "I often tell people that talent is just one part of being a songwriter. The other part of the equation is dedication, commitment and ambition, as well as timing. I don't think I was any more talented than she was, I just think that I wanted it more."

The teenager arrived at Screen Gems during its heyday, when writers like Carole King, Gerry Goffin, Barry Mann, Cynthia Weil and Neil Sedaka were churning out the hits. Sager was quickly teamed with Toni Wine, and the two ladies wrote their first hit, "A Groovy Kind Of Love," which the Mindbenders had a hit with in 1966 and Phil Collins sent to the top of the charts in 1988.

Eventually Sager moved over to Metromedia, where she struck up an enduring collaboration with Peter Allen. During this time, Sager attended a Bette Midler concert and discovered Melissa Manchester, who was one of the Divine Miss M's backup singers. Manchester and Sager would write the Top Ten hit "Midnight Blue" in 1975.

Throughout her lengthy career—including three solo albums—Sager has been one of pop's most prolific lyricists, but the road to success was long. "The first publishing deal I had was with United Artists for \$25 a week, so I thought I had really made it when I ended up at Screen Gems for \$50 a week," she quips. "At the time, it seemed like a great deal. Now it's hilarious."

Since those early days, Sager has been successful without publishing deals, but now says, "What I do think a publisher would be valuable for at this point in my career is reactivating a lot of my past catalog. I can't sit around thinking about finding an older song and using it in a commercial. I don't want to put my energy into that, it's too business-oriented."

Many of Sager's biggest hits have come through her work with films. There was the Oscar-winning "Arthur's Theme," and the Academy Award-nominated hits "Nobody Does It Better" (from *The Spy Who Loved Me*) and "Looking Through The Eyes Of Love" (from *Ice Castles*). "When you write songs for movies, it's easier in a way because you're not pulling things out of the air. You've got a sense of what you need to write and what will capture the essence or the spirit of the film."

One such song was written for the 1982 comedy *Night Shift* and was recorded by Rod Stewart, but a soundtrack was never issued. Sager's passionate lyric of friendship died without a trace until four years later. "I always loved the song 'That's What Friends Are For,' so when Burt and I were producing some songs with Dionne Warwick, I thought it would make a good duet. We did it with Dionne and then we added Stevie Wonder and Gladys Knight, and it occurred to me that it might be a wonderful song to raise the awareness of AIDS.

"We told that to Clive Davis, and Clive got us Elton John, and that song definitely took on a much more important meaning than its initial appearance in *Night Shift*, when it was originally written about the friendship between the Michael Keaton and Henry Winkler characters. We've been very protective of that song ever since, in not allowing it to be used for any commercial purposes or advertisements. We want to keep it pure, so it remains a powerful reminder of the AIDS issue."

Contact Rogers & Cowan at 310-201-8800.

MC



ONLY ROCK & ROLL



Rolling Stones guitarist Ronnie Wood had a beer and helped out vocalist Bernard Fowler (seated, who sang backup on the Stones' Voodoo Lounge tour) and guitarist Stevie Salas (standing) during the recording session for Nicklebag, held at Rocket Plant in Burbank. The Fowler/Salas project will be the first release on Salas' new label, indanee, and will be distributed in Japan, China, India and Southeast Asia.

VIDEO RELEASES: Eric Clapton: Nothing But The Blues is slated for broadcast on Wednesday, May 10, on PBS (check local listings for times). Filmed exclusively for the "In The Spotlight" series, the Clapton special was executive produced by Martin Scorsese and contains interviews with blues giants B.B. King, Buddy Guy and Albert King, as well as with Clapton himself. In addition, a Clapton performance at San Francisco's Fillmore will be shown, containing songs from his recent effort, From The Cradle. The home video and laser disc versions of the program will be released on May 23 and will feature an additional 30 minutes of concert footage.

Virgin has released Alive From Planet Earth, Lenny Kravitz's long-form video debut. Featuring powerful live performances and studio glimpses, as well as candid interviews with the flamboyant artist, the video was filmed by director Doug Nichol and carries a suggested retail price of \$19.98.

PolyGram Video has released Thank You Abba, a video profiling the Seventies pop/disco stars, which

is to be released simultaneously with the group's four-CD box set from Polydor/A&M Records. The 55-minute video carries a retail price of \$19.95 and features never-before-seen footage, performances and interviews with the band.

SUNSET SOUND: Sunset Sound Studios has been upgrading their Studio #2. The current console will be replaced with a vintage Neve Model 8088 board that features Flying Faders automation. In addition, a cosmetic overhaul of the control room and performance area includes a larger isolation booth. The refurbished room is expected to be operational by June.

ROCKET LAB: The San Francisco-based mastering studio is now fully equipped to engineer and produce the multimedia format CD Plus, which allows a conventional audio CD to carry music videos, band interviews, photos and liner notes in a graphic interactive environment. Rocket Lab is the only audio mastering facility to offer start-to-finish mastering for both the audio and the multimedia aspect of CD Plus.

WESTLAKE AUDIO: In Studio D, Quincy Jones has been working on his latest album, which features such talent as Ray Charles, Stevie Won-

der, Mary J. Blige, Take 6 and Brandy; engineering the project is Francis Buckley and Jess Sutcliff, with an assist from Stephanie Gylden...In Studio A, R&B act Immature was working on their next release with producer Chris Stokes, engineer Claudio Cueni and assistant Victor McCoy...In Studio C, Arista recording artist Curtis Stigers worked with songwriter/producer David Foster and engineer Dave Reitzas, assisted by Brooks Larson...In Studio B, MCA band the Murrurs worked with producer Larry Klein, engineer Tony Phillips and assistant Victor McCoy.

RECORD PLANT: The legendary Bob Dylan was in Neve 1, working on his MTV Unplugged release; sessions were shepherded by Grammy winning duo Don Was and Ed Cherney, assisted by Brandon Harris...Nine Inch Nails' frontman Trent Reznor was in SSL 1, mixing his live shows with engineer Sean Beaven and assistant Brian Pollack...French superstar France Gall christened the new Neve Capricorn digital console and also used Studer's new 48-track digital machine; Ricky Peterson produced, Tom Tucker engineered and James Saez assisted.

I AM THE WOLFMAN



4th Street Recording owner Jim Wirt appears unphased by the fact that Motorhead veteran Lemmy Kilmister is about to take a bite out of engineer Michiko Hirajima. Lemmy was in producing Philadelphia punkers Pure Hell for an upcoming independent release.

OTHER STUDIO NEWS: Master Control in Burbank recently hosted Slash recording artists Grant Lee Buffalo; the sessions were handled by producer Paul Kimble and engineer Jeff Robinson. In addition, MCA recording act Water was in at Master Control, putting the finishing touches on a re-mix of "Spin," the first single from their recently released MCA debut album Nipple...World Domination artists Stanford Prison Experiment were in with producer Ted Nicely...Skinny Puppy was in with producer Dave Ogilvie, working on their American Recordings release...4th Street Recording in Santa Monica opened its doors to Human Drama, who wrapped up their third Triple X album, with Johnny Indovina producing and C.J. Erickson manning the board...Studio owner Jim Wirt mixed Reverend Horton Heat's project for Interscope's Tony Ferguson, and Wirt also produced Incubus, including tracks for Disney's new show Hollywood Lives, due this summer.

CROSSTALK CORRECTION: We erroneously reported in last issue's Producer Crosstalk feature on David Tickle that he worked on 4 Non Blondes' latest release. Though he has worked with the band, his latest project was Joan Armatrading's new album. Our apologies. MK

HERE COMES THE BRIDE



Kentucky rock recording act Bride was at Dino M III recording studio working on selections for their new Rugged Records release, Drop. Gospel act 360 added background vocals on three of the album's tracks. The album will be released in early May. Pictured at the Torrance-based studio with members of Bride and 360 are (far left, sitting at the board) Rugged Records President Michael Betts and producer/studio owner Dino Maddalone.

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RONNIE CHAMPAGNE

This soundsmith has worked with Jane's Addiction and Alice In Chains

By Jonathan Widran

Listening to Ronnie Champagne's animated explanation of the recording process is like entering a realm where every type of art form metaphorically blends together.

The veteran producer, engineer and mixer—who is noted for his expertise with alternative bands such as Jane's Addiction and Alice In Chains, but has also helmed projects for smaller outfits such as Remy Zero and Legal Weapon—likenes the process to being a photographer.

"The process is the same," he observes. "We take musical pictures of a certain moment in time, setting up the shoot long before so that the band is comfortable with the surroundings. It's all about snapping those photos at a speed they can feel good about. Just as models always wonder about the camera, if you bring in musicians who aren't trained as engineers, you have to explain how we manipulate their sounds.

"The whole key is taking my technical knowledge, which is maybe ten percent of the process, and combining it with 90 percent intuition. As a musician, I know how it translates," he says. "I know how to help a band let its heart and soul out into a commercial recording."

Next, Champagne pulls out his canvas and watercolors and assumes the role of a painter. Instead of visual abstractions, he blends the colors certain sounds create. Growing up, his musical Crayola box was filled with everything from Led Zeppelin, David Bowie and the Sex Pistols, to more sophisticated world beats such as Asian and Middle Eastern music.

Focusing on the way he infused Jane's Addiction's "Of Course" with an Arabic vibe, he delves into an interesting digression about various philosophies before pulling out a paintbrush Andy Warhol might be proud of. "First, I sit down with the songwriter and figure out how to best bring out his personality in the performance," bubbles Champagne, whose resume also boasts turns with Excel, Deconstruction, Social Distortion and Liquid Jesus. "If the attitude is hard rock or alternative, then we sort of shake up a can of beer and make it sound like a roar of bright colors which hum off the disc. If it's a ballad or something mellow and romantic, I might tone down the pastels into something soft, subtle, maybe even classical in feel.

"The people who hire me," he adds, "know that I only work with things that touch my heart. They dial into my sense of balance and are assured that I will be truthful."

All this talk of color and philosophy might lead one to believe that Champagne arrives at a certain image by himself and then tries to make that the dominant ideal once recording is underway. But Champagne, who learned the ropes from top alternative producer Dave Jerden, very humbly admits that recording is a highly collaborative process. His main purpose, he says, is to act as a contributor rather than a pusher of his own ideas.

"Sometimes," he admits, "I'm slightly uncomfortable being called a producer. A more accurate credit might read, 'created by the band and myself.' You can't do it all yourself; you need a whole team. It's like handing off the ball, throwing and catching. I will discuss with my assistant what I need and want, and he will add ideas when we work with the band. I like to be all over the studio, solving problems every minute, bouncing thoughts around."

Obviously, Champagne adapts to any given situation. Because he felt that Jane's Addiction singer Perry Farrell was a visionary who made music happen spontaneously, the producer knew to pull himself away slightly from the whole process and function more as playground supervisor.

Other bands, such as Remy Zero, take more time as they may not know just how to bridge their songs and intentions into a perfectly realized project. "In that situation," Champagne says, "you sort of have to hold their hand, accept that half of intuition is psychology and learn not to rush their feelings."

The Canadian-born producer's main advantage in working with up-and-coming bands, he adds, is the fact that he was once a struggling performer on the L.A. club scene. While he believes a non-musical engineer can effectively add a technical objectivity to an artist's sound, there is a real magic when two creative spirits come together and work primarily from emotion.

As Champagne concludes, "I can't imagine how I could do this work without my experiences as a performer. Musicians go from the vibrations in their heads, and a technical person can't always understand that. I help the band get in touch with their own visions, helping them tug on the heart strings as their music affects me. However, in order to be emotional, you have to balance it with a certain toughness, which helps get the work done."

Contact Michelle Needy at 818-762-5648.

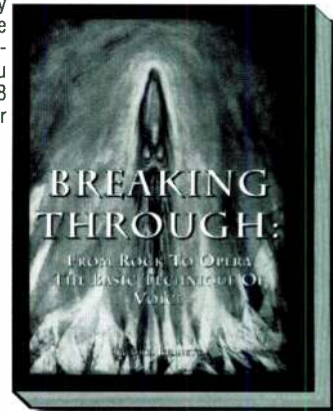


JBL's Active Bi-Amped Near Fields

Priced at \$499 each, the JBL 6208 offers a way to carry accurate and reliable near-field studio monitoring anywhere you may work. The 6208 reference monitor

weighs in at 30 pounds and has an eight-inch high excursion woofer and a one-inch titanium tweeter. Each transducer is driven separately by a amplifier module utilizing discrete circuitry. The internal active crossover accepts either -10db or +4dbm input level from your mixer or pre-amp. The focal point of the Multi-Radial™ baffle is three to five feet, making for coherent time arrival of all frequencies for optimum imaging and minimum number of phase anomalies. Frequency response is stated at less than two db deviation from 60Hz to 20Khz.

For more information, contact JBL Professional at 8500 Balboa Blvd., Northridge, CA 91329 or call 818-894-8850 or FAX 818-830-1220.



New Voice Book from Gloria Bennett

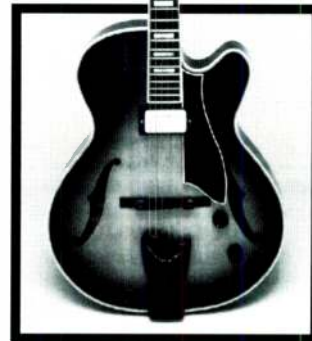
Gloria Bennett's 25 years of vocal coaching experience and her unique techniques are chronicled in her new tome, *Breaking Through: From Rock To Opera, The Basic Techniques Of Voice*.

Bennett's list of famous rock stars attests to her strict rules for bringing out the very best from her pupils. Along with many vocal and physical exercises, Bennett's book has chapters that cover topics such as controlling your voice, placement and resonance, the even voice, vocal problems and rem-

edies, health and even how to find a good teacher. This book should help anybody sing better with less effort using well-known methods, breathing exercises and throat-saving tips.

Breaking Through: From Rock To Opera, The Basic Technique Of Voice is available for \$29.95 from Hollywood Sheet Music, 7777 Sunset Blvd., Hollywood, CA.

Or order directly from Gloria Bennett, 845 S. Windsor Blvd., L.A., CA 90005. For further information, contact Harry Flynn at 818-769-3769.



Fender D'Aquisto Guitars

Both the D'Aquisto Elite and D'Aquisto Deluxe feature downsized bodies and floating pickups. The Elite has a highly figured maple set-in neck, bound ebony fretboard with shell block inlays, multi-bound 15 3/4-inch body, hand-carved "X" braced select spruce top, hand-carved highly figured maple back and matching sides, solid ebony bridge, tailpiece and pickguard, gold-plated hardware and deluxe case. It is available in either Natural or Antique Burst and sells for \$6,699 retail.

The Deluxe is built to the same specs as the Elite but sells for \$3,199. The body

is made from specially laminated highly figured maple and the arched top and back are joined together by solid maple sides. There is a bound ebony fretboard with shell block inlays mounted on a figured maple set-in neck, a special humbucking pickup, solid ebony bridge, tailpiece and pickguard, chrome-plated hardware and deluxe case. It is available in Natural, Antique Burst and Crimson Transparent.

For more information, contact Fender Musical Instruments, 7975 N. Hayden Road, Suite C-100, Scottsdale, AZ 85258. You can call 602-596-9690.



Cast of *Muriel's Wedding*

Abba is back!

First, *Erasure* gave us *Abba-esque*, a hit 1992 collection of cover versions. Then their music showed up as a plot device in *The Adventures Of Priscilla: Queen Of The Desert*. Now we have the current film *Muriel's Wedding*, which focuses on the life of an Abba fan.

To celebrate the resurgence of the biggest-selling musical group of their time, **A&M Records** has announced the release of a four-CD set, *Thank You For The Music* (in stores now). The boxed set gathers together 66 compositions and fifteen demos never previously released (**PolyGram Video** is releasing a companion home video).

It's safe to say that even "dancing queens" not in West Hollywood will want to know that **Benny Andersson** and **Bjorn Ulvaeus**, who went on to compose the hit musical *Chess*, are still working together. The former Abba founders are currently producing a musical version of a classic Swedish epic, *Uivandrana*, about early Scandinavian settlers in North America. Their former partners and wives, **Anni-Frid Lyngstad** and **Agnetha Faltskog**, have since remarried and left the music business.

Vivaldi wrote more than music for *The Four Seasons*. He also wrote words—sonnets—to accompany each concerto; in fact, he included them in his original score (Vivaldi

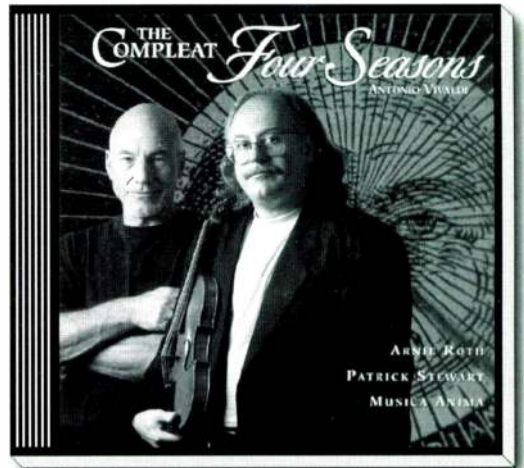
originally printed the score with large letters in the left margins, referring to the places in the music which illustrate any given text). The complete masterpiece has been seldom heard—until now.

American Gramophone has released a new version of the classic work. **Mannheim Steamroller** concertmaster **Arnie Roth** plays violin and conducts the **Musica Anima String Ensemble**,

and actor **Patrick Stewart** narrates the sonnets. This is a beautifully recorded version that is sure to delight scholars as well as classical fans. Wherever classical music is sold.

This month, **PBS' Great Performances** series presents *Accent On The Offbeat*, a documentary on how **Wynton Marsalis** and **Peter Martins** created a new work for the **New York City Ballet**. Marsalis' score, not yet recorded apart from this program, is a lively blend of jazz traditions matched to fast and intricate movements designed by Martins. *Accent On The Offbeat* debuts Wednesday, May 17, at 7 p.m. Check your television guide for other show times.

Kid Rhino has the soundtrack to *The Pebble And The Penguin*, featuring eight songs by **Barry Manilow** (as sung by the lead characters) and a score by **Mark Watters** from the first **MGM** animated feature film. The soundtrack features the vocal talents of **Martin Short** (Hubie), **James Belushi** (Rocko), **Tim Curry** (Drake) and **Annie Golden** (Marina). *The Pebble And The Penguin* is based



on the mating ritual of the Adélie penguins. When a male penguin finds the female of his dreams, he presents her with the most beautiful and unusual pebble he can find. If she accepts it, they become mated for life. Whether the soundtrack has much of a life span depends on audience taste for Broadway-style anthems, though "Sometimes I Wonder" and "Now And Forever" could have legs if recut in the Disney tradition by the right big name. In general release.

Andrew Lloyd Webber's next musical is a stage adaptation of the 1954 **Judy Garland** version of *A Star Is Born*. There will be no new score. Instead, Lloyd Webber will use the songs **Harold Arlen** wrote for that version, augmented with other Arlen compositions.

Former teen heartthrob **Shaun Cassidy** is now behind the scenes. He recently completed the script for a CBS pilot, *American Gothic*, about an evil deputy sheriff in a South Carolina town. The former pop singer and actor (*The Hardy Boys*) said he learned a lot about writing for TV from acting on TV.



Wynton Marsalis and Peter Martins in *Accent On The Offbeat*





Wallace Shawn, Jo Anne Worley, Joey Lawrence and Julie Brown. Both film and soundtrack are in general release.

Aerosmith's Joe Perry has the theme song for *Spider-Man*, the animated TV series airing Saturdays at 9 a.m. (PST). "I've never done anything like this before, but being both an avid fan of comic books since I was a kid and an ardent collector of spiders, I was totally excited when the opportunity to write the music for the *Spider-Man* series presented itself," said Perry. As a bonus, Perry got to meet comic book king Stan Lee. "Frankly, it was cool appearing on *The Simpsons*," said Perry, "but for me, this is the real deal."

For the first time in his 63-year career, *Goofy's* got a movie. Titled, appropriately enough, *A Goofy Movie*, the Walt Disney Pictures' release follows the veteran animated favorite as he and his teenage son Max take to the open road on a wacky cross-country motor trip. **Walt Disney Records** has the soundtrack, which leads with two fine new songs, "I21" and "Stand Out," performed by **Tevin Campbell**. You'll recall Campbell released his **Qwest Records'** debut, *T.E.V.I.N.*, two years ago. Since then he's appeared on **Quincy Jones'** hit album, *Back On The Block*, and in **Prince's** *Graffiti Bridge*. His sophomore outing, *I'm Ready*, should be in stores now. *A Goofy Movie* also features the vocal talents of **Jason Marsden**, **Bill Farmer**, **Kellie Martin**, **Jenna Von Oy**, **Jim Cummings** and **Rob Paulsen**, as well as special guests

Superrock is MTV's rock conversation television show shot exclusively on remote locations around the country (for instance, a recent sequence with the **Beastie Boys** was shot on a boat in Amsterdam). The programs are meant to reflect the audience's lifestyles and tastes. "It totally stands out," says show host **Jackie Farry**. "It's this lo-fi, really cool thing."

Communication is big in Farry's life. She's thinking of becoming a teacher, though there is no big rush. After all, it took her a decade to work up the courage to apply for a job as a VJ. She eventually wants to "make a difference in some kid's life." Right now, she wants to make sure she does her talk show right. **Arsenio Hall** was a big influence, but only in the negative. "That's how I wouldn't want to be," Farry says, "no inside jokes." The way to get inside information is to stay in Saturday nights because *Superrock* airs at midnight (PST).

