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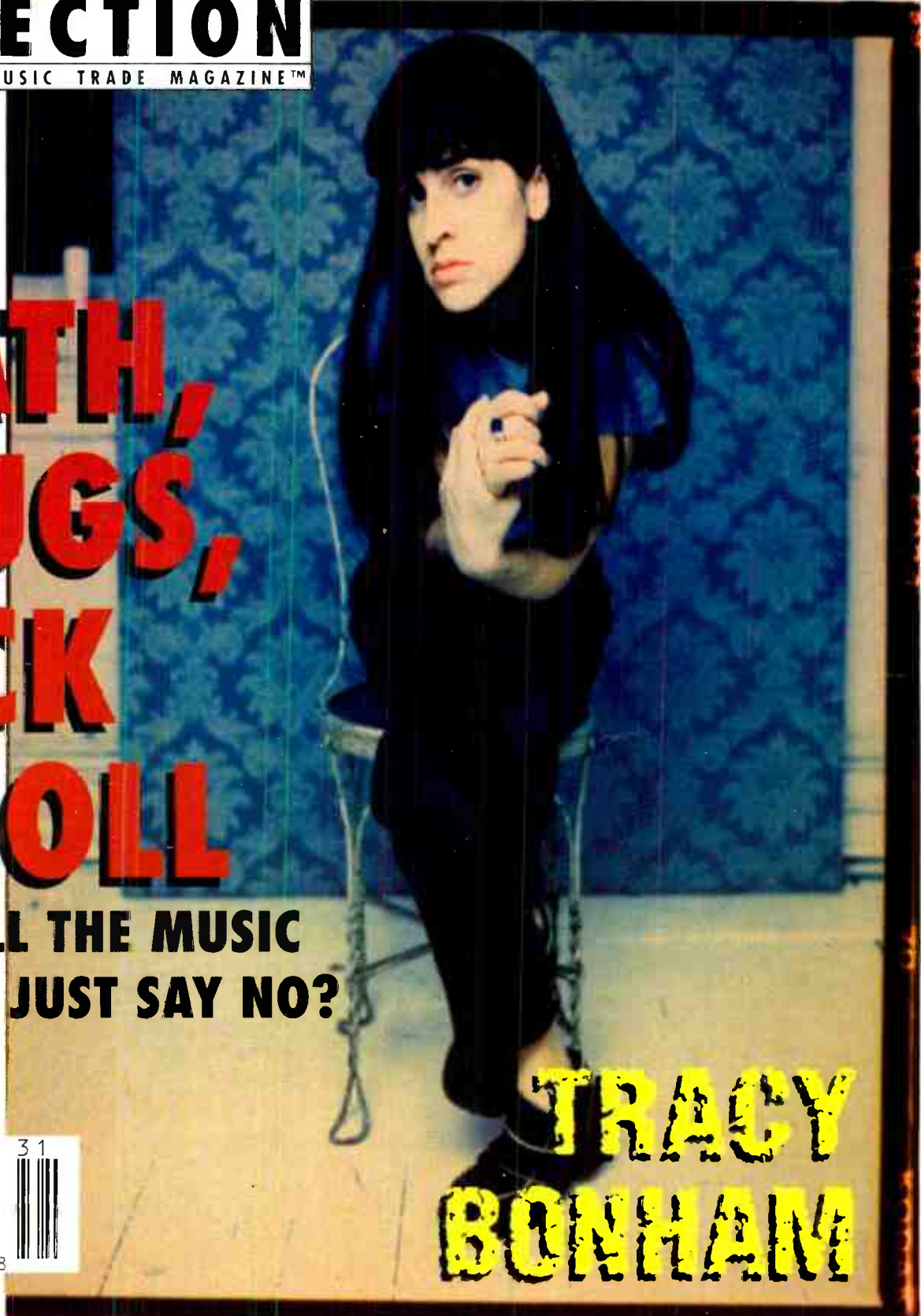
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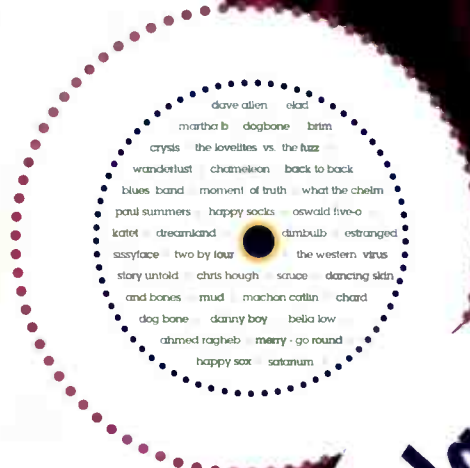
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FEATURES