Look for **Billy Ray Cyrus** to make his TV debut when he guests on **CBS TV's** *The Nanny*. The episode has series' star **Fran Dresher** (Nanny Fine) nearly breaking Cyrus' achy-breaky heart when she wins a kissing contest and the chance to appear on the cover of his next release.

Nona Hendryx has teamed with former **Eurythmic Dave Stewart** to pen "The Call," an emotional ballad Hendryx sings under the titles for the



MTV's Jackie Farry

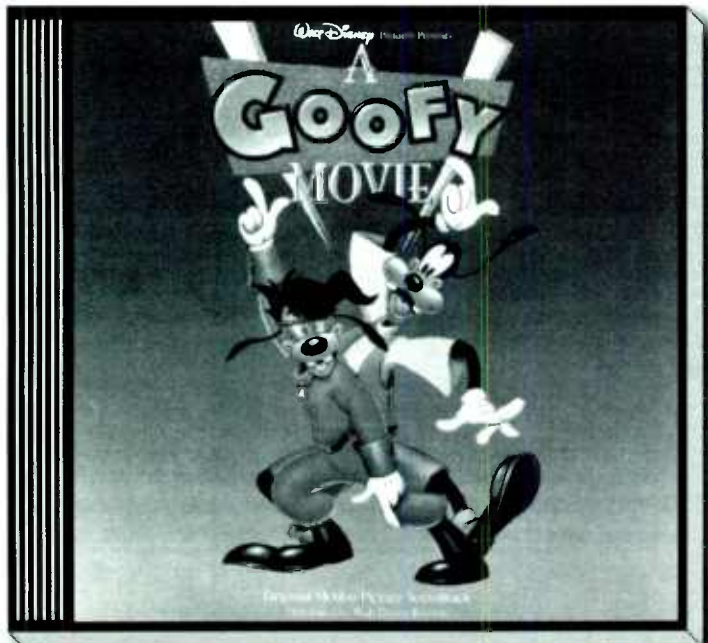
new **Martin Sheen/Michael York** film *Gospa*. Shot on location in Croatia, this feature film tells the true story of the miracles in Medjugorje, where six peasant children have often seen the Virgin Mary. This is the first film work for Hendryx, best-remembered as one third of top-selling **LaBelle** during their Seventies heyday and as a songwriter for **Dusty Springfield** and **Lisa Lisa** in subsequent years. *Gospa* had its debut at **Radio City Music Hall** last month and will be coming to your town.

Mick Jagger and *Forrest Gump* co-producer **Steve Tisch** recently announced they have formed a new co-production company, dubbed appropriately enough, **Lip Service**. "The projects with Steve are going to be mainstream but eccentric," Jagger

said. "I'm not going to define them any more than that, because we have yet to define them ourselves."

Congratulations to **Dillon O'Brian**. The L.A.-based singer-songwriter returned from a tour with **Tracy Chapman** to find the current emphasis track from his **RCA Records'** debut, *Scenes From My Last Confession*, was slated to appear in the April 17th edition of **Melrose Place**. Before the success of his current product (in large part due to the support of local Triple A station **KSCA**), O'Brian was previously known as a songwriter, placing songs with **Ringo Starr**, **Joe Cocker**, the **Temptations** and **Paul Young**.

If you haven't heard O'Brian, rush out and get his album. **MC**



Dillon O'Brian



HARD ROCK VISIT: E Street Band keyboardist Danny Federici recently dropped by the L.A. Hard Rock Cafe during one of the rock emporium's regular Tower Records listening parties. Federici autographed copies of Bruce Springsteen's recently released *Greatest Hits* album.



SAVE THE TIGER: Kenny Loggins, Laura Dern, Nicholas Cage and Graham Nash recently appeared at a press conference on behalf of the Endangered Species Project's Save The Tiger Crusade. Hosted by ESP Co-Director Samuel LaBudde and held at the Los Angeles Hard Rock Cafe, the event was designed to help stop the sale of bones and skins of the critically endangered Siberian Tiger and, in particular, focused on the involvement of local L.A. merchants. KLOS morning duo Mark & Brian were also on hand, beaming the event, which included a special concert performance by Kenny Loggins and Graham Nash, across the Southland via their morning show. Pictured (L-R): Dern, Loggins and LaBudde.

CAPITOL REISSUES: Capitol has released many fine reissue titles in the past few months. In addition to essential "best-of's" profiling Badfinger and the Beach Boys, Capitol has unleashed two more worthy greatest hits sets. *Retrospectacle: The Best Of Thomas Dolby* collects this eccentric sonic scientist's classic cuts, including "She Blinded Me With Science," "Europa And The Pirate Twins," several tracks from his masterpiece, *The Flat Earth* (including "Screen Kiss") and three selections from his last Giant release, *Astronauts And Heretics*. Also of note is *Blown To Smithereens*, a greatest-tracks compilation profiling this hard-working East Coast-bred power pop band. Known for their instantly catchy hooks, this set contains all the Smithereens' best sides, many of which, in a perfect musical world, would have been smash hits. Since some of their albums contain filler, this distilled set (probably inspired by a similarly titled promo CD compiled during the final days of the band's Capitol tenure) is the perfect chance to sample the great pop music pounded out by this great bar band.

—Keith Bearen



BURGER KING: The King of the Blues, B.B. King, is pictured putting his famous moniker on a vintage photo for the Fatburger chain. The framed, autographed picture is now on display at the Redondo Beach Fatburger. Pictured at the Strand, where King recently performed, are Fatburger Senior VP Bentley C. Hetrick and COO Glen Hutloff.



VIDEO PARTY: Annyland packed 'em in at Pasadena hangout Q's Billiard Club during a recent party celebrating the release of the video for their current single, "She Walks In." The local band screened the video, most of which was shot at the venue, and then performed live. Pictured: Annyland vocalist Anny Celsi and video director Yaz. —Rodney White

FUNKIFY YOUR LIFE: PolyGram/Polydor's reissue division, Chronicles, has released two deluxe compilations sure to satisfy the funkateer in you: *Roots Of A Revolution*, a two-disc, 43-track set containing a generous sampling of James Brown's early sides (1956-1964) and *Funky Good Time: The Anthology*, profiling Brown's famous backing band, the J.B.'s. The former, previously released set documents the roots of the hardest working man in show business' sound and includes chart hits, instrumentals and studio dialog. The latter 30-track anthology, recorded between 1970-1976, gathers together the hits and underground favorites released by Brown's tight backing band and features the talents of bandleader Fred Wesley, hornman Maceo Parker and the bossman himself, James Brown. The set also collects several rare single sides recorded by the J.B.'s but issued under assumed monikers such as Maceo & the Macks and the James Brown Soul Train.



LIVE FROM THE HOUSE OF BLUES: Quirky alternative pop band the Caulfields recently taped a segment for the show *Live From The House Of Blues* (scheduled for a June 2nd airing on TBS). Pictured (L-R): bassist Sam Muscemi, manager Doron Segal, Blues Brother Dan Aykroyd, drummer Ritchie Rubini, vocalist/guitarist John Faye and lead guitarist Michael Simpson.



HOT LIPS: Warner Bros. act the Flaming Lips recently performed at the Whisky in support of their latest release, *Transmissions From The Satellite Heart*. Pictured are lead singer Wayne Coyne, flanked by Sheri Howell, MTV VP of Music & Talent, and Wendy Griffiths, Warner Bros. National Director of Video Promotion.



BACKSTAGE BUDDIES: GRP artist Phil Perry, George Duke and Jean Luc-Ponty gather backstage following the final performance of the George Duke & Friends tour, which recently concluded with a show at the Pantages Theatre.



STILL JAMMIN': The legendary China Club Monday Night Pro Jam—which originally took place at the now-defunct L.A. China Club (and later moved to Tatou, its home for the last two years)—has set up shop at Roxbury on Sunset Blvd. China Club Jam producer Andy Kaufman says, “We enjoyed Tatou, but it was time to move on to something different and funkier.” The opening night Roxbury jam session featured rousing performances by Mick Fleetwood, Bekka Bramlett (a featured member of the new Fleetwood Mac lineup), Hamish Stuart (Average White Band, Paul McCartney), Gavin Christopher and drummer Simon Phillips. Pictured: Christopher and Bramlett (left) and Fleetwood (right).
—John Lappen



REVVING UP: Atlantic act Mike & the Mechanics, led by Genesis fretman Mike Rutherford, are pictured taping a segment for the music showcase television program *Live From The House Of Blues*. The show featured material from the band’s latest opus, *Beggar On A Beach Of Gold*. Shown at the HOB in Los Angeles are Paul Carrack, Paul Young and Mike Rutherford.



SALUTING THE SOUNDTRACK: BMI and New Line Cinema recently hosted a special screening of Johnny Depp’s new film, *Don Juan DeMarco*. Co-starring Marlon Brando and Faye Dunaway, the movie—another in a series of interesting choices for Depp—is an uneven, but satisfying ode to the romantic in all of us. The screening was held to promote the excellent soundtrack composed by Michael Kamen, which features the new Bryan Adams single, “Have You Ever Really Loved A Woman?” Pictured at the special screening, held at a plush private screening room near BMI, are A&M Records Director of Film Music Jon McHugh, BMI Senior VP of Film/TV Relations Doreen Ringer Ross, film composer Michael Kamen, New Line Cinema West Coast VP of Music Dana Sano and BMI VP of Writer/Publisher Relations Rick Riccobono.

MUSIC CONNECTION Tidbits from our tattered past

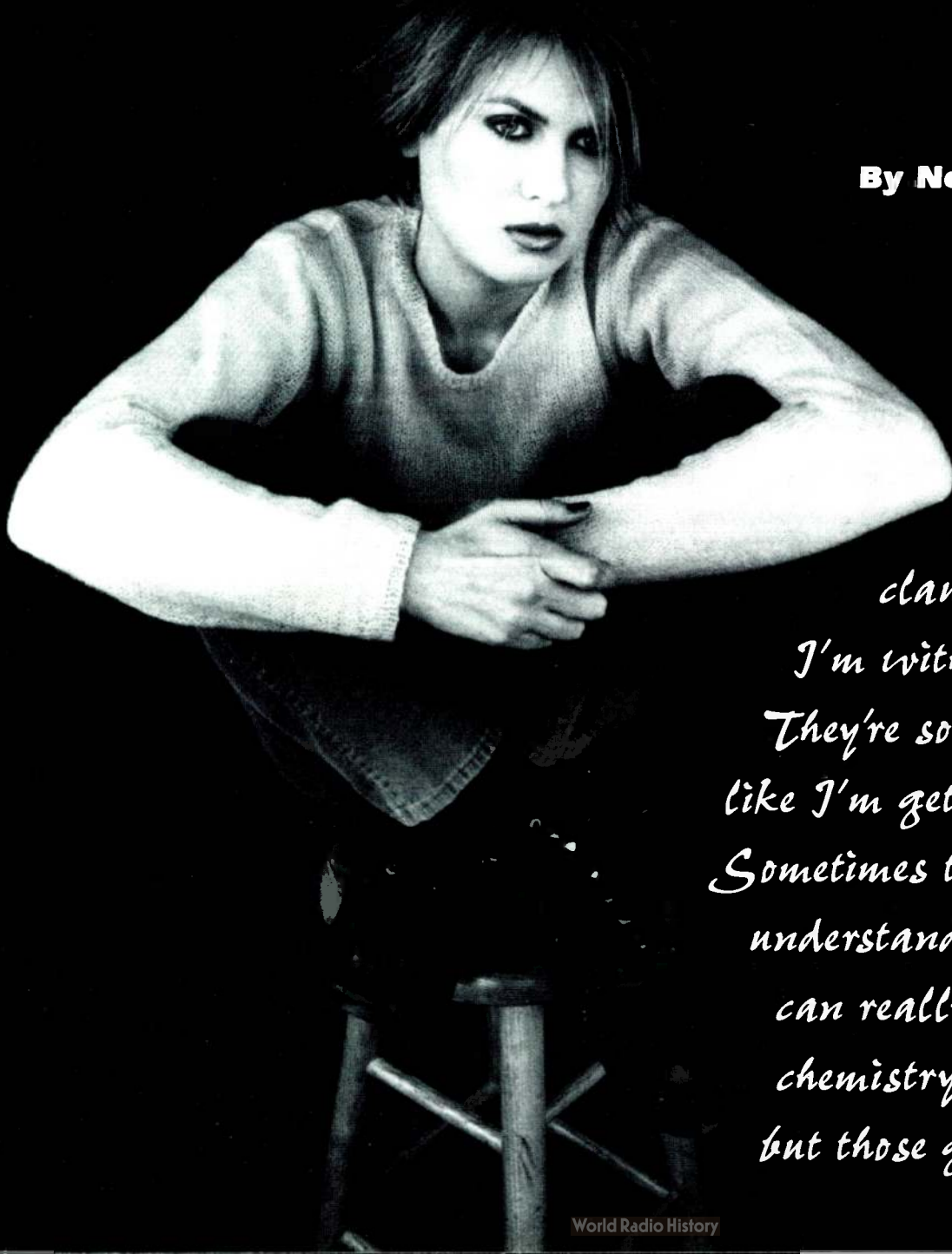
1983—MANAGING TO SETTLE: Rod Stewart has settled his suit against former manager Billy Gaff out of court. Stewart will reportedly receive a seven-figure sum, as well as the transfer of his publishing, recording, television and other video rights to him. Rod’s new LP is entitled *Body Wishes*.

1989—GUN RUNNING: During a recent video shoot for L.A. Guns’ new single, “Rip And Tear,” guitarist Tracii Guns was thrown in jail by police, who were on hand for crowd control. After jokingly asking the cops to fix a couple of tickets for him, the cops ran a check on Guns, and it was learned that he had several outstanding warrants. He was handcuffed and led away.

Juliana Hatfield

THIS FORMER BLAKE BABY HAS ADOPTED A GRUNGIER GUITAR STYLE ON HER LATEST SOLO OUTING, 'ONLY EVERYTHING'

By Ned Costello



"I really feel claustrophobic when I'm with photographers. They're so controlling, it's like I'm getting raped. Sometimes they can be understanding, and you can really get a chemistry happening... but those guys are rare."

It would be easier to find a straight hind leg on an inmate at the local dog pound than get a straight answer out of Juliana Hatfield. The impish New Englander—who loves to pull journalist's legs for sport, and frequently out of joint—leaves a vapor trail after every sentence. You'll find more truth in the *National Enquirer* than in most pop music features on Hatfield.

First, the little pixie unhinged one poor scribe who was misled by the singer's often morose lyrics into thinking she was ready to "off herself" at any moment. "Oh, that suicide thing was blown way out of proportion," reveals the cheeky rocker. "I do a lot of interviews over the phone, and it's hard, because people can't see you when you're talking. If they could see my face, they'd know I was joking."

Another slip occurred when she publicly declared that "most of the people I've had to audition for spots in my band suck."

Come again?

"Oh, no, well, I didn't mean that, either," she confesses, speaking at a decibel level that CIA voice tapping equipment would have trouble deciphering. "My first objectives when checking out musicians are that they learn quickly and aren't assholes. I like nice people."

And finally, what about the time Hatfield—rumored to be romantically linked with dashing Lemonhead Evan Dando—admitted she was a virgin. Inquiring minds want to know.

"Ah, that's old stuff now," the 27-year-old singer-songwriter retorts, sounding a bit irritated at my audacity. "I don't want to discuss it."

"I'm way past being a virgin, anyway—I'm a prostitute," she proclaims. "I've decided you either sell your body for money or forget it. People like Madonna are only pretending to be whores in videos, but I'm going all out. There's no posing with me."

Then she pauses and quietly chuckles, "Hey, I'm only kidding."

So this is Juliana Hatfield's mission: Let struggling journalists believe they've uncovered the next Watergate and then dash their hopes to the ground like china dolls in an earthquake. Well, it'll be a grand day for all who love truth in journalism when they install video phones.

Hailing from Duxbury, a charming seaport just north of Boston, Hatfield recently left the yuppie haven she grew up in and is currently residing in New York. At one point she considered relocating to Los Angeles, but soon came to her senses. "God, all that sunshine everyday would make me a raving lunatic," she says. "I live in New York now and was brainwashed into thinking that L.A. was an okay place to live."

"I'm moody," she adds, warming up to the subject. "When the weather changes I can explore my different moods. Los Angeles tends to numb the brain with its lack of variety."

Hatfield and band—augmented by a guitarist and a keyboardist—are currently in the midst of a European tour in support of *Only Everything*, her third release and second on Atlantic/Mammoth. She doesn't have much to say about Europe ("audiences are the same

everywhere"), but she does elaborate on why she's boosted the instrumentation. "It gives me a chance to really flesh out the material better."

Speaking of the road, Hatfield had a harrowing experience while on tour, barely escaping being run down by a truck on a desolate stretch of road in Colorado. The petite singer heaves an audible sigh before recounting, "On our first tour we drove around in a big double-decker bus kind of thing that used oil like crazy. Well, somehow, one of the guitar cases fell out on the road at about 2:00 a.m. in the morning, right after we pulled out of a rest stop. I had to rescue the thing because all the other guys were asleep. A big moving van pulled by, going about 75 m.p.h., and missed me by about a foot and a half. Talk about finding religion in a hurry."

When asked if, because of the tour's additional guitarist, she'll be playing more lead or more rhythm guitar, Hatfield took offense, barking, "Why does everyone have to label guitar players as first guitarist or second guitarist or whatever? We play off each other more than anything. Writers always want to label things."

One of the traits that she has stuck to unflinchingly over the years is an almost sheepish level of modesty when assessing her musical skills. The pretty musician, who plays

"With my first solo record, people accused me of wearing my heart on my sleeve. Some people even said I should have been embarrassed for revealing so much. I've got really thick skin, though. I'm good at fooling people."

all the guitar on the new album, concedes, "I have a long way to go in the area of guitar playing and have never really thought of myself as an accomplished musician."

Hatfield, who also describes her keyboard skills as "pretty ordinary," played the Wurlitzer electric piano on the album's first single, "Universal Heart-beat" ("the part was really easy"), but she won't be taking it on the road with her. "I don't like playing keyboard as a performer—it really restricts your movement," she says. "You're anchored in one spot the whole time, and that drives me crazy."

When I suggest that her bass playing in her first band, the Blake Babies, was pretty good, Hatfield mumbles, "That's debatable. The only reason I ever picked up the bass to begin with was because the players we got kept dropping out. Finally I figured I'll switch, and then we'll have better luck finding a guitar player. It turned out that was true, but I never felt comfortable on bass."

Hatfield formed the Blake Babies with two other colleagues from the Berklee College Of Music, and the group enjoyed quite a following in the Boston area. "I found the courses grueling and difficult," says Hatfield with a loud sigh, regarding the prestigious Boston-based school. "I was a vocal major and got intimidated by having to do all these weird scales. The funny thing, though, I graduated. I'm proud of that!"

Despite the fact that she has "grown increasingly weary" of having to share control with other people in rock band settings, she does not force her new players to do things her way or hit the highway. "I usually bring in the chords and lyrics and throw them out to everyone, but it's a real casual exercise," she states, belying her reputation as something of a taskmaster. "We work on the parts together. The songs kind of write themselves after awhile."

Whether rejuvenated by working with new musicians or just part of the artistic growth process, Hatfield has definitely delivered her most assertive work to date. As a kid, Juliana grew up with a kind of tomboy mind-set, and judging by the ballsy guitar and grungy production on the new album, she's carried that over into adulthood. "I realize now I'm the master of my guitar," explains Hatfield in her record company bio. "I have to make it work for me."

Certainly a lot of songs on the album feature hot guitar licks—including the clever ditty "Dumb Fun" and the opening track "What A Life," which melds sweat, Seattle grunge and female vulnerability, forming a classic hybrid Hatfield hell-raiser.

Hatfield feels that this time she went into the studio with a new attitude, determined not to take any prisoners. "I felt relaxed and comfortable like never before," she beams. "If I was a craftsman, I would have done a record like this a long time ago, but I'm not that good at faking stuff. I had to wait for it to feel natural."

Because she felt more at home in the studio than ever before, Hatfield took the opportunity to experiment during the sessions, which rotated between New York and Massachu-

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Darryl Porter, CEO

By Carla Hay

There used to be a time when start-up R&B/hip-hop labels were run exclusively by ambitious entrepreneurs who got their music business smarts from the streets—selling records out of cars, disc jockeying in clubs or working the indie promo route.

But, now that urban music has become a billion-dollar business, the same trend that's been prevalent in rock for some time is crossing over to new urban music labels, and that is, CEOs who have law degrees or MBAs.

Darryl Porter, CEO of Underworld Entertainment, is one executive who personifies this new breed. Before coming to Underworld, he was a lawyer at Tribune Entertainment in Chicago, where he primarily worked on syndicated television and TV movie deals.

All that changed in September of 1993 when movie directors Allen and Albert Hughes of *Menace II Society* fame announced the formation of their own label, Underworld Records (exclusively distributed by Capitol), and handpicked Porter to be CEO.

So, how did an attorney make the transition from working in the TV industry to managing one of the hottest new urban labels?

After graduating from law school at the University of Illinois in Chicago, Porter became a practicing lawyer in 1986. As he tells it: "A buddy of mine from law school was working in California. He had a friend who knew these brilliant eighteen-year-old twin



By Vince Hughes

brothers who were aspiring video directors, so we took a meeting with the brothers, and we all kept in touch. That was four years ago."

Those brothers, of course, were Allen and Albert Hughes, who were starting to make a name for themselves by directing videos for 2Pac, Boogie Down Productions and Raw Fusion. Then came *Menace II Society*, the Hughes Brothers' stunning debut feature film. The film and its soundtrack were hits, giving the Hughes Brothers the clout to form their own multimedia company.

"Underworld Entertainment is an umbrella for Underworld Productions and Underworld Records," Porter explains. "Underworld Productions is for our film and TV projects—we have an exclusive deal with Disney's Caravan Studios in this area. Underworld Records is the music division, where we'll find and develop new acts."

As one of the driving forces of Underworld, Porter is in charge of the day-to-day operations of the company. "Allen and Albert really deal with the creative stuff. I'm here to make sure the business runs smoothly. We don't really like to get caught up with titles," he insists. "Basically, we all think of ourselves as partners. We each have a one-third interest in the company."

Although this is the first time he's been a

record executive, Porter says he's worked on deals with different music artists over the years, including R. Kelly. You'd think that with his background in law, Porter would be handling the legal affairs of Underworld. "Actually, I don't," he explains. "We have outside lawyers do that. This job is really about management, not practicing law."

"Being head of a record label is a whole different ball game. One of your chief concerns is promoting your artists, getting video and radio airplay. You can't spend a lot of time being just a number cruncher or just doing legal research, and you have to do a lot of things based on your gut instinct."

So how does he view the music biz, considering his perspective as a lawyer who's experienced the more corporate structure of other organizations? "The music business is no gentleman's business," he laughs. "One thing that's different, if you have a contract and you do well, then you're anticipated to break that contract and renegotiate. That's much more prevalent than it is in other industries."

Porter admits that his formal education has served him well in understanding the complexities of the business side of music, but he says modestly, "It doesn't take a brain surgeon to run a record company. There's no scientific formula for getting a hit record."

Spearheading a new label has its rewards and its setbacks, and Underworld has experienced both ends of the spectrum. The rewards include the ability to start from scratch and develop new talent based on an entrepreneurial vision. The setbacks can include a bureaucracy that causes unexpected delays. For Underworld, these delays occurred when Capitol experienced a major shake-up, resulting in staff layoffs and the replacement of key executives.

With Underworld Records' distributor in a state of flux, Porter concedes that certain projects had to be put on hold for a while, but he says, "[Capitol President/CEO] Gary Gersh is solidly behind Underworld. He's getting his ducks in order, and we're pleased with the new team that he's assembled at Capitol."

One of the key players in the make-or-break success of Underworld is Capitol VP of Urban Promotions Manny Bella, recently appointed after serving as VP of R&B Promotion at EastWest. "I'm very excited that he came over to Capitol," Porter enthuses. "I admire the work he did at EastWest, particu-

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"It doesn't take a brain surgeon to run a record company. There's no scientific formula for getting a hit record."

—Darryl Porter

larly how instrumental he was in breaking En Vogue and Gerald Levert. I have complete confidence that he can only be an asset."

Porter also credits several other individuals with keeping the Underworld machine going: "Walter Canady is Director of A&R, then there are Creative Executive Tonya Sanders, staff producer Oji Pierce and Creative Director AnnMarie Deringer."

First up on Underworld's list of priorities is breaking their new artists. April marked the first official release from the Underworld label—*Never Let You Go*, by R&B crooner Jesse, with *The Funky Descendant*, by multi-instrumentalist Hami, to follow in June.

Chicago native Jesse has a background in gospel and previously toured in the musical *Only The Strong*. His debut features love ballads, and the first single "When U Cry I Cry" is steadily being worked at urban radio. "Jesse has been doing a very successful promotional tour of different radio stations," Porter says. "His song has been one of the most requested in Chicago for weeks. He also taped a segment of *In Concert* for ABC."

Commenting on Hami, Porter says, "He's one of the most versatile musicians that I know. He plays fourteen instruments, he's produced, he's toured with Domino and he recently appeared on *The Apollo Comedy Hour*. Hami has also played on albums for Dr. Dre and Ice Cube. The name of the album is called *The Funky Descendant* because people call Hami the Funky Descendant of Beethoven. He has this style that's called 'smoothmaddscatting,' which brings a jazz and classical flavor to R&B."

There are also plans to tie in Underworld's movie and music divisions. Due out in early July is the Hughes Brothers' long-awaited movie, *Dead Presidents*, the story of Vietnam and Korean war veterans who plan a heist of an armored truck headed for the Federal Reserve. Negotiations are currently under way to determine which artists will appear on the soundtrack (which will be released by Underworld, of course), but Porter confirms that one of the songs will be a remake of "Where Is The Love?" by Jesse and Trina B., another Underworld artist.

"Trina B. was a real find," Porter remembers. "She's a sixteen-year-old singer who was brought to my attention by Walter Canady. Walter brought me her tape, we had Trina sing for us live in an audition and that's all it took—we were sold. Right now, we're work-

ing on demos for her album. The duet with Jesse on the soundtrack will be the public's first major introduction to Trina."

Porter reveals that the A&R process at Underworld is fairly simple. "Whoever gets signed is up to me, the Hughes Brothers and Walter. If we find something that we're excited about, we bring it back to the group and then we vote on it. It has to be a majority rules vote. Since we're aligned with Capitol, we have to adopt the same materials submission policy as they have, which means we don't take unsolicited material. We're only adding a few other artists to the roster. One is Essyndub, a rap duo who will be produced by Hami, and we're probably going to sign Melodic, a singing group of four ten-year-old boys."

Because the Hughes Brothers are identical twins, Porter has the opportunity to work with

two of the most unusual directors to come along in a long time. As for how these twins differ, Porter says diplomatically, "Allen is more interested in business than Albert is. Both are extremely creative, though."

Having jumped head first into being a record executive, Porter has no regrets about leaving his career as an attorney behind—and he's learned some valuable lessons on how to run a label along the way: "Don't try to grow too fast, don't depend on other people to do work you can do yourself and follow your instincts."

"If it moves you," he concludes, "then go with it."

Underworld is located at 8981 Sunset Blvd., Suite 101, West Hollywood, CA 90069. Their phone number is 310-247-0690.

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□ DISC FACTORY
6525 Sunset Blvd. #205
Hollywood, CA 90028
213-465-7522
FAX: 213-465-2457

Services: CD manufacturing.

□ DISC MAKERS
7905 N. Route 130
Pennsauken, NJ 08110
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FAX: 609-661-3458
Services: Full service. Cassette/CD duplication and packaging.

□ DISC MAKERS LA
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Burbank, CA 91502

818-848-4180
FAX: 818-848-4199
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□ DISC MAKERS WEST
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□ DISC MANUFACTURING, INC.
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Burbank, CA 91505
818-953-7790

FAX: 818-953-7791
Services: Manufacturing compact discs.

□ ERIC PRODUCTIONS
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FAX: 818-856-1736
Services: CD manufacturing, high-speed audio cassette duplication.

□ ERIKA RECORDS
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FAX: 310-904-2733
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Santa Monica, CA 90404
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FAX: 310-452-0807
Services: Audio cassette and CD. Manufacturing and distribution.

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FAX: 704-529-5277

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┆ MUSIC ANNEX DUPLICATION

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FAX: 510-226-0455
Services: Cassette and CD duplication.

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41 Clark St.
San Rafael, CA 94901
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FAX: 415-459-0742
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┆ NATIONAL TAPE & DISC CORP.

1110 - 48th Avenue North
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615-383-7881
FAX: 615-383-1768
Services: Complete CD and cassette production. Design, layout, typesetting, printing and packaging.

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5014 Lankershim Blvd.
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┆ OASIS RECORDING INC.

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La Habra, CA 90631
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FAX: 714-871-5126
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FAX: 818-993-3575
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FAX: 802-453-3343
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FAX: 818-706-8426
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┆ QUALITY CASSETTE COPIES

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310-837-3574
FAX: N/A
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┆ QUALITY CLONES TAPE DUPLICATION

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FAX: 213-466-1706
Services: Cassette duplication, real-time and high-speed. CD replication and mastering.

┆ RAINBO RECORDS & CASSETTES

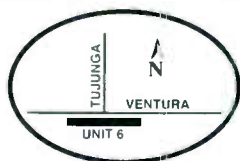
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CDs & J-cards.

▶ RECORD TECHNOLOGY INC. (RTI)
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Camarillo, CA 93012-8090
805-484-2747
FAX: 805-987-0508
Services: Manufacturer (CD/
cassettes/vinyl).

▶ REEL TIME TAPE DUPLICATION
125 Altana
San Rafael, CA 94901
415-459-7180
FAX: 415-459-7180
Services: Full service cassette
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▶ ROXAN, INC.
P.O. Box 2496
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800-228-5775
FAX: 818-341-0642
Services: Cassette duplication,
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▶ SAN DIEGO AUDIO DUPLICATOR
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FAX: 619-670-3816
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DAT and reel-to-reel.

**▶ SONY MUSIC ENTERTAINMENT/
RECORDING OPERATIONS**
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Santa Monica, CA 90404
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FAX: 310-449-2460
Services: Real-time cassette
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Rancho Cucamonga, CA 91730
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FAX: 909-987-6977
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▶ SOUNDS WEST REHEARSAL
9360 Cabot Dr.
San Diego, CA 92126
619-689-0331
FAX: 619-566-1911
Services: Real-time cassette
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Studio City, CA 91604
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FAX: 818-509-9367
Services: Cassette duplication
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real-time duplication.

▶ SUNKYONG MAGNETIC/AMERICA
4041 Via Oro Ave.
Long Beach, CA 90260
310-830-6000
FAX: 310-830-0646
Services: Manufacturer of audio
supplies.

▶ TAPE SPECIALTY, INC.
13411 Salicoy St.
North Hollywood, CA 91605
818-786-6111
FAX: 818-904-0267
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▶ TAPETTE CORP.
5 Whatney Ave.
Irvine, CA 92718
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FAX: 714-891-0638
Services: Audio/video duplication.
Diskette duplication and blank
diskettes sales.

▶ UNITED TAPE COMPANY
6855 Vineland Ave.
North Hollywood, CA 91605
818-980-6700
FAX: 818-508-8273
Services: Audio/video duplication.

▶ V-CORPORATION
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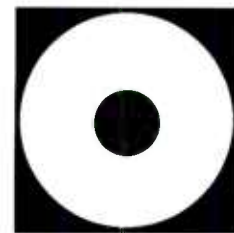
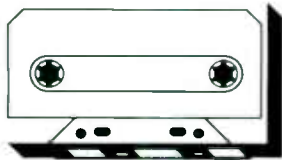
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HIRED MUSICAL GUNS

These talented behind-the-scenes players are the industry's unsung heroes

By Jeremy M. Helfgot

Your mission, should you choose to accept it, is to play backup for some of the world's greatest musicians. You must perform to their standards, but without stealing the show. Otherwise, you will self-destruct.

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Music Connection spoke with five of today's top players to find out what they have to say about making it in an industry supporting role.



JEFF 'SKUNK' BAXTER
Guitarist

Credits: Steely Dan, Doobie Brothers, Elton John, Roy Orbison, Rod Stewart, Ringo Starr, Barbra Streisand
Current Projects: *History Of Rock N' Roll*, TV, Movies
Contact: Michelle Taylor, 310-476-3252

MAKING A LIVING:

"It's pretty stable, because I do more than one thing. Besides being a guitar player and a studio musician, I'm also a producer and I write. I do a lot of commercials and a lot of movie and TV work.

"It's good to have a lot of skills. On most of the commercials that I do, I play the instruments myself or I program the material myself. I engineer it, produce it, mix it, write it and play it myself [laughs]. That way, I don't have to go outside my own resources to get things done, which saves a lot of money."

GETTING WORK:

"I suppose that having been around these people for a long period of time and having satisfied people's needs, I get calls from all kinds of different places—producers, managers, directors, contractors. I think the key is that when I work, I not only do it to the best of my abilities, but I always add a little extra. It's like any service. You not only want to do the best for your client, whoever that may be, but you want to leave them with a feeling that you've really gone out of your way."

THE CLIQUE:

"The part of the myth about there being a small circle of people is true; the part about being set for life once you're a part of it is less solid. You certainly are part of a small clique, but you still have to perform to standards. For whatever reason, it really boils down to the people you know, but that's assuming that you already have the skills that you need to have in order to put you in the top half of one percent of the players around who want to do what you're pursuing."

READING MUSIC:

"Yes, I read music. There have been some touring gigs that I've done where I've had to read. It's very helpful, because there will be situations where it may be the difference between getting a gig and not getting a gig. It's another skill, and the more skills you have, the better off you'll be, especially in a world where the more facets you have to your ability, the better chance you'll have at being successful. It tends to be more useful in the studio than on tour.

"The other advantage of being able to read music is that it allows you to enjoy and take advantage of the music of other players, even composers who have been dead for 200 years. You can avail yourself of their creativity."

STUDIO GIGS VS. TOURING:

"I don't tour nearly as much as I used to; I spend most of my time in the studio. But I've toured so much that I don't feel like I'm deprived. I go out once in a while and jam in clubs and play with some of my friends because it's always good to play for people."

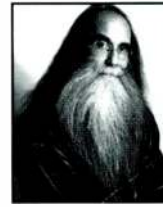
THE MUSICIANS UNION:

"The union is like bacteria: You don't see 'em, but if it gets out of hand, you sure know it!

"A lot of people complain about the union, and I certainly don't think that it's the most efficiently organized body that I've ever seen, but, if it comes down to getting paid for something that somebody isn't paying you for, it's good to have them on your side."

DREAM PROJECTS:

"No one artist comes to mind off the top of my head. I'm sure there are many artists that I'd like to work with, but no one jumps out right now."



LEE SKLAR
Bassist

Credits: Phil Collins, James Taylor, Jackson Browne, Reba McEntire, Vince Gill, Lyle Lovett

Current Projects: Joshua Kadison, Amanda Marshall, Brian Wilson

Contact: Musicians Union Los Angeles, 213-462-2161

MAKING A LIVING:

"I live very comfortably. I don't have to do anything else besides playing, and that's really exciting. It's good that I can give music 100 percent of my focus."

GETTING WORK:

"At this point most work finds me. I get calls from artists, producers, managers—the calls come in from a number of different sources, so at this point my work is mainly self-generating. Occasionally, if I hear of something that sounds interesting, I'll call to pursue it, but generally I have enough coming in to keep me busy. It's working out well nowadays."

THE CLIQUE:

"I think the idea of the clique is a reality to an extent in every kind of business—politics, athletics, film, etc. It's not really a clique—it's more like many different cliques. There are different core groups—people who are known for particular styles or particular specialties who get called when those talents are needed. There are guys who do TV, guys who do film, etc. And the guys who are known get the calls, so to that extent these cliques do exist. But it's generally not the artists who create them. They tend to be created by the producers or managers or other extraneous factors—the people and things that control how gigs are doled out."

READING MUSIC:

"Reading music is extremely important. The more skills you have, the more diversified the work you'll get. You can never have too many skills with which to market yourself. It never hurts to develop and use new skills."

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"Reading is also important to understanding one's own musicality. It allows you to experience the music in a different form and to explore the music from a different approach. It's definitely important."

STUDIO GIGS VS. TOURING:

"In an ideal world, I'd split my time 50/50 between the two. Now I'm spending about 70 percent of my time in the studio and 30 percent on tour, though the breakdown is different year to year. A couple of years back, I did a ten-month run on the road and spent almost no time in the studio. It changes, depending on what's happening.

"I prefer to play live over playing on record. I've always been a band player and a live musician. If I came to a crossroads where I had to choose one or the other on a permanent basis, I'd definitely choose playing live."

THE MUSICIANS UNION:

"No comment."

DREAM PROJECTS:

"I've always loved Elton John's stuff. I've met him a couple of times, but I've never had the chance to play with him. Elton would be fun to work with."



BOBBY HALL

Percussionist

Credits: Bob Dylan, various Motown artists including Marvin Gaye and the Supremes, Barbra Streisand, Bruce Springsteen, Janis Joplin

Current Projects: Developing artists
Contact: Debbie, 310-677-4415

MAKING A LIVING:

"I make an excellent living. Without music, I wouldn't exist. It's a way of life for me. And I'm well taken care of. I've been around the world three times. I'm sitting back in the hot tub sipping good wine as we speak. Music is a great way of life."

GETTING WORK:

"Work comes in, and I'm really blessed to have had all of the opportunities that I've had to work with great people and amazing artists. I've made many friends and many connections, and they make sure that I'm taken care of. Right now I'm trying to work with lesser-known and less-developed artists in order to recapture some of the energy that I had early on."

THE CLIQUE:

"There is a circle, and I'm a part of it. In fact, I helped

to create it, and it really works because so many of us are friends and we take care of each other and look out for each other, which is part of what makes it all so wonderful."

READING MUSIC:

"I read music, but not well enough to hurt myself. It's important because you have to follow the road map. I keep to my own style, and I always create. I've been recording for so many years, and I've never played the same thing twice. But there has to be a base to start with. I stay to myself, but I'm also totally committed to the artists that I'm recording with; I am committed to their vision. If I don't understand what you're saying, then I have to get into your head, because I need to know what you want from me. Even if you tell me what you want me to do, I still have to have a part of you there with me, so reading music is important to me. I need to understand what you're trying to say and have it in your language, and that's where reading comes in."

STUDIO GIGS VS. TOURING:

"I'm a studio bum. I was born and raised in the studio. When I first started to play I was so young that to tour I had to have a chaperone, so I went right into the studio, and that's where I stayed. Other people went on the road and traveled, I stayed in the studio. I had started traveling when I was very young, but when I came back I had so much to offer creatively that I went right back into the studio. I really couldn't tour anymore. I have to be creating."

THE MUSICIANS UNION:

"Where is it?"

DREAM PROJECTS:

"Phil Collins or Genesis. I'd love to work with him. He's getting so digitized now, and he's playing all of his rhythms backwards [laughs]! He's a great artist and a great drummer, and I'd really love to play with him."



DAVID ROSENTHAL

Keyboardist

Credits: Robert Palmer, Billy Joel, Little Steven, Steve Vai, Whitesnake, Donna Allen, Roger Glover, Will To Power

Current Projects: Billy Joel/Elton John Tour, Red Dawn
Contact: Nocturnal Productions Inc., 908-283-2026

MAKING A LIVING:

"It varies a lot—from good to great to nothing. It's like a giant sine wave. If you average it all together, I do fine."

GETTING WORK:

"Work, I find, very rarely comes in. You have to generate it. Waiting for work to come in is a no-win scenario. Even in the position that I'm in with the credibility and experience that I have, I still get on the phone and rustle up new connections. I'm always meeting people.

"Work comes in from a long list of contacts and friends that I've made over the years. Your contacts and connections snowball as you meet one person, who knows a bunch of people over here or over there, and so on and so forth. I spend a lot of time on the phone, keeping in touch with everybody. My phone bills are astronomical!"

THE CLIQUE:

"There's some truth to it, but I think there are lots of cliques. It's tough to answer. Getting into the clique in the first place is pretty tough, but once you get your first gig, then you start to gain some credentials and people start to accept you immediately for what you've done. The toughest part and the biggest hurdle is getting that first gig so that you can begin to gain the recognition of your peers. The people who are in the clique tend to shy away from players who don't have that recognition. I don't believe in that whole style of doing business, but it does exist."

READING MUSIC:

"I started reading music when I was seven, so I read music as well as I read English, maybe better!

"The importance of reading music varies from gig to gig. On some projects that I've done, it made no difference at all. On others, like when I did Steve Vai's record, he put a chart in front of me. He and I go way back to when we used to play in a band together at Berklee, so we were familiar with that way of working, and it was no problem. He threw a chart in front of me, and I played what he wanted. He's a guy who knows exactly what he wants.

"I find that reading music gives me such a broader understanding of music, which helps me in every approach to music, whether I'm required to read on a specific gig or not."

STUDIO GIGS VS. TOURING:

"It's hard to say. I'm at the end of a year-and-a-half tour, during which time I've spent 99 percent of my time touring and one percent in the studio. I mean, I have done a couple of other things along the way, but before I did this tour, I hadn't toured in five years because I was kind of burnt out on it, so I really focused on my studio career and on production. At that point in time, I spent 99 percent of my life in the studio and one percent on the road.

"I really enjoy both. Touring can be a lot of fun, and it can also be a nightmare, depending on the people who are on the tour. This particular tour has been really enjoyable; the people are great. But some of the other tours I've been on haven't been that way.

"When you take on the job of doing a tour, you don't

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◀ really know the people that are involved, you do it because of the credibility of the tour. And then all of a sudden you have to live with these people for the next six or nine months or a year. If they're cool people, it's like sleep-away camp, it's a blast; but if the people don't get along, it makes it difficult."

THE MUSICIANS UNION:

"I have to belong to the union, but if I had a choice, I wouldn't. In comparison with the other extreme, like the baseball players union, which has complete unity and complete control, the musicians union is the exact opposite.

"For people who do what I do, there is almost no protection, but it's mandatory that you be a member, so there's a real double standard."

DREAM PROJECTS:

"My dream is to be able to make hit albums and do world tours as big as I've been doing, but with my own music and my own band."



LENNY CASTRO

Percussionist

Credits: Boz Scaggs, Toto, Rickie Lee Jones, the Crusaders, Tom Petty, Rolling Stones, Clint Black, David Sanborn

Current Projects: Tower Of Power, Don Was project
Contact: Musicians Union Los Angeles, 213-462-2161

MAKING A LIVING:

"I do really well, but it's something that I've worked on gradually for the last nineteen years. I've been very

adamant about being at the top and not settling for second best. When I was young I started out making modest money, but I think that as time progresses and you get a track record and people start to recognize you more, your price will go up. At this point I'm doing quite well. It takes a lot of work and a lot of diplomacy and putting up with different attitudes from different producers, and you have to learn a lot about human nature."