FRANK W. O'NEILL/3

22 TRACY BONHAM

This Island Records artist and new darling of the alternative set is out to prove that she is not an angry Alanis Morissette clone. We talk with Bonham about her career, her violin playing and how her mom found out about her rant rave-up "Mother Mother."

By Traci E



24 DEATH, DRUGS, ROCK & ROLL

Recent deaths and busts have proven that the old cliché, "sex, drugs and rock & roll," is coming back to haunt the music industry. We speak with several outspoken industry members about what the music community is doing to fight the war on drugs.

By Sue Gold

26 SIXTH ANNUAL GUIDE TO VOCAL COACHES

Compiled by Carla Hay

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Cover Photo: Danny Clinch

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CALENDAR

By Carrie Colombo

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

Current

Join hundreds of motorcyclists on Saturday, August 17, at Harley-Davidson of Glendale (3717 San Fernando Road, Glendale, CA 91203) for the annual summer party/ceremony to kickoff registration for the Love Ride, the annual motorcycle event that raises money for the Muscular Dystrophy Association (MDA). The kickoff ceremony is free and open to the public and marks the first day for distribution of Love Ride 13 registration packets and information materials. Celebrity guests will be joined at the kickoff by an estimated 1,000 motorcyclists and MDA supporters for free food, beverages and a concert with the Strawberry Alarm Clock. Also appearing at the ceremony will be legendary rock artist Stanley Mouse, the pioneer of psychedelic concert posters of the Sixties, who will unveil his original canvas for the Love Ride 13 poster and sign copies. The kickoff ceremony will be held from 10:00 a.m. to 2:00 p.m., at Harley-Davidson of Glendale. Registration open houses will also be held at 26 Harley-Davidson dealer-ships located from Ventura to San Diego. The actual Love Ride will take place this year on Sunday, November 10th. For more information, call 818-246-5618.


"A Celebration Of The Life Of Phil Lynott," the world's largest celebration of the music of the late Thin Lizzy leader, is set to take place Tuesday, August 20, at The Palace (1735 N. Vine Street in Hollywood). The event features artists performing Thin Lizzy songs and an exclusive screening of *The Rocker*, a recent BBC documentary of the singer-songwriter who died in 1986 after spending eight days in a coma following an overdose. Lynott's mother, Philomena Lynott, will also be on hand to autograph her new book, *My Boy—The Phillip Lynott Story*. Fans in attendance will have the opportunity to pre-order the upcoming four-CD Thin Lizzy box set, which is due out on Mercury Records in October. Proceeds of the event will go to the Roisin Dubh Trust and MusiCares. Call Nidus Music Productions (213-465-1061) or check their web site (<http://www.primenet.com/~rudea/phil.html>) for more information.

Pursue your options for a career in the music industry with artists, songwriters, engineers, producers, publishers and label execs at UCLA Extension's annual free open house/career day on Saturday, August 24, 10:00 a.m. to 4:00 p.m., at UCLA, 100 Moore Hall. Special features for attendees include early registration (with some course discounts), counseling opportunities, as well as scholarship and internship information. Contact 310-825-9064 for more information or to receive a free catalog of course offerings.

The Songwriters Guild Foundation will present a "Vocal Performance Workshop Series" beginning Saturday mornings in September, from 10:00 a.m. to 12 noon, at the SGA Foundation office in Hollywood. The workshops will be conducted by vocal coach Phyllis Osman, a graduate of the Berklee College of Music. Students will gain powerful techniques through the use of sound, breath and physical movement. You can call SGA at 213-462-1108.