GETTING WORK:

"Calls come in to me directly—no management, no agent, nothing like that. I like the personal touch. If somebody wants to talk to me about doing a session, I'd rather that they talk directly with me. I like to work things out with people.

"Often, a lot more work comes in than I can handle, and I actually find myself giving stuff away at some points. I'm starting to realize that whatever time off I have is to be appreciated."

THE CLIQUE:

"The clique is there, and it isn't. Producers, when they find or hear about a musician, will go ahead and use them. But as far as it being a real clique, it really doesn't exist because people come in and out. When they say the clique, they mean the clique of recognition; the people who recognize you, the producers, the record company reps, the artists, etc.

"It doesn't really affect the work that comes in for me because my work is really diversified. I do a lot of different styles and a lot of different things, not just albums with rock people or albums with jazz artists. There are a lot of different things and a lot of different people who I deal with. I don't really rely on one thing or one group, which makes life more interesting."

READING MUSIC:

"Yes I do, and that has been really important because I wouldn't have been able to do a lot of the things that I've done like jingles, commercials and movie scores, and

you won't get these calls if you don't know how to read. I did the movie *Outbreak*, and that involved some really hard stuff, and if you didn't know how to read, you were lost.

"It is very important to read or else you lose out on that aspect of the music. Sitting in the studio and playing something that you just heard only goes so far. You've gotta know how to read."

STUDIO GIGS VS. TOURING:

"I'd say I split my studio and touring time about 50/50. Maybe I'll do five months out, then seven at home. I'm one of the few musicians who's lucky enough to do that and get the best of both worlds. I'm able to go out on the road and then come back and go into recording sessions. I have the comfort of overdubs, which can be moved. If they can't get me on Monday, they can still get me a week or two weeks later, so it works out pretty well for me.

"I don't prefer one over the other. When I'm on the road too long I want to get home, and when I've been home too long I wanna be on the road. It sort of balances itself out."

THE MUSICIANS UNION:

"Well, if you don't join the union, you don't get paid. There are some benefits that I've gotten out of the union, and there are certain points that I'm not very happy about. They are what they are. I pay my dues, I get my checks. There have been instances where I've had to track down money, and they'll track it down. There have been a couple of times where I've had to do that because certain people are tardy with their money."

DREAM PROJECTS:

"I wanted to do the Rolling Stones' last tour because I did the album, but they decided not to take any percussionists with them. So I didn't get the call. I also wanted to play with Miles Davis before he passed away. Anybody that I haven't played with, I'd really love to play with." MC

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face to face

By Julia Rubiner



Matt Riddle Chad Yaro Trever Keith Rob Kurth

Though no one came to face to face's first gig and said, "Boys, I'm gonna make you stars," some key early believers, among them a musician-label head, a producer and a manager, helped them down the road to their current deal with Victory Records.

Their label debut, *Big Choice*, is making some noise on the alternative circuit, partially due to the word of mouth caused by their exhilarating live show, but also because of the irresistible force of the track "Disconnected," a hook-driven punk pop gem which has ruled the airwaves at KROQ.

Beginning as a three-piece in Victorville, California, face to face consists of remarkably articulate and affable personnel—and not just for a punk band. Singer-guitarist Trever Keith, bass player Matt Riddle and drummer Rob Kurth began gigging around SoCal three and a half years ago, and then the "full and cool" sound of a band they were touring with inspired the trio to seek out a second guitarist, and blue-haired Chad Yaro, who lets his guitar do most of his talking, joined last year.

In 1991 face to face secured a one-album handshake deal with Alta Loma's Dr. Strange label, which released *Don't Turn Away*, ultimately pressing some 3,500 copies. "We actually went to the record company guy's house and gave him the tape and gave him two tickets," reports Kurth. (Their original four-song demo was recorded in 1990 on a four-track in a metal shed. Keith took a borrowed microphone into the bathroom to get some echo on his vocals.)

Fat Mike of punk outfit NOFX, with whom face to face had played some shows, felt the band warranted wider and more consistent distribution and encouraged them to let him re-release their disc on his label, Fat Wreck Chords. Rights to the masters were purchased from Dr. Strange, and this one-album deal came with tour support, allowing the band to play dates in Europe, Canada and throughout the U.S., appearing frequently with NOFX.

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“Victory works pretty much like an indie. It’s not some huge corporate label where you can’t even get your A&R guy on the phone.”

—Trevor Keith

Also in the band’s corner was up-and-coming indie producer Jim “The Trout” Goodwin, who pulled a fast one to get face to face free time at one of L.A.’s best studios. The resulting cuts wound up on the Fat Wreck Chords release of *Don’t Turn Away*, ably remixed by Goodwin. “When we got our deal with Victory and got some money,” Keith explains, “we went back to Jim.”

Goodwin also introduced the band to manager Desi Mizrahi, who asked face to face to give him a year to land a deal. If he did, all parties would sign a management agreement; if not, no deal. The year came and went, but Mizrahi—surer than ever that this band was going to happen (*Don’t Turn Away* had already sold 25,000 units)—asked for another year. The band re-upped, and it wasn’t long before MCA, Medicine, Chaos and Victory came calling.

Victory’s offer smelled sweetest, primarily because of the people involved and a firm commitment to fund two albums. (Though they politely decline to discuss figures, the

band insists their advance was extremely modest by industry standards.) “Victory works pretty much like an indie,” says Keith. “There are five or six people employed there. They have no other bands except for us. It’s not like some huge corporate label where you can’t even get your A&R guy on the phone. I have most of these people’s home numbers. They were the coolest and most down-to-earth.”

The label’s guarantee of creative control was another crucial point in the band’s signing with Victory, and A&R rep Kevin Moran kept that promise. “The reason we’re on this label is because of Kevin Moran,” says Keith. “When he was at Priority he wanted to sign us. He actually followed us.”

But perhaps the most important issue was distribution. “We want to know that when we go out and do a tour,” Keith explains, “if we go into a record store in Wichita, Kansas, we’ll be able to find our CDs in there.” Kurth agrees that Victory is effectively an indie operation with major-label distribution, insisting, “We’ve got the best of both worlds.” Bassist Riddle recalls that in the band’s indie days, face to face CDs and cassettes were regularly unavailable to concert-goers.

While the members of face to face are generous in acknowledging the folks who helped them, others weren’t as supportive. “There were very few people who really believed in us,” recalls Keith. “The vast majority of people were saying, ‘Punk rock, yeah, right.’”

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◀ 23 **Juliana Hatfield**

sets, with Hatfield and company doing most of the key work at alternative bastion Fort Apache.

"I tried recording the lead vocal to 'What A Life' in the broom closet because I liked the muffled sound," she remembers, "and all the guys in the group tried a chorus in there, too, which we didn't wind up keeping. At one point a golf club fell on my head during the bridge, but we didn't keep that, either. You can only experiment so much before it becomes a joke."

Hatfield also thinks that she's figured out, albeit slowly, the right producers to work with, namely, Sean Slade and Paul Q. Kolderie, who have worked with such notable alternative acts as Dinosaur Jr., Hole and Radiohead. She's worked with the duo before, on her first solo album, *Hey Babe* (where the pair mixed the tracks), released in 1992 on Mammoth, and some subsequent B-sides, but the relationship flowered on this project.

"If anything, Sean and Paul make me stop and recognize when I've done something that sounds good," says Hatfield, who earned a co-producing credit on the new album. "Before, I would tend to work a good moment into the ground by trying to rework a guitar solo to death. They helped me channel my good energy into the record, as opposed to allowing it to neutralize itself. In the past, I've tended to self-destruct."

For the new album, which boasts another batch of top-flight material, as did her second effort, *Become What You Are*, which included the alternative favorites "My Sister"



ALAN DYER

and "Addicted," Hatfield dragged some new recruits into the picture—Josh Freese (School Of Fish, Paul Westerberg) and Mike Levesque (Tribe, Scarce), who added their percussion chops and really galvanized the sound, following the departure of Juliana Hatfield Three stickman Todd Philips.

Though the sessions sported new players and a new energy, one thing that never seems to change is Hatfield's tendency to revel in depressing themes. On the chorus of "Universal Heart-beat," she shouts out: "A heart that hurts is a heart that works."

On 1992's *Hey Babe*, she tended to complain more than rage, and it resulted in a more introspective, less visceral, musical montage. The earlier platter also contained a few songs in the "love genre," but she's calloused her heart during the last few years. No more schmaltz for her, no more tender sentiments. These days, her guitar is shooting bullets.

"With my first solo record, people accused me of wearing my heart on my sleeve," she explains. "Some people even said I should have been embarrassed for revealing so much.

I've got really thick skin, though. I'm good at fooling people."

In addition to her ability to fool around, Hatfield seems to have a bottomless gift for clever lyrics, melodic hooks and wry introspection, but heaven help the wordsmith who tries to decipher the sentiments in Hatfield's cryptic material, which she insists is a mixture of fact and fiction.

The photogenic songstress is also graced with a Europhile set of cheekbones that would do justice to the cover of any number of publications. Yet, Hatfield admits that she doesn't like most photographers. "I really feel claustrophobic when I'm with those people. They're so controlling, it's like I'm getting raped. Sometimes they can be understanding, and you can really get a chemistry happening, and then it's good; they seem to know what you're trying to project. But those guys are rare."

Fast-forwarding to the future, Juliana Hatfield has some ideas regarding what she'd like to do if her music career ebbs. "I want to be a writer," she says, a weird kind of mock confidence creeping into her little-girl pitch.

Before I can ask what kind of writer, she interrupts, "I have some stories I'm thinking about right now, but I'm not going to tell what they are. I will at some point, but not now."

It's a wonder she isn't already penning best-selling fictional stories about deranged New England housewives or suicidal teenagers. Or maybe she's content to live vicariously through the characters in her songs. As with everything about Hatfield, it's impossible to tell. **MC**

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Linda is a likable woman whose sensitivity to her client's needs is surely one of her greatest assets. She is also the femme fatale of the company's logo. Her consultation offices are upstairs in a business complex with just a number on the door. For this business, privacy is everything. Each client is serviced in a private office with a closed door. Everything is strictly confidential. For those who are really worried about being seen, they call ahead, make sure the place is empty, book the entire facility for the day and leave in a cloud of bodyguards. Linda has serviced clients on planes, tour buses and in hotel rooms. Some get extremely paranoid about maintaining the mythology of what a musician is supposed to be in the eyes of the public, but this is to be expected in a world where just about anything can make headlines.



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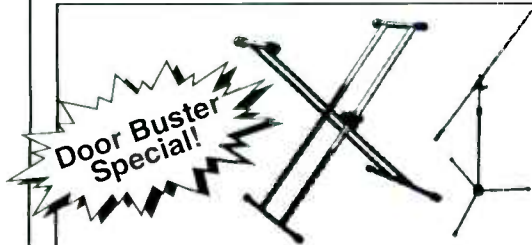
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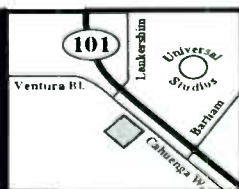
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Scott St. Martin

Contact: Artist Hot Line
310-214-0025

Seeking: Label Deal
Type of music: Pop

- Production 2
- Lyrics 2
- Music 1
- Vocals 2
- Musicianship 2

Average

- 1 ★ 3 4 5 6 7 8 9 10

Comments: Quirky pop music (a la the B-52's), with strange lyrics that show a rudimentary, occasionally humorous approach. But this is more spoken word than singing, and neither one is very effective. We recommend that Scott St. Martin look into the publishing area and focus on working harder on his songwriting chops.



Andy Susemihl

Contact: Artist Hot Line
818-762-2205

Seeking: Label Deal
Type of music: Hard Rock

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: The atmospheric "Diggin' In The Dirt" should have opened this CD, as it is undoubtedly the strongest example of what Susemihl is capable of. You want an A&R rep to hear your best stuff first, because chances are they aren't going to wait around. The band has great chops, and maybe some better material will help turn the tide.



LIVINGGOD?

Contact: Band Hot Line
310-355-0889

Seeking: Label Deal
Type of music: Heavy Metal

- Production 5
- Lyrics 3
- Music 4
- Vocals 4
- Musicianship 5

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This band boasts an Ozzy Osbourne-styled vocalist, simple lyrics and a basic musical approach, but there is work to be done. The musicianship and solid production helps, but these guys need to stretch themselves creatively. We would recommend stronger material before approaching the A&R community.



Mark Thomas

Contact: Awesome Entertainment
818-793-1877

Seeking: Producer/Label Deal
Type of music: Pop

- Production 2
- Lyrics 1
- Music 2
- Vocals 3
- Musicianship 4

Average

- 1 ★ 3 4 5 6 7 8 9 10

Comments: While this music may work on ocean cruises and weddings (which is how Thomas makes his living), there is nothing here remotely ready for industry reps. The production is weak, the cutesy lyrics are weaker and Thomas needs to find another approach if he's serious about a career. The musicianship is okay, but you need more than that.



Marc Harris

Contact: No Where Land Music
818-993-7737

Seeking: Label Deal
Type of music: Pop/Rock

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This versatile singer-songwriter-producer shows a lot of thought on this demo. An excellent production (although some of the lengthy intros should be cut for the A&R community) that reflects the tone of Sting. Quite a bit of potential with the Triple A formats. An artist who knows his art and has focused his talents.



Jason Middleton

Contact: Artist Hot Line
818-996-1345

Seeking: Band
Type of music: Instrumental Rock

- Songwriting 5
- Lyrics n/a
- Music 5
- Vocals n/a
- Musicianship 5

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: This 22-year-old started off with a great opener called "Zoom," which demonstrated some finger-flying, commercial sounding instincts. Other times, he seemed to be searching. Perhaps a little more focus would come from the musicians lucky enough to hook up with this up-and-comer (he's looking to form a band).



Fly Spinach Fly

Contact: Mark Paquin
603-862-5584

Seeking: Record Deal
Type of music: Rap/Metal/Funk

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: A very interesting, if not entirely innovative sound. Difficult to describe (and that says something in this day and age of clones). The horn inflections are nicely done, and while the vocals may not be the essence of technical perfection, they work. The infectious grooves and blistering backbeat makes us want to see these guys live.

SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every tape will be reviewed.

Submissions for Disc Reviews should also be sent to the same address. If you are submitting an indie CD for review, please let us know how one can purchase your product so we can pass that important information on to our readers. Once again, we cannot guarantee that every submission will be reviewed.



DISC REVIEWS



Lebo M

Rhythm Of The Pride Lands
Walt Disney

1 2 3 4 5 6 7 ★ 9 10

Producer: Various
Top Cuts: "He Lives In You," "Hakuna Matata," "The Lion Sleeps Tonight."
Summary: A follow-up project to a smash like *The Lion King* could be misconstrued as milking a cash cow. But this eclectic, highly rhythmic collection is a joyous celebration of ethnic music. A breakout project for South African powerhouse Lebo M, the album may get a new generation interested in world beat. The production and arrangements (by Hans Zimmer) are stellar, as are the gospel-like vocals. The centerpiece is a spirited reggae take on "Hakuna Matata" featuring the legendary Jimmy Cliff. More fun than the movie!
—Jonathan Widran



Various

Miami Rhapsody
Hollywood

1 2 3 4 5 6 7 ★ 9 10

Producer: Mark Isham
Top Cuts: "I Can't Wait Forever Anymore," "I Never Thought That You Would Go."
Summary: This soundtrack, like the movie, has a very distinct Woody Allen feel to it, right down to the Gershwin and Cole Porter songs and the Louis Armstrong vocal. However, where Allen's soundtracks almost exclusively feature previously released standards, the majority of the songs on this album are Mark Isham originals written and recorded specifically for *Miami Rhapsody*. It's a real tribute to Isham that his songs stand up nicely amongst the others. This is classic big band swing in full throttle.
—Michael Kramer



Various

Immortal Beloved
Sony Classical

1 2 3 4 5 6 7 ★ 9 10

Producer: Various
Top Cuts: "Für Elise," "Piano Concerto No. 5 In E-Flat Major."
Summary: The superb musicianship and sound quality of this recording are sure to impress classical music purists, who might otherwise scoff at what is essentially Beethoven's *Greatest Hits*. To the seasoned classical fan, here is another opportunity to hear some of your favorite pieces performed by the likes of the London Symphony Orchestra, Yo-Yo Ma, and Murray Perahia. To the new and budding classical student who found the film's music intriguing but the size of the composer's body of work overwhelming, this is a great place to start.
—Michael Kramer



Kilauea

Diamond Collection
Brainchild

1 2 3 4 5 6 ★ 8 9 10

Producer: Daniel Ho
Top Cuts: "Fronrunner," "Teresa's Confession," "She Wore Diamonds."
Summary: This radio-ready, pop-oriented instrumental ensemble plays just the kind of spirited, melodic breezers which Kenny G fans can't get enough of and jazz purists wish would disappear. But it's not the band's fault that anyone calls it jazz. Fueled by Daniel Ho's increasingly mature compositional chops and saxman Greg Vail's wild wailing, Kilauea's music is engaging and lighthearted, but there are also moments (culled from four previous releases) of deep passion and more artistic ideas. Love it or hate it, this music is what the WAVE-genre is all about.
—Wanda Edenetti



Linda Ronstadt

Feels Like Home
Elektra

1 2 3 4 5 ★ 7 8 9 10

Producer: George Massenburg and Linda Ronstadt
Top Cuts: "The Waiting," "After The Gold Rush," "Feels Like Home."
Summary: Ronstadt lives up to the album title, as she focuses on the simply produced styles she's best known for. While nothing quite measures up to the mandolin-spiced take on the Petty classic, a few tunes like the Randy Newman-penned title track come close. Most impressive are the harmonies, which Ronstadt shares often with her old cronies Emmylou Harris. It's nice to know that Ronstadt will finally give Trisha Yearwood a run for her money doing the kinds of things that inspired a new generation of pop-country artists.
—Wanda Edenetti

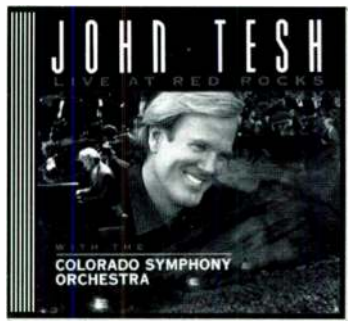


David Sanborn

Pearls
Elektra

1 2 3 4 ★ 6 7 8 9 10

Producer: Tommy LiPuma & Johnny Mandel
Top Cuts: "This Masquerade," "Smoke Gets In Your Eyes."
Summary: The famed saxman tries a different tack this time—trading in the Marcus Miller soul inventiveness for an orchestral jazzy feel on a wide variety of pop standards. It's hard to criticize the most distinctive horn flicks in the world, but with all the talent and material involved, couldn't it have been a wee bit more exciting? The disc hits a certain bland tone early on, and there aren't enough twists and turns to pull it out of the doldrums. It's hard to listen to such a boisterous magician playing so subdued. Still, it makes for decent easy listening.
—Nicole DeYoung



John Tesh

Live At Red Rocks
GTS

1 2 3 4 5 6 ★ 8 9 10

Producer: John Tesh
Top Cuts: "Barcelona," "Concetta," "Shock."
Summary: While there are still many cynics who take this Emmy-winning keyboardist/composer seriously only as a talking head on *Entertainment Tonight*, he's actually quite an inventive player with a shimmering catalog of over ten albums. Hooking up with the Colorado Symphony Orchestra, he takes off in wild directions, while adding a lush dimension to some sweet piano ballads. There's a constant majesty at work that either inspires or disgusts. But overall, this is a sweeping gust of fresh melodic air and a great introduction for those still resistant to Tesh's many charms.
—Jonathan Widran



Pocket FishRmen

Future Gods Of Rock
Austin Throwdown/Sector 2

1 2 3 4 5 ★ 7 8 9 10

Producer: Pocket FishRmen
Top Cuts: "Everything Is Boring To Me."
Summary: Austin's Pocket FishRmen are a funny bunch of guys. The tongue-in-cheek titles like "Big Ass On Fire" and photos of pudgy frontman Brant Bingamon promise a punky good time. Pocket FishRmen should not sound unfamiliar to fans of the Dead Milkmen or Circle Jerks, and Bingamon's bloodcurdling shrieks should gain the band their share of Sweet and Led Zeppelin fans as well. All good jesters know to lay barbs beneath their banter, and the FishRmen have as many insights as they do yuks. R fish not men? You decide. ATR, P.O. Box 650196, Austin, TX 78765-0196. —Tom Kidd



ROCK



TOM F. WORTH

Danny Dangerous

You might want to put your going away party for the **Club Lingerie** on hold. See our related news story on page 10.

After months of construction, false starts and permit hearings, **Jack's Sugar Shack** reopened its doors on April 21 at its new Hollywood & Vine location. The tiki ornamentation, tropical murals and bamboo and wicker decor are all in place—all that's missing is the waterfall, which will be back in place soon. **Eddy Jennings** will continue the eclectic roots and blues booking policy that proved so successful at their previous location, and you can count on seeing house regulars **Harry Dean Stanton** and the **Red Devils** on a regular basis.

It will be interesting to see how **Jack's** fares at its new locale. Many pundits think the club will profit from a more centralized location, while others are worried that the Hollywood locale is a bit too squalid and competitive, with **Hell's Gate** (which, despite its proximity to "Crack Alley," is enjoying immense popularity among the alternative music crowd), the waning **Gaslight** and new club **Subculture** all within a less-than-a-mile radius.

Local band **Zig Zag Tree** has enjoyed success at their monthly **Club Groupie** event, which debuted in February and was held again on April 20 at the **Coconut Teaser**. The debut featured a performance by Zig Zag Tree, as well as the hilarious Kiss tribute band **Kiss My Fat Ass**, which features local drag star **Jackie Beat**, who also hosted

the evening. The club was packed with a diverse mix of night life-goers, notably a handful of drag queens, including "Eva Destruction" (the non-gender persona adopted by Alexis "Yes, I'm Rosanna's brother even though I look like her sister" Arquette). For more information on Zig Zag Tree and Club Groupie, call Cris Tortolano at 818-769-9855.

Check out **Grip Inc.**, the new outfit featuring **Dave Lombardo**, who used to beat the skins for Los Angeles based metal band **Slayer**. The quartet just released *Power Of Inner Strength*, their debut disc for longtime metal merchants **Metal Blade Records**. The album has been receiving tons of praise in the metal magazines.

Danny Dangerous has rejoined perpetual purple-haired popsters the **Zeros**, which now feature founding member **Sammy Serious** on guitar and vocals and **Staci Starr** on drums. Dangerous bailed out of the Zeros a couple of years ago to settle down to a life of domesticity with his wife and kid. Apparently, Sammy Serious called Dangerous and made him an offer he couldn't refuse. The Zeros, who have had a little trouble in the past couple of years keeping a consistent lineup, remain one of the better shows on the Sunset Strip. You can reach the Zeros through their hot line at 310-285-8772.

Charles Brown Superstar caused a bit of an uproar during their recent performance at the **Whisky's** immensely popular **Bianca's Hole** Monday night hoe-down. The bass player for the eclectic local quintet got a little miffed when the crowd began pelting them with balled-up flyers and cups (you know, your basic lightweight paper debris) and decided to do a Pete Townshend (or a Trent Reznor for our under-30 readers) on his instrument.

After smashing his bass to pieces, the bass player poured rubbing alcohol on the drummer's cymbals and torched them (that would be the Alex Van Halen homage, I believe). Then he started to douse the stage, and after producing a box of matches, was thwarted by the Whisky's crack security team.

Now, had he been doing his impersonation of a Buddhist monk protesting the Vietnam War, I'll bet security would have taken a few more seconds to respond.

—Tom Farrell

COUNTRY



JANA PENDRAGON

Kevin Montgomery

The big news is the **Tulare Dust Concert** in San Francisco. The April 15th event was spectacular and included producers **Dave Alvin** and **Tom Russell**, **Billy Joe Shaver**, **Bonnie Owens**, **Rosie Flores** and **Merle Haggard** himself. Look for more Tulare Dust alumni to perform around the country.

Another big show occurred on April 4 at the **Palomino** when **Pete Anderson** and **Dusty Wakeman** both played **Ronnie Mack's Barndance**. Pete brought his road show and did a full hour, and Dusty played bass with the **Lonesome Strangers**. Also performing that night were cowboy man **Reed Williams** and band **Rock 'N Arrow** and **Barry Holdship**, whose new band really shook things up. Barry and the band will turn up next on May 9, when **Ronnie Mack** presents his **Rick Nelson Tribute Show**.

Speaking of **Ronnie Mack**, **SunJay Records** in Sweden will release a new CD of Mr. Mack's work during the Eighties. Ronnie will be in Europe performing sometime this summer when the album comes out. You can also expect to find Ronnie on the Gene Vincent tribute album being put together by **Brad Merritt**, as well as on a special promo album **Bear Family Records** is distributing.

Lance Hubp of the **Troubadour** recently hosted **Kevin Montgomery** and **Billy Dean** at his club. Hubp

is also managing Montana cowboy singer **Wade Montgomery** (no relation to Kevin), who was on the bill with **Dean**. Wade is here in L.A. for a while and has a cassette available. His songs range from ridin' & ropin' tunes to more political expressions, such as his very effective, "**Indian Song**." Call **Lance** at the **Troubadour** for more information on this welcome new addition to the growing number of cowboy singers in L.A.

Another artist who is branching out is the golden-voiced **Eddie Cunningham**. Eddie has been working with **Jobete Music** and has reportedly made a significant impression upon **Michael Jackson**. Eddie is going to Nashville in May to write. His new country material includes the stunning "Lay Your Burden Down To Die."

Billy Block will pay us a visit in May when he returns home to host his **Western Beat** show at **Highland Grounds**. The May 4th show should be exciting and full of surprises. The open mic portion of the show starts the evening, with the main event beginning at 8 p.m.

The management of the **Mint** organized a benefit for the late **Leo LeBlanc**. The show was eclectic and included performances by members of the band **Wallflowers** and rockabilly artist **Tim Ferguson**. Ferguson was the highlight of the night when he broke into some Hank, Sr. tunes and a little southern gospel. Others artists spotted at the benefit included members of **Hummingbird**, **Rock 'N Arrow** and **Ray Doyle**. More events are planned at other venues to help the LeBlanc family out with expenses.

A new organization, the **Women In Music Business Association**, kicked things off with a luncheon on April 21, and L.A. rep **Sharonmarie Fisher** was there. Interested parties, contact Fisher at 805-523-9313.

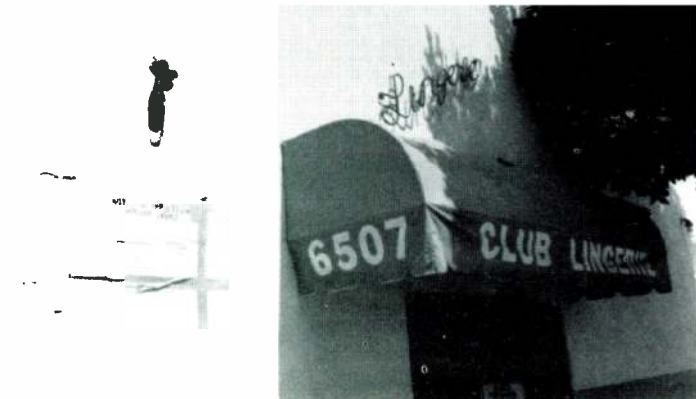
Finally, **Sherry Thomas**, owner of the **Pal**, welcomed her first grandchild on March 22nd. **Kelton Lane Thomas** will certainly carry on the legacy of the Thomas clan. Congratulations to the new grandma and to parents Gary and Jennifer.

—Jana Pendragon



JANA PENDRAGON

Barry Holdship Band



TOM F. WORTH

JAZZ



Gerald Wilson

Veteran bandleader-arranger **Gerald Wilson** celebrated the release of his new CD for the **Mama Foundation (State Street Sweet)** with a spirited concert at the **Moonlight Tango Cafe**. Many of the charts were familiar (including a heated "Milestones" and a version of "Carlos" that featured both **Oscar Brashear** and **Roy Burrowes** sharing the famous trumpet lead), but the lengthy title cut from Wilson's release was fresh and the many excellent soloists—which also included pianist **Brian O'Rourke**, trombonist **Thurman Green**, trumpeter **Tony Lujan**, altoist **Randal Willis** and the tenor of **Louis Taylor**—from the seventeen-piece orchestra were full of spirit and fire. **Lenetta Kidd** is to be congratulated for successfully continuing the Tango's very worthy (and well-attended) Tuesday night big band series.

One of the most colorful concerts held in Los Angeles in some time was performed by the **Newport Jazz Festival On Tour**, an all-star eleven-piece group that was touring in honor of the 40th anniversary of Newport.

At the **Wadsworth Theater**, all of the talented musicians—trumpeters **Jon Faddis** and **Harry "Sweets" Edison**, cornetist **Warren Vache**, **Lew Tabackin** on tenor and flute, **Red Holloway** doubling on alto and tenor, **Bill Easley** switching between clarinet and alto, trombonist **Urbie Green**, guitarist **Howard Alden**, pianist **Mike LeDonne**, bassist **Peter Washington** and drummer **Lewis Nash**—had their individual solo spots, and some of the riffing recalled **Jazz At The Philharmonic** at its best, but it was the interplay between the trumpeters that was most memorable.

The 79-year old Edison sounded better than he has in quite some time, making the most out of the least and at one point (when he had to follow Faddis' high-note display) he pantomimed hitting the other trumpeter in the jaw! Faddis, for his part, did a perfect (and rather humorous) imitation of Sweets for a full chorus. Later on, Vache hit his highest possible note (while looking at Jon) and then acted as if he were out of breath! When Edison followed that with a long bent phrase, Vache put his cornet at Sweets' feet and left the stage!

UPCOMING: Catalina's (213-466-2210) presents **Don Byron** (May 2-7) and **Sadao Watanabe** (May 9-14); **Sonny Rollins** will be performing at the final jazz concert (May 4) to be held at the **Ambassador Auditorium** (800-Concert); the first of the **Playboy Jazz Festival's** free events features the **Juggernaut** and **Susie Hansen** on May 7 at the **Beverly Hills Civic Center Plaza**; and finally, **Catalina's** will be showcasing four talented jazz singers—**Sandra Booker**, **Angela Carole Brown**, **Cathy Segal-Garcia** and **Stephanie Haynes**—on Mother's Day (May 14) at 11:30 a.m. in what promises to be a very interesting matchup.

—**Scott Yanow**



Jon Faddis

URBAN



Montell Jordan

Montell Jordan has joined the ranks of local artists who've become a national sensation. His Number One single, "This Is How We Do It," is one of the catchiest of the year, and his recently released debut is set to be another smash.

"This Is How We Do It" is an example of the continuing evolution of urban music. The song is a unique hybrid of "power-party" R&B and hip-hop, set to an anthem-like chorus in which Jordan gives shout-outs to L.A. neighborhoods, including the Westside and his native South Central. Jordan stands out from his peers not just because of his music, but also because this singer-songwriter/producer/multi-instrumentalist happens to stand 6'8" tall (in case you were wondering, no, he's not related to **Michael Jordan**). A graduate of Pepperdine University, Jordan recently embarked on a promotional tour of radio stations, and the word is that he'll be hitting the concert trail sometime this summer or fall.

Chris Reade, formerly of Interscope Records, has started his own publicity and artist development company called **Five Foot Crew**. He's

been busy with **Dub Shack** and the **Twins** (who are signed to **Warren G's G Funk Records**), as well as working on a project for a movie about the rap industry. **Five Foot Crew** is located at 1245 N. Crescent Heights Blvd., Suite A, West Hollywood, CA 90046 and can be reached by calling 213-848-3024.

Skee-Lo's "I Wish" has been catching the ear of **Power 106** and **92.3 The Beat**, where the song's been a Top Five request among listeners. Instead of the usual mack daddy bravado tales that we hear in rap, "I Wish" is an expression of the vulnerable side of being a man in today's society. Fans looking for Skee-Lo's debut album will have to wait a few more months until it's released, but the maxi-single for "I Wish" is currently available on **Sunshine/Scotti Bros. Records**. Skee-Lo, who hails from Riverside, can be seen performing regularly in the area for **Friday Night Live**, the organization aimed at preventing drug abuse among young people.

This year's **Greek Theatre** concert series includes yet another impressive lineup of live soul/R&B, both classic and contemporary: **The Stylistics, Dramatics and Chi-Lites** on June 17; **Seal** on June 29 & June 30; the **Power 106 Classic Slow Jams Concert** featuring **Tavares, Ray, Goodman & Brown, the Intruders, Temprees** and **Sunny & the Sunliners** on July 8; **Johnny Mathis** on July 14 & July 15; the **K-EARTH 101 Summer Soul Concert** featuring **Martha Reeves & the Vandellas** on July 29; the **Isley Brothers** on July 30; and **Barry White** and **Chanté Moore** on August 11 & August 12th. The Greek Theatre is celebrating its 65th Anniversary this year and is offering its **Premiere Club** memberships (in which members get preferred seating) until May 15th.

—**Carla Hay**



Skee-Lo

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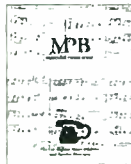
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CLUB REVIEWS

Wayne Kramer

The Roxy

West Hollywood

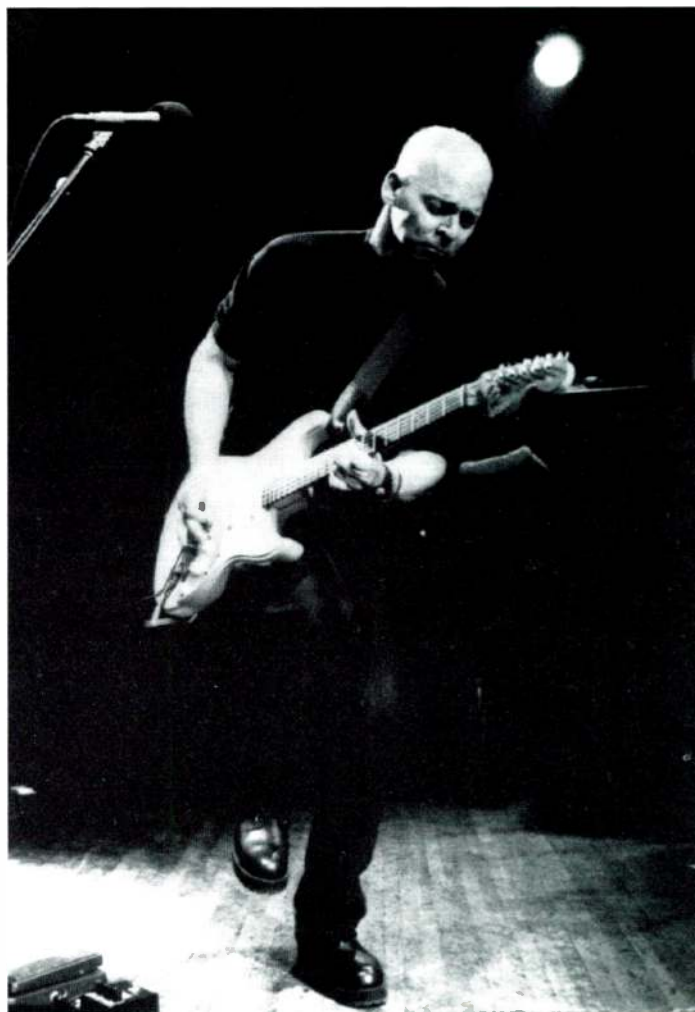
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Contact: Epitaph: 213-413-7353

The Players: Wayne Kramer, guitar, vocals; Randy Bradbury, bass; Brock Avery, drums.

Material: Raging slabs of assaultive punk metal, with a dollop of Anthony Braxton and Coltrane thrown in for good measure. Unless you've been hiding under a rock for the past six months, you are well-aware of the fact that Mr. Kramer, former lead guitarist for Motor City noisemakers and punk forebearers, the MC5, has made a triumphant comeback. Kramer's 1994 Epitaph album, *The Hard Stuff*, was hard proof that this fretmaster hasn't lost one scintilla of intensity or sonic inventiveness since those halcyon days with the 5. For his Roxy appearance, Kramer cranked the energy level into overdrive, treating the sold-out crowd to an evening of pure testosterone-fueled fun.

Musicianship: Super fine. Kramer, who looks like a cross between Joe Jackson and Michael J. Pollard, remains one of the few guitarists that manages to temper a high decibel attack with careening, angular melodies that owe as much to Sonny Sharrock as they do to the MC5. Kramer's modal, jazzy interludes were a thrill to behold. You see folks, there can be more to hard-core than just three chords and a "fuck you" attitude—those young post-punks could learn a few things from this old coot. Unfortunately, Kramer comes up short as a singer; his gravely rasp ran roughshod over what is otherwise terrific material. No matter,



Wayne Kramer: Raging slabs of punk metal!



Mercy Rule: Stealing the show.

Kramer played his ass off up on that Roxy stage, and if you came to hear the man sing, then you shouldn't have been there from jump street. Bass player Randy Bradbury was a real standout, too—his intricate, cascading runs were positively Phil Lesh-like.

Performance: Onstage, Kramer is all sinew, sneers and sweat—he's simply riveting. The guitarist—his jugular vein threatening to burst at a moment's notice—held the Roxy crowd enthralled for the duration of the set. The guitarist and his band gave their all and then some. What more can you ask of a middle-aged man?

Summary: It's great to have Wayne Kramer back; he's as vital and as relevant as he's ever been. Here's hoping for more hard stuff.

—Marc Weingarten

Mercy Rule

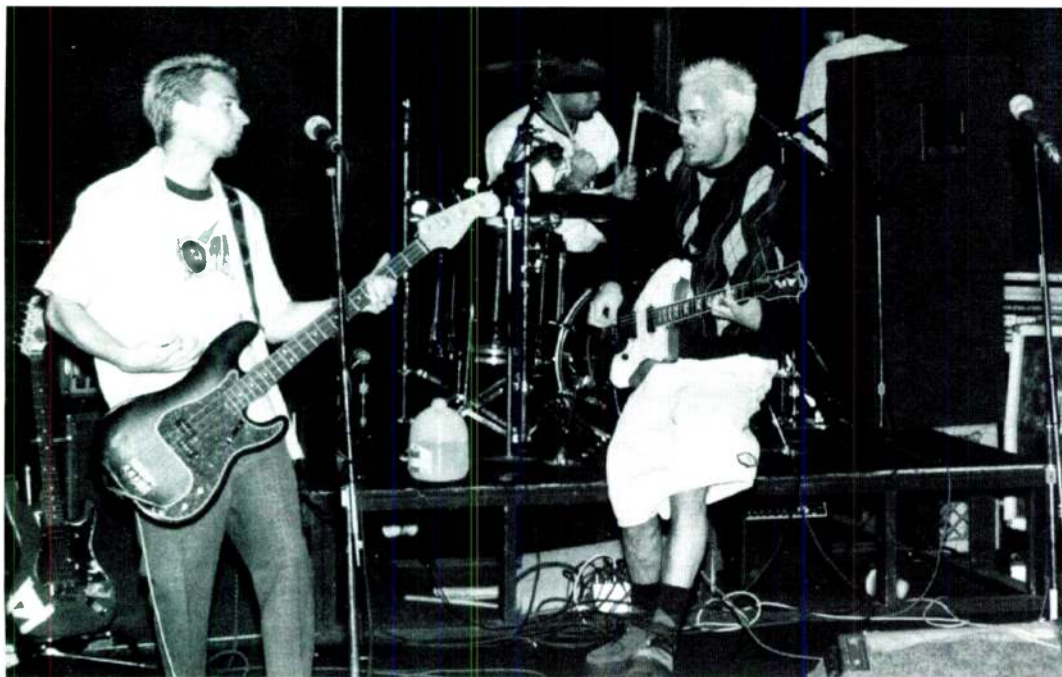
The Troubadour

West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Contact: Amy Bloebaun, Relativity Records: 310-581-8200

The Players: Heidi Ore, lead vocals, bass; Jon Taylor, guitar; Ron Albertson, drums.



Goldfinger: Have they got the Midas touch?

Material: Mercy Rule has a sound that is basically a conglomerate of midwestern alternative influences ranging from the heavy drive of the Smashing Pumpkins to the melodic energy of Hüsker Dü. Some of their songs also contain elements of punk, while others have a folkier edge. Their sound is aggressive, yet not too threatening. Born and raised in Lincoln, Nebraska, this band retains a refreshing innocence in their approach. It was their attitude and sense of humor as much as their music that got the audience behind them to the point where they demanded an encore. While the band put on a great show, on first listen they fall into the category of just another alternative band without a true identity of its own.

Musicianship: If there is one standout element to this band it would have to be the vocals of Heidi Ore. Her voice is both intense and expressive, while fighting against a heavy foundation coming mostly from her guitarist/husband Jon Taylor. As a bass player, Ore gets the job done. The band as a whole was a little sloppy, but usually in a good way. They played with a great feel that made up for any other slight imperfections.

Performance: Despite the strength of Heidi Ore's vocals (which were lost in the mix at times), Jon Taylor is definitely the dominant stage presence. His constant motion and emotional playing are what truly translates the energy to the crowd. Plagued by equipment problems throughout the show, which resulted in a number of delays, Taylor also showed that if the music career doesn't quite pan out, he definitely has a future in stand-up comedy. The band was entertaining on many levels and stole the show from the headliner of the evening.

Summary: Mercy Rule puts on as

good a show as many of the top L.A. artists, yet it's quite obvious that they are not from here. It isn't the musical influences, their hair or their wardrobe, but simply the fact that they don't seem to possess a lot of the "baggage" that many bands carry as a part of this or any other so-called big music scene. Just average faces in the crowd that you could easily pass by, who rock and have fun doing it. Even though on first listen I felt that their sound might not have anything special to offer, it was their attitude which endeared me to the band and will make me give them another listen. I recommend that you do the same.

—Christopher Horvath

Goldfinger

The Whisky
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Karyn Cooks: 310-260-3181

The Players: John Feldmann, guitar, vocals; Simon Williams, bass; Charlie Paulson, guitar; Darrin Pfeiffer, drums.

Material: If rock bands were bred like race horses, this act might have been spawned by some unholy union between the Rezillos and the Housemartins. Goldfinger's got the drive and lunacy of the former band combined with some of the vocal stylings of the latter. What's more, Goldfinger's lyrics provide a wickedly irreverent, often hilariously absurd take on modern life and relationships. Their strength in this area makes one forgive a lot of minor songwriting problems. The harmonies are often a bit too straightforward, but who cares? At least three of them actually sing, and they wrote parts they can pull off live. The ar-

rangements are complex and well-crafted, though not always completely original. But their material is consistently interesting, and almost every song has at least one solid hook.