The Fifth Annual "Bobby Hatfield Charity Golf Classic" will be held on Monday, September 9, at Los Coyotes Country Club in Buena Park. All proceeds from the event, sponsored by the longtime Righteous Brother, will benefit the Southern California Lupus Foundation. The entry fee for this year's event is \$300, which includes continental breakfast, greens fees, cart, on-course refreshments, lunch, photograph, tee prizes, awards dinner and concert/dance featuring Greg Topper and the Bad Boppers. Tickets for just the dinner/dance are \$50. Everyone is welcome. For more information, contact the Southern California Lupus Foundation at 714-833-2121.

Re-Caps

Don't miss your chance to attend the second annual "Musicians Weekend Workshop" on Saturday, August 10, 10:00 a.m. to 8:00 p.m. Presented by *Music Connection Magazine*, the National Academy of Songwriters and Musicians Institute, this free event offers a variety of workshops and seminars including a panel of publishers. First on the agenda will be *MC* Publisher J. Michael Dolan's two-hour seminar, "How To Produce Extraordinary Results In Your Music Career." Following will be a "Networking Lunch," and after lunch, you can sit in on various workshops, which include a live demo critique from *MC's* editorial staff, MI's "Music Resources on the Internet" and NAS workshop #2. Scheduled for late afternoon is the NAS publishing panel. Finally, wrapping up the day is a two-hour "Rock & Soul Revue" concert by MI. For more info, call 213-462-1384. 

WRITERS WANTED

Music Connection is looking for feature writers and reviewers.

Send resumés and writing samples to:

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HEART & SOUL

'Music Connection' Magazine Announces New Column

'Heart & Soul' will be dedicated to industry-related events and charities designed to better the human condition and society; guest commentaries from artists and industry executives are welcome

Although *Music Connection* is only months away from celebrating our 20th Anniversary, there is a dark cloud looming on the horizon.

The problem of drug abuse within the music industry and the unnecessary deaths of many of its most promising talents in the past few months has led us to try and do our part to help musicians, artists, songwriters, producers, engineers, label execs and employees find a way out of the dark hole that is drug addiction.

Throughout its long history, popular music has been a magnet for hedonistic, self-indulgent and self-destructive behaviors and lifestyles.

Possibly because of the onslaught of media attention spotlighting such recent drug-related deaths as Shannon Hoon of Blind Melon and arrests of others like Scott Weiland of Stone Temple Pilots, the music industry as a whole has finally begun to look at itself in a societal mirror, and there are many of us in the industry who do not like what we see. (See our Special Report on this controversial issue on Page 24.)

So just what are the answers? The problem remains that if you ask that question to ten different drug rehab counselors or psychiatrists, the odds are pretty good that you'll be getting ten different answers.

In truth, such vital answers must come from within the individual who is coping with their own addiction problems.

Unfortunately, as recent events attest, those secret answers are being forever locked away as another musician is found lying dead in a hotel room long before his or her time.

come up with a new column entitled "Heart & Soul," which we are dedicating to those in and around the industry who offer services to give possible guidance to musicians and/or industry employees who suffer from drug addictions and related problems.

However, in the planning and discussion of this new column, we quickly realized that there is also much more that we can do to help in areas other than drug and substance abuse.

With that in mind, we will also be opening up this space for other music-related events and charities that would be of interest to the music industry in general.

We anticipate running interviews with industry representatives or artists who are involved with sociological and environmental issues, as well as guest commentaries from those who wish to use their status in the entertainment business to try and better the societal problems and conditions that we all face in contemporary America and around the world.

What To Do

If you're interested in taking advantage of what we are now offering with "Heart & Soul," we request that you submit your guest commentary, press releases and/or ideas to us.

You can contact *Music Connection* by phone at 818-755-0101 or you can submit information by snail mail to our offices at 4731 Laurel Canyon Blvd., North Hollywood, CA 91607. You can also contact us through e-mail at muscon@earthlink.net or MCMag@AOL.com or feel free to fax us at 818-755-0102.