Musicianship: Feldmann's got nice articulation; you can hear most of the words even when his voice has got a hard edge to it. As for Feldmann and Paulson's guitar playing, well, they're fast and accurate enough, but neither of them is Joe Satriani. Occasionally, Williams whips out a fast, staccato bass line just to show you he can do it, but in general, he plays with reserve. In short, these guys are pretty tight, but in every other way, their musicianship is unremarkable. The main exception is Pfeiffer, whose style was refreshingly crisp for a drummer who plays so hard and fast; this may be because he doesn't use rack toms very much.

Performance: This is one of those rare bands that has absolutely no fear of making complete fools of themselves. In between songs, these guys will talk about absolutely anything. They launched into a lecture about picking your nose. They dedicated a song to Darth Vader and Eazy-E. If another band had tried antics such as these, they probably would have fallen completely flat. But Goldfinger made it seem like they were just blowing off steam after a hard day's work, like everyone else in the club. Another plus is that Feldmann bounces all over the stage like a madman, and his explosive energy is completely contagious.

Summary: It's too bad that some of the early Eighties musical influences are so prominent, as this may annoy some listeners. But even if you hate Goldfinger's material, you would probably still enjoy their show because these guys are great entertainers.

—Matthew Jansky

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CLUB REVIEWS



Ton: An eclectic mixture.

Ton

The Troubadour
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Joey Martin: 310-285-3159
The Players: Steve Romano, vocals; Joey Martin, guitar; Eric Gregory, bass; Jay Morgan, drums.

Material: Ton's material attempts to be a mixture of alternative music such as Nirvana or Jane's Addiction and the sophisticated rock of King Crimson. When the approach works the music is effective and has real punch. Numbers such as "Ghost" or "Bloodlines" come across as interesting and emotional. These songs also rock with a lot of power. But not all of Ton's songlist is up to this level, and the material that isn't comes off as amateurish and banal.

Musicianship: The musicians of Ton are all very good. Steve Romano's vocals are usually very clear and crisp. Once in while, his voice does take on a nasal whining tone that is quite annoying, but for the majority of the set, his voice stood out and accentuated the instruments of the band. Joey Martin on guitar is a bit of a wizard, with dexterity and nimbleness both used to great advantage in his numerous solos. Both bass player Eric Gregory and drummer Jay Morgan provide an excellent base for the music and keep the rhythm section driving along at a



Child: Embryonic rock.

good pace.

Performance: Aside from a large backdrop with an interesting picture on it, this is a band that could use some stage presence. It was not that the set was boring, the music prevented that from being the case, but there was no reason to face the stage. Ton never really caught the audience's attention, and they might just as well have sent a tape of themselves playing. New gimmicks are not what is needed here, but something has to be done to provide at least some minimal reason for watching the stage while the band is on it.

Summary: Again, this is one of those bands with a dilemma. In jazz, it is enough just to have interesting musicians play good music, but in rock something more is required. Ton is suffering from this. They are good musicians with interesting material, but they need something extra in live performance. —Jon Pepper

Child

The Whisky
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Kim Adams: 213-960-5123
The Players: C.J., vocals, guitar; Bob Mancuso, guitar; Roger Zimmerman, bass; Ed Gallagher, drums.

Material: When you first hear a few bars of one of Child's songs, it's easy to be intrigued. These guys are proficient in several styles of hard rock, including metal, alternative and punk. The lyrics are right in your face, and they do have one or two catchy numbers with cool chord progressions. Unfortunately, when you listen a bit closer, it turns out that Child is aptly named—most of their songs are not fully developed. The arrangements are predictable, with

solos and breaks exactly where you would expect them to be. Also, some songs have long passages where both guitars play the same chords or melodies in unison, which gets a little dull. Another problem is that Child's lyrics often rely on the repetition of very familiar phrases punctuated by a few mildly shocking words or ideas. This stuff may get your attention, but probably not for very long.

Musicianship: Zimmerman is this band's secret weapon. This guy's all over the neck, and he deftly pounds out plenty of crunchy, satisfying bass licks. C.J.'s lead guitar was often lost in the mix and wasn't very memorable when it was audible. His vocal style was more engaging; a bad boy melodic growl that deftly—but barely—avoided pretentiousness. Mancuso's chops were adequate, though his choices of chords and strumming styles were unimaginative. Gallagher seems like a lively drummer with some potential, but the music is so straightforward rhythmically that he never quite had a chance to take off.

Performance: The best thing about this show was the sound. The guitars had very distinct flavors even when they were playing exactly the same lines, and the bass sounded well-articulated and powerful. It's too bad that the stage act had such low energy. C.J. and Mancuso didn't move around very much and didn't have a lot of presence. These guys just never seemed comfortable up there. To be fair, Child has only been around less than a year, so this could be a confidence problem that will improve with time.

Summary: It's great that Child's material is so eclectic, but that in itself isn't enough. This band needs to harness their diverse influences with more interesting song structures and rev up their stage act.

—Matthew Jansky



Choking Ghost: Searing alternative power pop.

Choking Ghost

Club Lingerie
Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Tim Stack: 818-344-5092

The Players: John Stack, guitar, vocals; Tim Stack, drums, vocals; Ted Mooney, bass, vocals.

Material: Unfortunately, Choking Ghost opened their set with several numbers that showcased fairly typical grunge influences. These tunes had many of the usual problems that only the most successful acts in this genre can escape: boring lyrics, irritating vocals and dull, listless vamps. However, even Choking Ghost's worst material was well-arranged, and the transitions usually had interesting rhythms. Each song built to a nice crescendo, but where the hook should have been, something very mundane happened. Then, in the third-quarter of their set, Choking Ghost exploded into a much more original style of searing alternative power pop. Suddenly, the lyrics were well-written, and the choruses were powerful and compelling. These guys definitely have a few tunes that will put you right up to the front of the stage.

Musicianship: Mooney is a hot bassist, and probably the strongest vocalist—he's got a nice high-energy style of barking the lyrics. It would have been nice to hear more of him, though part of the concept of this band seems to be that each player takes turns as frontman. Guitarist John Stack's training at Berklee shines clearly in his phrasing—but melodically, his six-string leads were very predictable. It would be cool if he could warp into some more dissonant modes occasionally or use some offbeat scales. Tim Stack's vocals are almost unendurable on the grunge numbers, and his use of every cymbal but the high-hat seems needlessly primitive. How-

ever, when he hit the rack of toms, his patterns were snappy and interesting, and it seemed like a different drummer was onstage.

Performance: Choking Ghost had a lot of their fans from college at the show, which was both good and bad. It was disappointing that their set list favored this clique's taste at the expense of everyone else at the club. But it's refreshing to see a band with so little attitude play a Friday night on the Strip. This band has a confidence that you can usually only find in popular local acts in small towns. The band has already got an audience that digs them, so they never seem like they're trying too hard.

Summary: Their material is still a bit spotty, but keep an eye on this off-beat power pop/punk trio. They might just break from the rest of the herd.

—Matthew Jansky

The Pimps

Club Lingerie
Hollywood

1 2 3 ★ 5 6 7 8 9 10

Contact: Steven M. Steinhour: 818-577-2577

The Players: Tony Fernandez, lead vocals, guitar; Paul Guterrez, lead guitar; Ted Knecht, bass; Charles Larson, drums; Timothy Gates, percussion; James Barner, trumpet; Bill Mentzer, tenor sax.

Material: The Pasadena-based Pimps play a sort of Chili Peppers-Fishbone hybrid of funk and soul—or at least they try to. Most of their songs are fairly stiff, unspectacular, horn-accented, generic grooves that more closely resemble early Chicago. When they were finally able to loosen up, like on "Chicken's Got A Hot Foot," the Pimps seemed to find more authority in their playing—but then their 45-minute set had to end. They did get a deserved encore, which made sense because the Lin-

gerie crowd obviously felt that they were just warming up.

Musicianship: Guitarist Guterrez is good, but has the tendency to meander, which made him seem like a refugee from those infamous Strip hair bands of a decade ago. The horn men seem under-used and were often reduced to shaking tambourines and maracas. Fernandez, though, has a mildly interesting vocal style, kind of like John Hiatt meets Louis Armstrong with a two-packs-a-day habit!

Performance: Fernandez also tries hard to command a strong stage presence, but his attempts at getting noticed became annoying and cloying. Whether he was dancing like a Russian cossack or punctuating every downbeat with finger jabs, karate chops and assorted other contortions—if I didn't know better, I'd have thought that Fernandez was having a seizure. The Lingerie bartender boogied during some of the band's set, but since she's probably going to be losing her job soon due to the club's imminent closing, she probably would've danced to anything.

Summary: There's definite potential in the Pimps. Somehow, you had the feeling that they've had better nights than this one. —Rich Kane



The Pimps: A funky/soul hybrid.

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Megadeth/Corrosion of Conformity

Olympic Center
Los Angeles

Some music venues separate the men from the boys. The acoustical nightmare known as the Olympic Center separates the men from the magicians.

Very few bands could make the grade in a round, cement sports stadium that distorts every sound into a dull boom, but Mustaine and the boys sailed through the reverb hell of L.A.'s Olympic Center like its demon inhabitants, proving that this band is much more than just an angry bass line with a cheesy Cold War name.

Unfortunately, opening act Corrosion of Conformity proved mere mortals. Just about anywhere else their distinctive brand of black noise would have made a sound to remember. But this venue bastardized their music so badly that it became the equivalent of being clubbed on the head with a bass guitar. Too bad. The up-and-coming foursome have earned the right to be heard.

Things were also looking bad for Megadeth. Between Mustaine's sonic screech vocals and Megadeth's characteristically pummeling guitar work, it didn't seem likely that one note would be distinguishable from the next. Perhaps they consorted with Satan before stepping onstage or perhaps they're just excellent musicians, either way, they took the audience like victorious generals take enemy territory. Though their music was still somewhat drowned in echoes, their machine-gun guitar work lived up to Megadeth's fully automatic assault weapon style.

After violently frisking everyone who entered—forcing people to throw away full packs of cigarettes, perfectly good lighters and even pens—and staffing the place with goons who made people walk north to get south, robbing the crowd blind on parking and then forcing them to listen to recorded pseudo-benevolent warnings of the dangers of counterfeit concert T-shirts, the Olympic couldn't even deliver acoustics.

But they couldn't kill Megadeth.

—June Casagrande

Van Halen

Great Western Forum
Inglewood

When quintessential party animal Sammy Hagar yelped, "I want some pussy" to his mostly male, mostly intoxicated fan club in the mezzanine section, you can bet he wasn't pondering the fate of stranded tabbies at the animal shelter. The always hormonal Sammy was flailing a bra some chick had airmailed to him a few numbers before and was feeling his oats. This was power. This was sex. This was rock & roll.

Hagar and his bandmates had



Megadeth's Dave Mustaine

just spent the better part of an hour extolling the virtues of every vice in the rock kingdom—from speeding to bong torching, with a lot of female objectifying in between. Hagar, that hell-raising bad boy from Fontana, was in a partying, testosterone projecting mood. If only the good vibes could have translated into passable music, the evening would have been a resounding success.

The truth is, this band sounds tired. There is something eerily mundane about this band's grim, calculating dispatch: Eddie hammers his guitar neck, Eddie mugs. Sammy struts and changes clothes (onstage), then parades around in a giant cape. It's the kind of motheaten shtick that's sending hard rock straight into the extinct species category.

Here it is 1995, and the members of Van Halen are still indulging themselves by taking interminable drum and bass solos best left for the practice studio. Alex Van Halen should ditch this exercise; he's a great drummer when he has a chance to mesh with other players. Even sturdy bassist Michael Anthony tried his hand, belching out fart-like quasi-classical blasts. If anything, they gave a good portion of the audience an opportunity to hit the latrines and fortify the beer buzz. It also gave people a chance to compare notes and chuckle about the excesses of the dinosaur rock genre.

The Pasadenaians mostly ran through the material of the post-Dave era and obligingly performed

the earlier stuff only out of necessity. But like it or not, Roth-era tunes such as "Ain't Talking 'Bout Love," "Dance The Night Away" and "Panama" still sound good ten years after they were written and eclipse most of the fairly disposable stuff the group has come up with since.

The quartet wisely showcased only a handful of material from the flimsy *Balance* album and tried to focus on the best of the last five years. They did a good job on "How Do I Know When It's Love" and "Right Now," but the crowd still gave a lustier cheer for old nuggets such as "You Really Got Me," that great Kinks classic the band dusted off and reinvented some years back.

Sammy did take center stage with an acoustic guitar and proved quite entertaining on his own, surprising the crowd with some more than bearable blues passages, a pleasant diversion from the ultra-high-tech-but-ultra-predictable stylings of guitar god Eddie Van Halen. While it's an unlikely combination, the two axe-men seem to offset each other well.

Hagar's high-pitched dentist drill whine begins to sound like ripped aluminum siding after about an hour, but he made a damn good PT Barnum frontman. The mop-haired singer barked about "the greatest fans in the world" and got cheered. He thanked Warner Bros. Records for their support and mentioned his band's status as the Number One selling rock act in the label's history in the same breath and was greeted with more rapturous applause.

Following the gig, I sat in the parking lot and observed the cars roll out. The amount of empty Bud and wine cooler bottles littering the pavement would have made a recycling forage party rich. Van Halen is a group who has made it for the last seventeen years appealing to a certain portion of the rock melting pot. Judging from this show, they won't be picking up any new fans.

—Ned Costello

Digable Planets

House Of Blues
West Hollywood

Spend some time in the orbit of Digable Planets, and you'll know firsthand what kind of art can be woven into the fabric of hip-hop. Their languid, sultry grooves surf the waves of jazz, and their rap is more old-school than gangsta. The sound might be dated if they weren't so scrupulous in avoiding clichés. They seem to live by the credo, "A musician is only as good as what he steals," because they take pure gold and then fashion it into something new.

The House Of Blues was a great venue for just such an act—the contrived down-home feel lent an aura of intimacy to the show, with bodies moving in the same tide and rappers Butterfly, Doodlebug and Ladybug often reaching into the crowd to slap a hand.

Sure, there were great live players—including a helluva stand-up bass player, live horns, a guitarist and a drummer, plus a nasty, scratching DJ—but the insistent, compelling rap that weaves the tones of two men and a woman's voice, challenging blacks to take pride in the past and take action for the future, sinks in slowly, unraveling the minds of all who listen.

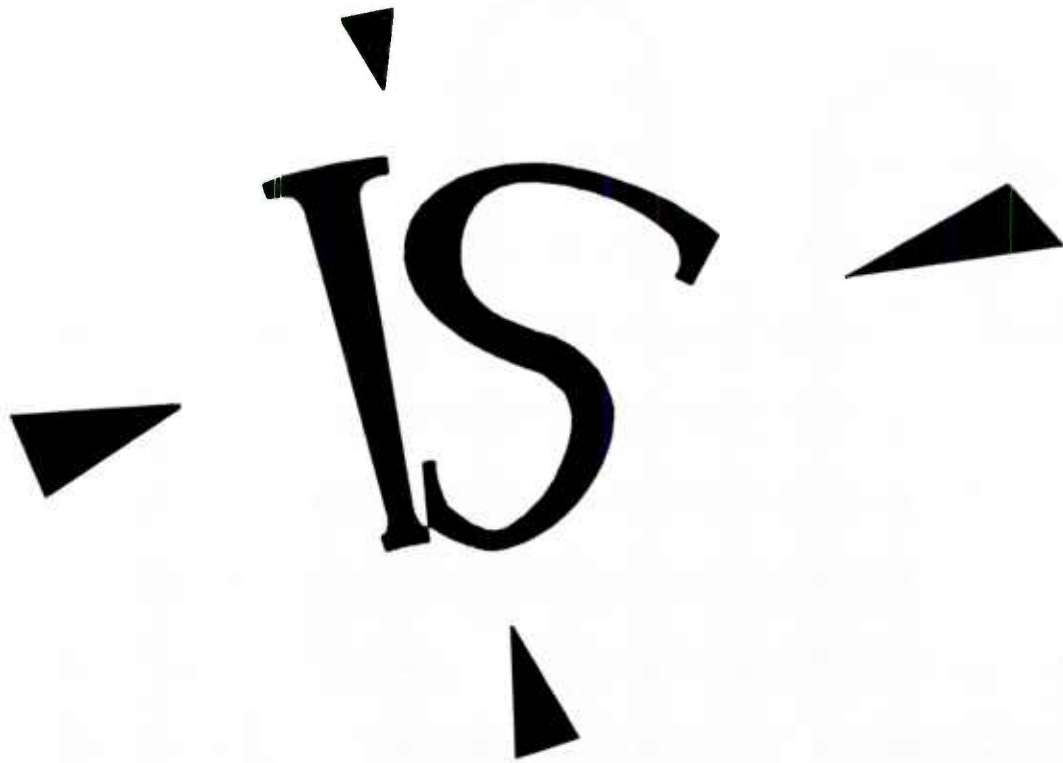
This was just one date in their "Creamy Spies" Tour in support of their sophomore effort, *Blowout Comb*, so much of what they performed was new material, including the party song "The Art Of Easing." Still, they couldn't go offstage without playing the song that won them a Grammy, "Rebirth Of Slick."

Only thing wrong with this show was that it was a mere 50 minutes. You wanna hear more—Digable is just "cool like dat."

—Sam Dunn



Digable Planets



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Piano: No
Lighting: Yes

Audition: Call or mail promo.
Pay: Negotiable

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Stage Capacity: 10
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Lighting: Yes
Piano: Yes
Audition: Call Mickey
Pay: Negotiable

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Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
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Pay: Negotiable

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Stage Capacity: 8
PA: Yes, full
Piano: No
Audition: Send promo to club.
Pay: Negotiable

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Contact: Dan Singer, 818-501-1257
Type of Music: Acoustic, jazz, folk, blues
Club Capacity: 60
Stage Capacity: 3
PA: No
Piano: No
Audition: Call Dan
Pay: Negotiable

PIER 52

52 Pier Ave., Hermosa Beach, CA 90254
Contact: Donna, 310-376-1629
Type of Music: Classic rock (cover bands), top 40
Club Capacity: 120
Stage Capacity: 5
PA: No
Piano: No
Lighting: Yes, stage lights
Audition: Call Donna
Pay: Negotiable

ROXY THEATRE

9009 Sunset Blvd., West Hollywood, CA
Contact: Karen McGuinness, 310-276-2222
Type of Music: Rock, alternative
Club Capacity: 500

Stage Capacity: 15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call Karen
Pay: Negotiable, presale

TROCADERO

8280 Sunset Blvd., West Hollywood, CA 90046
Contact: Bambi Byrens, 213-656-7161
Type of Music: Jazz & blues.
Club Capacity: 200
Stage Capacity: N/A
PA: Yes
Lighting: No
Piano: No
Audition: Call or mail promo package.
Pay: Negotiable.

THE WATERS CLUB

1331 S. Pacific Ave., San Pedro, CA 90731
Contact: Tony, 310-547-4423
Type of Music: Rock
Club Capacity: 890
Stage Capacity: 12-15
PA: Yes
Piano: No
Lighting: Yes
Audition: Call or send promo pack.
Pay: Negotiable

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be cancelled

PUBLISHER SEEKS secretary/assistant. 10:00 am - 2:00 pm, Mon.-Fri., \$7.00/hour. R&B, rap, pop research, promotion, various projects. College graduate or student please. Excellent spelling required. 213-463-2137

PERSONAL ASSISTANT needed. Entertainment management company seeks music fan who likes to travel & is good with phones & typing. Jeff, 213-933-5738

WORLD CLASS recording studio seeks production assistant. Must have Mac skills, be personable, motivated & fun loving. Fax resume to 818-508-9026; or call 818-766-8891

INTERN NEEDED to assist drowning promotions guy at independent house, dance & acid

jazz record label. Position is truly hands on. Kerry 310-652-8145

MUSIC MANAGEMENT company seeking P/T receptionist/assistant. Phones & typing a plus. Westside area. Good pay. Contact Mr. Solomon, 310-264-5400; fax resume to 310-264-5404

RECORDING studio seeks interns. No pay. Possible F/T paid position for right person. Engineering/music school students preferred. Tom, 818-760-7841; fax resume to 818-760-7930

RECORD MARKETING position available in premiere marketing firm. Record retail experience & some computer knowledge a must. Don or Leslie, 310-659-9820

SUPER INTERN needed at W.B. label. Fast paced production management. Excellent opportunity to meet people & learn the business. No pay. Art students preferred. Robin, 818-973-4545, ext. 28

RECORDING STUDIO seeking P/T receptionist. Mon.-Wed., 5:00-11:00 p.m.; & Sundays, 9:00 a.m.-9:00 p.m. 818-841-6800

INTERNS WANTED for TV taping of "The Sampell Showcase" - a music show featuring singers & songwriters. No pay, but great opportunity. Gareth, 310-394-0957

MIDI PROGRAMMER wanted with excellent digital performer/Mac chops. Experience with latest synths & samplers. Must be able to work nights & weekends at established studio. Kubi, 213-852-0186

INTERN REQUIRED for music label. Some computer knowledge helpful. Good phone manner & good knowledge of LA music scene. Job possible after 3 months. Debbie, 213-467-1970

INTERN WANTED for a well known independent music publicity firm with high profile clients. Excellent organizational skills a must. College students preferred. No pay, but excellent experience. Jon, 213-655-4151

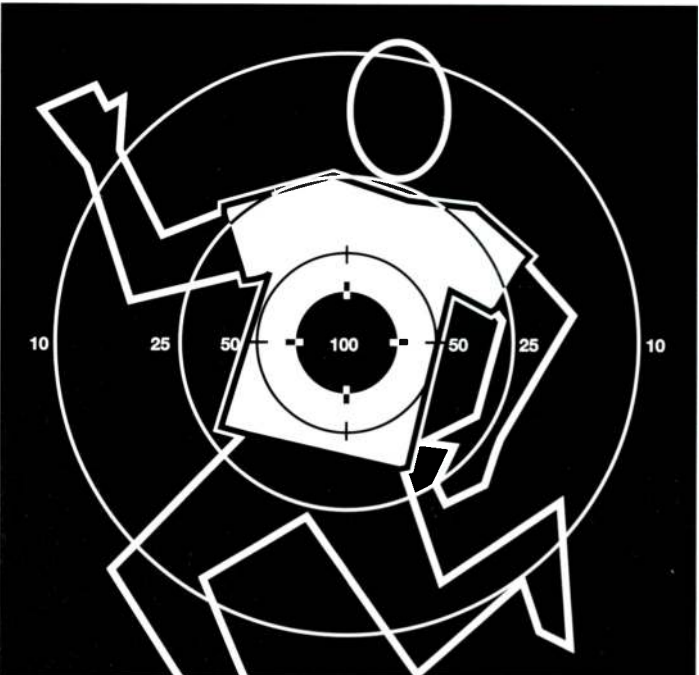
SMALL ALTERNATIVE music company (KROQ & KCRW) needs office assistant. Typing, Mac, heavy phones. \$6.00/hour, 20 hours/week, maybe F/T later. 310-288-1122

AMERICAN RECORDINGS seeks computer literate interns interested in learning about the information superhighway. Interns will learn e-mail, photoshop, sound editing, video digitization, & HTML. Steve Rogers, 818-973-4545

FAST PACED music industry PR firm needs interns to work with national tours for credit & great experience. Kristine, 310-271-1551

PAID GIG F/T, for an intern from a major label with own contacts in radio/retail. Head your own department. No flakes or druggers. 818-763-8397

OUR PRO PLAYERS GET CALLS! SEE PAGE 52



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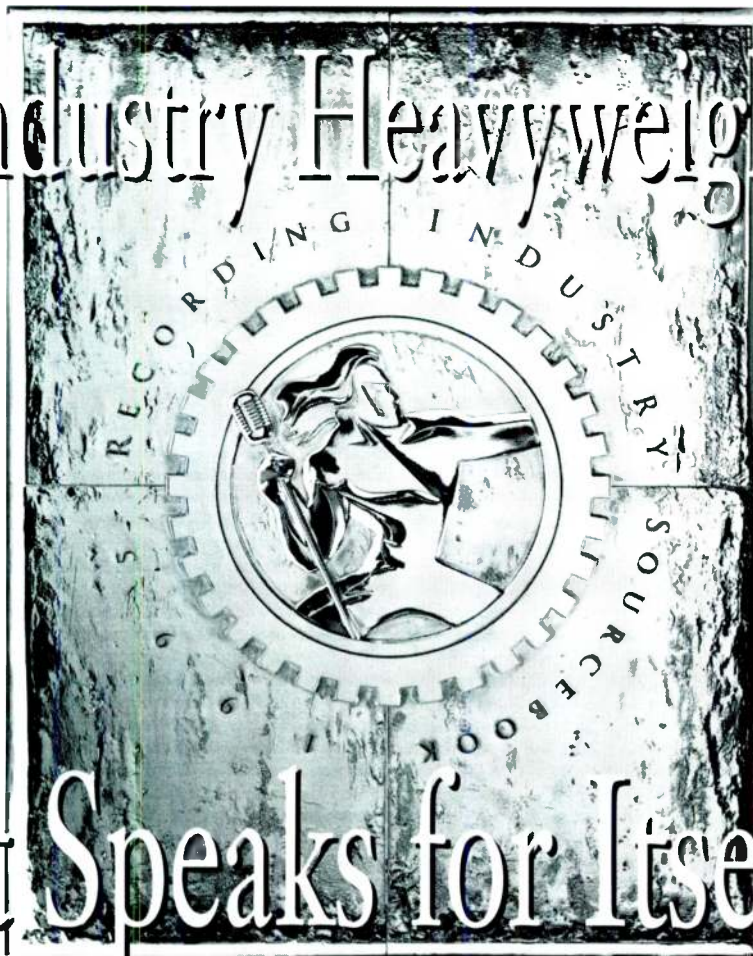
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•Versatile guitar available for studio/gigs, album credits, intl mag...

rehab most import. 818-379-9963
•Guit wtd for estab Orange county band. Wiling to play backup
•Guit wtd for org act, must be song oriented. Bowie, Doors...

•5 string bst seeks groov orien band, top gear, backgrd vocals
•Infl A-Z, open minded, team plyr, signed or well est
•Versatll bst into jazz, rock, funk, R&B, Free/lvs, reads...

9. GUITARISTS WANTED

•2Guit w/dccent chops, forming new group, no demo yet.
•Wristless rock guitar, strong vocal, contemp look, seeks enterpr...

10. BASSISTS AVAILABLE

•#1 bst needed to compl prog rock band in style of Sabbath, Queensry...

10. BASSISTS WANTED

•DUFFY BROS guitar duo need a bst unlike there has ever been...

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band with desire to share faith. 3 oct range. Rob. 818-792-8603
 *Cont Christian voc seeks contemp Christ or Gospel funk band. Fred, 310-630-3048
 *Dad's an office star. I got his voice and matinee idol looks. Small ego, big desire. Working band, inspired projects. Can write songs, guit. Evan, 818-568-4911
 *Egomaniac sng who sometimes chanis spirit of Lennon when drinks wants to sing for your band. 213-969-0485
 *Ethereal fem lead voc sngwrtr seeks all rock band for collab. ggs, signing. Your music, my words. Diversified and very serious. 310-278-8648
 *Exp fem voc visionary seeks fun, mature, melodic folk band. Local 310-826-3369

*Exp male R&B voc seeks any working situation and/or label deal. Keith, 310-924-3680
 *Exp rec artist seeking gigs and demo proj for deal. Soul, R&B, pop, jazz, gospel. Infi Aretha Shante Moore, Anita. Gwen, 818-508-6869
 *Fem lead and backup avail for classic rock. top 40 gigs to play around town. Janis, Tina, Madonna, Pretenders. Pay gigs only. Karina, 213-876-5144
 *Fem sng recent to LA avail for sess, lead and backup, demo avail, good reader, lyric and arrng. Most styles. Fran, 805-289-1299
 *Fem voc dance, jazz. Wntes hooks, harmony. Ref and extensive credits. Mezzo, soprano. 714-664-1441; 310-793-8208
 *Fem voc looking for creatv band, LA-Hollywd area. 213-226-1554
 *Fem voc seeks prod w/studio to work on dance music. Infi 70's indus 213-460-2544
 *Fem voc to join creatv spiritl band, voc blue 40's, Infi Depeche, Cure, U2. No pros pls Courtney, 818-766-6920

*Fem voc w/srtp voc avail for sess work or gigging with bands. Amber, 310-457-8389
 *Fem voc with German rec deal seeks work in LA. 805-288-1299 Serious inq only
 *Fem voc with lots of exp and record deal, avail for work. 805-288-1299 Serious inq only
 *Fem voc wtd for all, pop band, for shows and rec. We have great songs, based in Sant Barb. Dawn, 805-685-5090
 *Five oct range R&B, top 40 or org, avail for backgrnd or studio, perc or sng. Looking for estl R&B band with new org on the road. 310-599-1607; 310-762-7349
 *Hard rock sng. Steven Tyler/Bonn Scott voice seeks ing. Fred, 310-358-6321
 *Intell voc/songwrtr avail for rock/tour situ, versall, powfl, ext trng, exp, prof. No garage bands pls. 818-753-1320
 *Killer sngtr in LA still looking for org pro classic rock band. 213-462-8391
 *Lead voc, specly ballads, R&B, funk, blues, you name it. Fred, 310-630-3048
 *Lead voc avail, strong vox with stamina, stage energy Start or join band into Tool, Quicksand, Corn, Zombie. No waste cases. David, 818-761-7795
 *Lead voc: Infi Tony Harnell, TNT, Jeff Tate, Queensryche, Michael Sweet, Stripper. Full band with long-hair image. 213-719-7182
 *Looking for rockin top 40 cover band to play out. Have tenor vocals, sing everything from Jovi to Journey, Bad

English, Toto Steve, 818-752-8163
 *Male pop sng avail for demos, jingles, session work. Exp, talent, most styles. When need a real sng. Steven, 213-876-3703
 *Male tenor voc, pro exp, most styles, avail for lead, backups, sessions, ggs. JR, 818-884-2146
 *Man with a plan needs a band. Anyone can call. Let's just jam. Scorchers, Petty, Stones, Pistols. Dave, 213-957-0370
 *Orig soulful melodic dedictd sgr with image seeks ultm hard rock band, or muse willing to do or die. Mess, 310-391-9897
 *Power, range, quality, must hear to believe, ala Lou Graham, Peter Cat. Looking for incredible band, ala Boston, Giant, Foreign. Kurt, 310-970-1050
 *Pro black fem lead and backgrnd enhancer, R&B, blues, gospel, jazz, salsa, scat, country, rap, pop. Concerts, studio and demos only. No clubs or drugs. K.C., 213-704-1426
 *Pro black fem lead and backgrnd enhancer, wake up that dull vocal backgrnd, R&B, blues, gospel, jazz, salsa, country, rap, pop, scat, this and that. Seeks studio and demos. Page K.C., 213-704-1426
 *Pro fem lead voc with strong gospel/R&B chops seeks work, will do clubs, studio, priv parties. Infi: Whitney Debbie Dee, 818-564-0818; 818-816-5746
 *Pro guit sngwrtr with 16 trak studio seeks talentd voc to collab/form 90's hard rock band, dedicat a must. Eric, 818-346-7494
 *Pro voc avail for sess work, wide range, almost any style, long time trak rec. Call, 818-846-8124
 *Prof voc/songwrtr/lyricist looking for estab org comrcd rock band, perf and rec exp. Infi Plant, McCartney, Perry, Anderson, Mercury, Robert, 714-937-5424
 *Pwrfl Black R&B pop and gospel fem voc seeking sngwrtrs for rec deal. Mana, after 6:30, 909-465-0747
 *Real Country sng avail for sess and perf. Get the real thing naturally. Franny, 805-288-1299
 *Senior voc seeks org working Infi folk rock band Infi Plok, Dylan O'Brian 310-471-1827
 *Session fem sng avail, backgrnd, \$\$\$ Styles: pop, alt, jazz, hip hop, dance Mezzo soprano. \$100 per record. No collab. On call, 714-864-1441
 *Sng avail for top 40 cover band, classic rock to KRQC Also play rhythm guit and have some PA equip Michael, 310-438-1868
 *Sng songwrtr looking for complt band, exp pro mysd, back voc, some Infi&H mat. Pauri, 213-467-5413
 *Sng/sngwrtr guit seeks keybds, bass for open minded pop rock band. I have songs, rehears spc and PA. Vocals helpful. 714-265-9610

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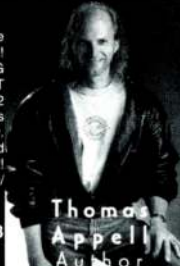
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 •Three fem backgrnd singers avail to sing demo, rec, prod, album prog, live, etc. Styles rock, folk, alt We're good and prof Robn, 310-532-7966
 •Tool, Brains, James, vocals, creative, instinctual type artist who likes to sing at rehears not draw pix, pro situation 213-874-7527
 •Top 40, R&B, rock. I can sing it all Trained tenor voc, great range/style/looks/personality Keith, 818-791-9539
 •Versatile exp fem sngr looking for rock, alt, blues or jazz band Infil Ethndge, Heart, Sass Jordan, Holiday Bee 818-707-0363
 •Voc available to join/form tambourne banging, passion driven, alt, psychedelic, fluorescent, artistic band. Letters to Chico, Live, Beastie Boys, Rancid Nirvana 213-876-5510
 •Kint Jazz sngr avail for working band, 30's and 40's style, also contemp jazz in several lang Call Cassandra and leave mess w/lra, 213-936-5478

12. VOCALISTS WANTED


•#1 all pro voc with good attitude needed Rock 101.9 Steve Perry, Phil Collins No screamers Robert, WLA, 310-477-7842
 •#1 star qual voc front man wtd for commer rock band, ala Van Halen, Zep, Floyd, Queensrhy Must have chops/image. Exp pros only. Theo, 213-654-1550, 213-650-0974
 •Guit/drmm team seeks voc. 25 and under, Sabbath groove with 90's vision to take over world, 310-459-0763
 •A sngr for dark, alt, band. Have songs in film sndtrk, rec studio avail. Infil Tool, Soundgard, 213-654-9793
 •A1 powerful emotional male voc for melodic, diverse blues inll rock band. Heavy into acous, good range, creative. Infil Zep, Floyd 310-453-8628
 •A1 Star qual fem voc needed for label deal, major conn, serious pros John, 310-715-1736
 •Aggrav hard edge band with songs lookg for voc/front man, must have desire, dedicatn, must be versatl. Nathan, 818-222-5555; Pgr 818-387-1333
 •All types needed by sngrwrt with credits and major connect, must be serious. Mess, Michael, 310-572-4173
 •Attrac young lkg, 23-28, natural alto R&B sngr wtd to complete fem trio R&B sngrng dance grp. Must be able to write, dance and commit to set rehears sched Latisha, 310-785-8775
 •Attract Lat fem voc that sings/spks Span/Eng fluent, poss rec contract 310-289-7232, 213-757-2053
 •Audiotiong sngrs for intense brutal groove ala Machine Head Pro, mature, dedicatd, guit plying a +. Alex, 310-578-5834
 •Background Fem voc wtd for upcoming live performance and recording 310-474-2711

•Band needs sngr with good sense of melody/lyrics. Infil early Van Halen, Zep, U2 818-994-8429
 •Black fem voc for smooth R&B band. Hip, young look Soulful sound, pro plyrs 310-824-3084
 •Blusy male voc wtd by guit plyer with ong tunes, set up band, into Stones, blues, Jenny T.J. 213-461-0681
 •Cheap cream colored black fem sngr needed, good harmony/ear a must, only pros Elmer, 310-399-4492
 •Dark heavy modern rock band with noisy psychd edge and great songs seeks voc for gigs, rec and video, 818-769-8327
 •DUFFY BROS guitar duo needs singer unlike any there has ever been. Duff, 213-969-0549
 •East Coast guit/sngwrt & drumr seeks young musicians to complete "new" hard rock group, have studio, P.A., major contacts. Tommy, 213-461-6737
 •Emot pwrful melodic dynam mllens voc with dark thoughts and image Serious, dedicd, honest Brian, 818-979-8009
 •Est country trio seeks fem country sngr for paid perf in Italy Send pix, resume and/or tape. Three of Hearts, 143 1/2 Riverside Dr #628, Toluca Lake, CA 91602 Jane, 310-568-0007
 •Est hard groove rock band seeks pro minded voc, intns, rage, image, attitude, dedicat No 80's screamer. Your best offer. 310-402-7794
 •Est LA all pop band seeks fem voc. Infil Belly, Veruka, Blondie, and more. Russell, 213-969-0688
 •Fem rapper sngr for live band. Music like Rage Against Machine, Lus Jackson, Beastie Boys. Hip hop, ind, 310-398-2480
 •Fem rapper/singer into industrial music, Rage Against Machine, Luscious Jackson, Beastie Boys, NIN 310-398-2480
 •Fem Sngr soft vibe, exp guit, start avant garde pop band. Call only if eccentric and dedicatd. 818-752-0885
 •Fem sngr wtd for a band inll by Red Hse Painters, Joy Division, Chameleons 310-399-2408
 •Fem sngr wtd for band. Infil Cocleau twins, Rd Hse Painters, Chameleons. Serious only. 310-399-2408
 •Fem sngr wtd for sharing lead vocals with male in signed, touring band. Sinead, Chrissie, Dolores. Amy, 818-884-0532
 •Fem voc, angriest rapper/singer wtd for band, music like Rage Against Mach, Luscious Jackson, Beastie Boys, Nirvana. 310-398-2480
 •Fem voc, 23-30, wtd for noisy/pretty band. Belly, Hole,

Bettie Serveert styles, starting album with prod. Dave, 714-589-0596
 •Fem voc needed for acous band, 3 part harm, exp Lenny, 818-763-1202
 •Fem voc rapper/sngr, 4 pc band, have 3 already Music like Rage Against Machine, Beastie Boys, Luscious Jackson, 310-398-2480
 •Fem voc with soulful blues style and R&R roots wtd, orig material, have mgmt studio time, demo avail, polished pros only Dan, 310-273-8882
 •Fem voc wtd, Anita Baker/Braxton look-a-like Award winning song ready for prod and video. James, 310-398-8846
 •Fem voc wtd, prog hard, yet melodic. Infil Hole, L7, Bush, Babes in Toy, Must have own transpo. Gabe, 818-448-7323
 •Fem voc wtd by guit/songwrt for R&R project with mgmt, melodic, bluesy, showcasing/recording, serious and committed only 310-289-3384
 •Fem voc wtd. Infil Demented are girls, Dypsomaniak, and various psychobillies Mess Bob, 818-443-4431
 •Guitar/Bass plyr seeks voc to form emotional, powerful, spiritual, dynamic band Jane's. Zep, Doors, U2, John, 818-980-1404
 •Guys wtd for HEAVEN BOUND SOUND, top gospel choir for concerts, rec and studio workshop, Sandy, 310-458-4478
 •Hard rock voc wtd, must have PA and transpo, rec exp a +. We have rec label interst. Orange county pls, Eddie, 714-770-8508
 •Hard rock voc wtd by band into G&R, Alice. Must sing well. Hollywood area 310-358-6982
 •Hot rock band seeks voc for 4 pc ong CD prod. Major connectns, major actron voc wtd. OJ, 310-236-9662
 •Lead guit/sngwrt with ong mat, seeks voc to join/form

band, mixing boogie, R&R, blues, soul, etc Jeff, 818-348-6671
 •Lead voc wtd for garage/pop/R&R band, percuss or harp helpful. Infil Choc Watchman, Kinks, REM Exp only John, 310-867-0095, Steve, 310-392-1762
 •Lookg for attractiv black/Lat fem voc. R&B, pop, etc Poss rec deal 310-289-7232
 •Male Lead voc with soulful, blues style and R&R roots wtd. Have mgmt, studio time, demo avail Polished pros only Dennis, 310-985-3168
 •Male voc Anna Black style band, 25+, sngrwrt, good attitude, long/short dyed hair 213-883-9578
 •Male voc wtd for 60's rock band inll Beatles, Stones, Hendrix. Sam, 310-328-2171
 •Male voc wtd for 60's rock band inll Beatles, Stones, Hendrix, Deep Purple Sam, 310-328-2171
 •Male/Fem voc needed by keybrds/arrngr for demo work on spec. Jeff Osborn/Whitney Houston styl Aarion, 213-842-8443
 •Pass male voc wtd for 4 pc aggressv rock band, orig, intell, major connec, dedicatd. Sparky, 310-236-0992
 •R&R sngr wtd for real R&R band inll Aerosmith, Zep, Allmans, Andre, Andy or E, 310-458-1097
 •RUA STAR? Fem, blues, R&B lead voc who sings ala Etta, Aretha, Koko, Janis, Tina, but has own style Must harmonize, dance & devastate audience. Fuzzy, 818-881-9888
 •Signed artists seek emotionally intense aggressv new voice. Infil Tool, STP, Alice, 310-220-3960
 •Singer with aggressive tone, good range wtd for close situation, must be ded team plyr Infil Dream Theater, Queensryche meets Pantera, Megadeth Very unique, check us out. Doug, 818-992-1154
 •Singer/guit wtd by estab band in Pasadena, must have

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equip/transpo, songwriting skills. Tom Petty/REM/Alice. 909-597-3973
 •Sngtr wtd for single gutt hard rock band into G&R. Zombie, ACDC, James. Tall, long hair image. Dirty, raspy voice only. Hollywd. 310-358-6321
 •Wisionary hard/soft soul band seeks melodic/poetic front man for rec. Infi Perry, Marley, Funkadelic, Sly, Hendrix. 213-651-0135
 •Voc frontman wtd to form new sound band, dedictd. Infi U2. Zep, Chains. 213-851-8084

•Voc needed to complete dedicated prog rock band, must have good tone, sing with passion as well as power. Eric. 213-654-6174
 •Voc wtd, influential style/range needed. Infi Rollins, Cornell, Edwin, I Mother Earth. Music does project a touch of funk. Studio in LA area. 714-870-9618
 •Voc wtd by blues grp, GASOLINE ALLEY, Infi early Beck, Bad Co. Pros only, no booze, no drugs. 213-654-5416
 •Voc wtd by gutt for collab, alt, hard edged, with feel. Contacts no problem. Darryl, Infi 781-1373
 •Voc wtd for all keybd band. Infi Depeche, By God 20. Mike. 818-789-5416
 •Voc wtd for collab. Bluesy, soulful, dedicatd, Infi Black Crowes, Zep. Orange county lock out. Bill or Sarah, 213-891-3881
 •Voc wtd for hard rock band, must be creatv, soulful, dedicatd, rehers spc w/PA. Pros only. Steven, 213-969-8036
 •Voc wtd for SUICIDE KINGS. We got our drmr, now need a sngtr. Love Bone, STP, NIN, etc. Have tape and material. Vinny. 213-850-6775, evenings.
 •Voc wtd to form Styx cover band, all rehers in San Fern Valley. Mark, 805-496-6355
 •Voc wtd with top notch voice. Spacey, moody sound ala Floyd, Jazzebel, U2. 818-343-5508

•who is actually exp gutt seeks muscians serious about jamming and partyping in danceable, rock, funk, metal blues cover band. Tony. 213-413-2377

13. DRUMMERS AVAILABLE

•#1 choic pro drmr for gettg rec or showcase rght first time around. You pay for what you get. Serious only. Peter G. 818-761-9081
 •100% pro drmr avail for sessions, come on, touring and life. Good ears, good sound, good attitude. Acous, sampling ang prog. Tape trak and reading, no prob. Flonan. 213-303-8056
 •A man with a mission. Look for amazng band or proj. Infi Gabriel, Floyd, Zep, U2, Rush. 805-298-1287
 •Avail for demo, gigs, proj, rec, various situations, 18 yrs playing exp, reading and compos. Infi funk, jazz, fusion, Latin, classical. 310-839-2702
 •Ballads, ballads, I love ballads. R&B, jazz to rock, etc. Groove drmr avail for rec sess, demos. Click trak no problem. Bobby, 818-584-0192
 •Desire drmr with stage/studio exp in all styles, strong groove and chops, top equip, prosit only. Ron, 818-999-2945
 •Drm/bass team avail, have 24 hr lock out, from Dream Theat to Xtreme to Elton. 805-449-1972, 818-995-6156
 •Drmr avail, serious prof proj only. 213-351-3726
 •Drmr avail, grunge, pop, funk, R&B, Latin. Touring, rec exp. 818-789-8342
 •Drmr avail for chaotic noise. Must be loud, intense and serious. Papeman, Shellac, Jesus Lizard, George. 818-446-9933
 •Drmr avail for pro writing situation, solid groove plyr, acous and mid, country, R&B, Jazz, pop, local or road, paying gigs only. Theo, 310-986-6400
 •Drmr avail for wrking band or pro situ, grooves in all styles, exp, pro attid. Michael, 213-463-5305
 •Drmr avail, Infi Ministry, NIN, Faith No More. No punk bands pls. David, 310-396-8974

•Drmr lookg for full band only. Infi Dream Theat. Wants prog, hard rock. Have transpo, prof. 818-352-2365
 •Drmr looking for band, sounds like Sling, Peter Gabr, Seal. Pop, rock, country, jazzy kind of band. 818-789-8342
 •Drmr seeks young, passionate band. Simple, loose organic vibe. Infi Stones, Joplin, The Band, CCR, Bobby. 310-474-6726
 •Drmr solid song origin, versatll, pocket plyr, pro studio/road exp, vocal capabil, est act pref. 818-508-5421
 •Drmr/percus avail for live and studio proj. College music grad exp in all styles, backgrd vocals, good reader, tour exp. Latin and metal percus. Managed bands and paid only pls. Peter. 818-727-1627
 •Drmr seeks Reznor 6 Steven's look-a-like, very heavy expermental, dark, gothic, industrial, grunge/hybrid, 25+, adult image or don't call. 213-883-9578
 •Drmr seeks to complete orig 90 rave/rock band. Madonna meets Aerosmith. We have created the next wave. We want the world of now. Boymey, 310-316-9458
 •EX CATS N BOODS, BMI, Dweezle, Capitol, WW3, Hollywd. Showman, attitude, style. Fin backed or label ponly. Ran, 702-248-6311
 •Exp drmr/read voc seeks orig proj, heavy on musicality, melody, voc, ala Journey, Tori Mat, Steely, first tanner, respn, reitab, deditd pro. Jay, 805-254-4546
 •Fem drmr seeks band, open minded, fun, dedictd, no ego or image, music first, no hobbyists. From Counting Crows/Ethrdge to Pumpkins/Alice. Very serious only. 818-836-0774
 •Fem drmr seeks orig fem band. Ethrdge, Kravitz, Joan Jett. 909-886-8321
 •Madonna meets Aerosmith. We have created the next wave. We want the world of now. Boymey, 310-316-9458
 •Look to join 3-4 pc. Infi Cranber, Breeders, Ocean Blue, Kath Wheel. No punk pls. 818-856-1001
 •Percuss East meets West, Pearl Tavia plyr, double on congas, bass and flute and marimbas, seeking working band, serious only. Hube, 818-366-0777
 •Powrfl drmr avail with rec/our exp. Solid, versatille with powrfl groove. Great attitude, equip, transpo, seeks estab rock act with incred songs. 818-995-7
 •Pro drmr and bass team with xini image and equip seeks pro rock band, must have backing or deditd pend. Rob, 310-594-6176
 •Pro drmr avail for estab rock act or cover grp. Mgmt, tour minded, Versatl East/West coast exp, reliabl, respns. 818-995-7728
 •Pro drmr ex Berkely, rock, blues, jazz, soul, pop. Lookg for live, studio. Doug. 310-556-6152
 •Pro drmr for rec, touring, showcasng, Infi Simon Philips, Wm Calhoun, Brzezicki. Signed acts pref. Great musicianship a must. Joey, 818-780-1353
 •Pro drmr seeks proj, studio proj and industry showcases. Pager. 818-542-5349
 •Pro drmr/vocalist late 30's avail for working band, local

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or road, excellent meter, equip, transpo. Current country, classic rock, oldies. Tom, 310-327-6121

- Pro World class dmr, many credits, avail for right spot situation Casuals, rec, touring or band Scott, 310-328-9255
- Rhythm sect with image, talent, desire to connect, gut and voc to form org hard rock band w/o limits Rick, 310-598-1845
- Rock, blues, jazz, soul, punk Ex Berkely music avail for live or studio work Doug, 310-556-6152
- Rockin dmr with subtle touch wtd by org accous elec college radio-type band, with set, disciplined, team plyr pls. Sayne, 818-794-8143
- Serious motlv groove onan dmr/percuss with 16 yrs exp, great gear and vocals seeks band with serious label interest or paying gigs. 310-281-1778
- Studio lrmr building a resume will do your rec proj for gas money, all styles, click track proficent Brian, 818-919-5967
- Versatile groove dmr avail for live and studio gigs Inl GED, Bonham, Bozo and Bruford, Paul, 818-985-3700
- Yamaha endorsed dmr seeks estab proj ala Steve Morse, Scott Henderson and Frank Gambaleo 818-563-2808

13. DRUMMERS WANTED

- DUFFY BROS guitar duo need a dmr unlike there has ever been. Duff, 213-969-0549
- #1 all pro dmr needed. Rock 101.9, Journey, Phil Collins. No grunge or heavy metal. Good songs need you. Robert, WLA, 310-477-7842
- #1 dmr wtd for extremely aggressv band, violent double kick, tmmg req for last tech material Demo pending Mike, Jim, Robert, 310-430-3829
- #1 Killer dmr into West Alcan, polyrhythmic jams needed by rock/funk/world beat/electric trio Jonathan, 213-994-9133
- #0's style heavy drummer. Moon, Rat Scabies, Mitch Mitchell, Clem from Blondie, MC5 For gigs and recording 213-856-9125
- A double based dmr with dynamis and creatlv wtd, style like Dream Theat, Lynch. We have Hollywd rehers room with drum set. Call for tryout 213-467-6876
- Alt band likes Green Day, Ramones, Sugar, Cheap Trick, Pistols. Seeks pro dmr with flex job and punk mod short hair, rec and play label interest 213-848-9427
- Alt band with mgmt seeks dmr from the South. Inl Pretenders, Joplin Pro attitude 310-202-0788
- Alt funk rock band with mgmt looking for pro dmr with perfect rhythm and chops. Call Dave, 818-892-3240
- Angry aggressv bst complete outrags, org/funk, blues, gothic, thrash, with following, songs Image, equip, transpo must. Stogoes, Hole, TJ, 213-461-1157
- Are you ex? Hendrix, Doors, Aerosmith and Who style, 3 pc forming. Songs, equip and transpo. Already avat Kurt 310-397-3316
- Artist look for bst dmr, heavy alt ong style, album

ready mat, ind std, sit similar to Nirvana, Pumpkins, Bush. Major conn 818-786-3366

- Attitd and like free dmr needed for expenatinal and dynam rock trio Inl Rush, Floyd, VOI, VOD Steve or Todd, 818-846-2252
- Attn: alamin R&B male voc seeks super super funky dmr. Teddy Riley, Palloman, etc. to do great paying top 40 R&B gigs Steve, 818-716-1238
- Band with strong material and direction, lkg for hard hitting, energetic, versat, dedicat, back beater. Melodic, alt, punk with funk feel. Bruce, 818-559-2252
- Christian engr/sngwr seeks gut/drumr for rec project, poss full band sit. Inl Cult, Petty, Counting Crows, Vince, 818-901-1817
- Dmr wtd to complete org proj, label interest, all hard rock band with groove, rec time, hard rock style, ala Matt Cameron, Bonham, KNIGHT, 213-876-8067
- Do you want to play in a band, or not? Good groove a must, voc a =, dedicatn or buff. Jeff, 213-656-9568
- Doubt kick dmr wtd to form band, Inl Paniera, hip hop, Bad Brains, Kings X, Hendrix. Pro situ with commit to success Ron, 310-516-8133; Pg 213-707-5939
- Drm wtd for alt band, demo avail. 310-394-3168
- Drmr needed for showcasing org rock band with fem singer, roosty bluesy melodic rock, pls be versatile, energetic. Al, 310-289-3384
- Drmr needed to complete raw, punk-edged band with lots of attitude. Inl Sex Pistols, Ramones, Dead Kennedys, Mistis, Stoney, 818-755-9072
- Drmr needed to form Styx cover band, all rehers in San Fern Valley Mark, 805-496-6355
- Drmr req: talent, drive, ambition, hard melodic dynamic trio Pixies, Beatles, Blur, Clash, Weezer, Punky, mod,

new wave, power pop. David, 818-762-6971

- Drummer wtd for all rock band with rehearsal and 16-track digital studio, vocal a = Soul Asylum, Counting Crows, Beatles. 310-314-1324
- Drmr wtd for classic to 90's rock, pay involvd. Steve, 714-992-2066
- Drmr wtd for hard melodic band with lock out, good reader, hard hitter req. Inl ACDC, Tesla, Who, No beg pls. Jed, 818-988-1571
- Drmr wtd for heavy/soft, slow/fast rock band, have transpo, open mind, talent, no rookies, org first then covers. Scott, 909-595-9786
- Drmr wtd for orig pop rock proj with fem sngr, Cheryl Crow, Cmbarry, Hole Must be serious, dedicid, Susan, 818-984-0718
- Drmr wtd inl blues, reggae. Call Mark, 818-762-2084
- Drmr wtd inl Pearl Jam, Rage Against Mach, Suicidal, Chris, 310-392-5621
- Drmr wtd must sing, hard hitting groov master. Euro tour, indie album Scott, 310-397-0589
- Drmr wtd to complete band Inl Pumpkin, Jane's, Veruka Salt, Elastika, Transpo a must, serious calls only, Minnie or Jeff, 818-966-7288
- Drmr wtd w/dccent chops, formnt newnew group, no demo yet. Hard funk rock, Chili Peppers, Parlimt, Hendrx, no grunge. 312-736-6368

- Drumr and bass wtd for fem singer, unique sound, major label interest. Mazzy Star, Counting Crows Pro only 714-934-1104
- Drumr wtd by heavy aggressive groove band in Huntingt Bch with style Korn, Deal Tones. 714-840-2559
- Drumr wtd: B52's, Nirvana Covers and ong, exp musicians, motivated team plyr. Laura, 310-598-2747
- Eccentric solid dmr wtd to form nucleus of R&R band Image is nothing, songs are everything. Scorcher, Stones. Cheap Trick. Let's jam. Dave, 213-957-0370
- EX JOKERS WILD dmr wtd by sngr 310-398-33382
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"I provide a unique and special service to the singer-songwriter," explains Andy Cahan, who is celebrating his fifth anniversary. "Most demo services have different people who do different things. They have one guy who engineers, then you literally have to get outside musicians to come in to program and sequence your stuff. This all adds up to a lot of money.

"But I'm a one-man demo service," adds Cahan. "I sequence and program all the music myself with my 32-track workstation. I use over 6000 samples, instruments and effects.

His library of sounds includes all manner of drums, percussion, guitars (electric and acoustic), basses (electric and acoustic), synths, keyboards, symphonic sounds, brass, double-reed wood-

winds, strings, ethnic instruments (sitar, bagpipes), as well as sound effects. Cahan affectionately refers to his place as a Volkswagen studio, since it doesn't sport some of the heavy-hitting equipment of larger studios.

"But the sound I get out of here is broadcast quality," he says. His studio was recently upgraded and now boasts state-of-the-art digital equipment such as the Alesis ADAT.

Whatever you need, Andy Cahan can put it together for you and for a reasonable price.



great groove, vibe, plus great tempo, solid rhythm section req. Tape would be nice. Glen, 310-453-5317

•Fem drrm wtd for punk band Infil Bikini Kill and others Call, 213-874-5306

•FRAWL now holding auditions to replace single kick drum. Infil Zep, Descendents, Rush, Nones, Rob, 213-436-0560

•FREEDOM FORCE needs hard-hitting, aggressive drrm. Rage Against Machine, Beastie, Helmut, Kings X 818-797-1006

•Funk drrm wtd for all rock band with mgmt Call Shelly, 310-453-4623

•Funky drrm wtd for funky rock band with jazz edge, fem guit Infil Miles, Funkadelics, Nirvana, Peppers. We rehearse in Hermosa 213-465-1375

•Guitar/Bass plyr seeks voc to form emotional, powerful, spiritual, dynamic band Jane's, Zep, Doors, U2 John, 818-980-1404

•Hard hitting drrm wtd, new heavy groove project, full creative input, heavy hip hop grooves. Tool, Beasties, Bonham No waste cases David, 818-761-7795

•Hardcore punk drrm wtd 310-454-5708

•Hollywd hard rock grp w/24 hr rehears and deal pend seeks drrm Infil Zep, Zombie, Love Bone, 213-876-6805

•Killr drrm wtd for hard rock band with image Mess, 310-391-9897

•Lead guit voc/songwrt seeks drrm into NY Dolls, Stones for upcoming band Mark, 818-858-8896

•Light and heavy, Bonham and Buford, gently and hard If you play drums like this, call, 818-361-2155

•Melod rock band w/tem voc seeks hard hitting open-minded versatl drrm for org proj. Must have job and car. 25+ Craig, 353-5145

•Meloda-groove guit seeks audio artist for emonally, spirily express dance HR w/integy Pumpkins, Kings X. Cure Image is nothing, obey your heart Tony, 213-413-2377

•Melodic hard rock band with mgmt and prod searching for prod drrm, Infil Scorpions, Dokken, North Orange County, Brian, 310-425-6061

•Motiv band seeks solid drrm Style Dino Jr, Nirvana, Color Fast, Pumpkins Have demoequip, transpo, serious only Chris, 213-851-6150

•Powerful drrm wtd by aggressv rock band, ala Roses, Stooges, Crue, Dead Boys Lance, 213-851-6121

•Prof drrm wtd for blues/rock band, have demo and all org songs, for prof proj. No egos, team plyr wtd 213-654-3087

•Prog guit bst keybd trio seeks prt Bulford Porinoy infil drrm. We blend concept commrci strong vocals, intns, serious, pro attitude pls 818-761-0195

•Punk unit seeks loud hard fast drrm Infil Fugazi, Black

Flag, No professors George, 310-836-2902

•Solid groove hard hitting drrm Infil Beatles, Motown, Zep, etc. Josh, 213-848-2977

•Song orien drrm needed for melodic band. Infil REM, Gin Bloss, Lou Reed, 818-953-8522

•Soul band needs soul drrm/percus who is patient, smooth, groovy and jazz oriented Marvin Gaye, Brent Wood, Anthony, 818-887-4772

•Wtd solid backbone drrm for blues infil hard rock grp, Zep, Guns, ACDC Enc, 310-692-3358

•Wtd young aggressv drrm for hi energy pwr lno Music is fast, driving, funky & extra groove orient. Infil Jane's, Prmuse, early Clash, Brian, 818-907-6925

013Drrms wtd rec soon, need drrm immed. No pay, good oppor. Anthony, evs, 818-792-5124

free Demo upon req Johnny G, 310-715-1736

•Atn sngr/wrtts: need w/fullove ballads for rec proj P O Box 304, Cucamonga, CA 91729 Attn Eddie

•Attn: invest wtd, black fem rock lead voc has video on the box. Need \$10K, your return \$30K. How? Call Deborah Rock, 213-465-2044

•Black Irish pro blues, rock band seeks financ bkcr Six song demo avail. Hollywd based. 4 details, 310-358-6982

•Country fiddle plyr seeks work in/out town, exp and great equip 818-359-7838

•Dangrous country fiddle plyr, 818-359-7838

•Demo tape proj, young fem with attract voice needed for speaking part, paid, Frank, 818-338-3106

•DIRT KNAPPE seeks booking agent Ron, 818-338-5434

•EX JOKERS WILD drrm wtd by sngr 310-398-3382

•Guit back line tech looking for tour, have road exp, have many clients avail now John, 818-845-0*

•Guit checks req by rock band. Know basics of pro rack set-up, gut tuning, etc. Initial comp small, willingness to grow with band. Doc, 818-980-4685

•Invest needed for country rock band with great material. Eddie, 818-607-9113

•Investor needed by rec artist with mgr/rtty/producer to complete album Mark, 213-876-2275

•Keybd tech exp with Harem B3 organ and other vintage keybd equip. Exp with Modular Rex and synth. Looking for tour, John, 1-800-805-1*

•Kim Fawley wanted about money. 818-997-0729. Diana Dvine

14. HORNS AVAILABLE

•Sax pbr/BW wtd synth plyr avail for studio, demo, all styles, also horn sec armgmts. Rich, 818-845-9318

14. HORNS WANTED

•Drrm seeks Becker Bros style proj. 818-563-2808

•Infil trumpet/trans atmospheric groove. You like Miles, Isham and Hassel and play with affect and soul, for rec and gigs. Bill, 714-751-7226

•Trumpet/trombone plyrs wtd for funk band, btw ages 15-21, Fishbone, Mr. Bungle, Chli Peppers, James Brown. Dan, 818-222-6118

15. SPECIALTIES

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- **Spkg part** on rock video, yng fem needed, must have attract voice, some pay Frank, 818-338-3106
- **Student** intern w/rd for 24 trak studio, with pro tools and midi, cool vibe, empty possib. Greg, 310-558-8026
- **Vocalists:** I'll show you how not to play fool muscns. Lead sheet, beg piano/keys. Call, Katrina, 213-876-5144
- **Well conn** music prod w/rd by 27 yr old bid fem sngr for record rep. Tamiko, 213-845-9936
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- **Attn songwrt:** serious Boston alt pop project looking for material with the right stuff, 50/50 royalty split. Mark, 617-924-3782
- **Conga p/yr** percuss with pro gear avail for studio proj and showcases. Pager, 818-542-5349
- **Fem sngr/sngwrt** seeks prod w/rec studio to work on dance music. Infi 70's, Europe, indus. 213-460-2544
- **Fem sngr/songwrt** w/rd for collab. Braxton, Whitney, Babyface, 818-985-8601
- **Lyrcyal w/rd** by rec artist/pianst w/2 albums, must have xint connec, have songs placed or get staff deals. 818-342-3100
- **Midi dmrr** avail for sngwrt/artist demos, album proj, solid pro p/yr. Country, R&B, pop. Forget progmg, Neg, Theo, 310-986-6400
- **Sngr/sngwrt** guit seeks keybds, bass for open minded pop rock band. I have songs, rehearsal spc and PA. Vocals helpful. 714-265-9610
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So as much as we've loved some of the music we duplicate, until now marketing and distribution were up to the client. Oasis bowed out as soon as the manufacturing process was complete.

Unfortunately, a first-rate product isn't always enough. While some of our clients have gone on to great success, we've watched many of the others be swallowed up by the

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These sampler CDs will be manufactured and promoted completely at Oasis' expense. **They will be distributed by Oasis to every**

acoustic, jazz, and alternative-rock radio station in the United States.

Contact telephone numbers, promotional information and biographical summaries will be included for each featured artist so that stations can contact musicians directly for additional information.

We are very excited about this new opportunity for our clients, and we encourage interested musicians to contact us for more information. The way we see it, the more we help new talent grow, the more it will help us grow.

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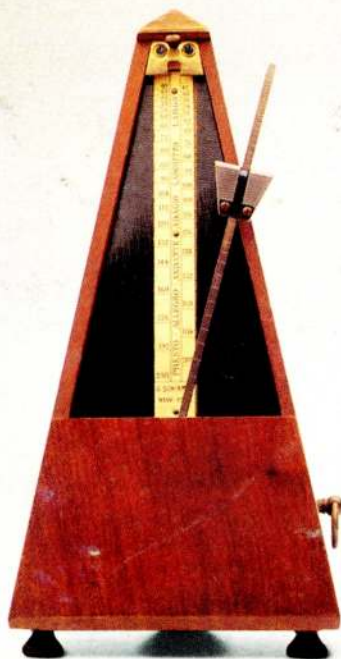
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