We hope that our industry-wide readership will find this to be, as we do, one of our most valuable columns.

We at *Music Connection* magazine appreciate your continued support and we eagerly look forward to your written contributions, which will help bring the heart and soul of the music and entertainment industry together once and for all. **MC**

'Heart & Soul'

While we at *Music Connection* certainly do not profess to have such answers, we are concerned about what to do about such problems within the industry that we whole-heartedly support and love.

Therefore, the publishers and editors of *Music Connection* have



All Access

By
Karen Orsi

All Access is a company that specializes in the design, construction and installation of custom lighting and staging systems, along with a savvy knowledge of the business gleaned from years of experience.

The company is actually a joint venture between Clive Forrester and Erik Eastland, who left behind careers with other such companies to start All Access five years ago.

"We just felt," Forrester explains, "that we could do it better ourselves. We pay great attention to detail and give the client what they want. We're very accommodating in that way. A lot of people in this business try to sell you what they have without compromising. We figure out what you really need and work accordingly."

Born in Istanbul, Turkey, Forrester was educated in private schools in England, before becoming intrigued by electronics when he began working as a service engineer for Showlites, Ltd., in the UK in 1975.

After establishing a reputation with bands in the UK, he set up an associate operation in France. That company, SPL, is now the most successful production rental operation in France. In the U.S., he took care of the pre-production needs for the Who, the Rolling Stones and Genesis, as well as handling events such as the Academy Awards, the US Festivals and the Olympics.

Eastland began working in the entertainment industry while he was still in high school, working with bands in nightclubs in his native New York. He acquired machinery training at Norwalk Community Vocational center, utilizing that knowledge in the technical and lighting fields of the entertainment industry.

Joining Showlites in 1980, Eastland toured as a lighting director for Kool & the Gang, the Beach Boys, Edgar Winter, Bette Midler and others. In 1982, as a lighting director/designer for the management firm of Patrick Rains and Associates, Eastland worked with Rickie Lee Jones and Al Jarreau.

When his acts were on hiatus, Eastland pursued independent lighting and production for conventions, television, film (*The Running Man*, *Another 48 Hours*) and music videos (Van Halen, Aerosmith and Guns N' Roses).

All Access is currently servicing a veritable who's who of hot acts, events and corporations such as the Cranberries, White Zombie, Lollapalooza, the House Of Blues Tour and Disney. "People come to us because they want something that is a little bit different," Forrester says. "They want it to look different and work different. We are able to do it all and keep it within their budget."

Contact the Torrance-based company at 310-784-2464.



Teller Lands \$100 Million Label Deal

By Jan McTish

Former MCA Records head lands on his feet with new \$100 million musical enterprise

Los Angeles—Industry veteran Al Teller, former Chairman and CEO of the MCA Music Entertainment Group, has joined forces with Wasserstein Perella Entertainment, Inc., to create Red Ant Entertainment, a music industry enterprise that will be funded to the tune of \$100 million.

The initial focus of Red Ant Entertainment, which is based in Los Angeles (9720 Wilshire Blvd.) with offices also in New York, will be the development of an independent record label to be headed by Teller. The label will initially seek a roster of alternative and urban contemporary artists, and in the future, country artists.

The financing for the new company was supplied by a group of investors led by Wasserstein Perella, who contributed \$75 million of the \$100 million venture.

Red Ant Entertainment will eventually branch out into music publishing, the acquisition of other labels, the creation of a major music enterprise on the World Wide Web and the financing and production of music intensive films.

For more information, call 310-247-1133.



Red Ant Chairman/CEO Al Teller and Wasserstein Perella Group Chairman/CEO Bruce Wasserstein

PLATINUM SUGAR



EMI artist D'Angelo was recently presented with a platinum plaque for his debut album, *Brown Sugar*. Pictured (L-R): EMI National Director of Urban Sales Garland Burge, VP of R&B Promotion Dave Rosas, manager Lindbergh Cox, D'Angelo, EMI President/CEO Davitt Sigerson, EMI VP of Promotion Peter Napoliello, manager Rodney Archer, EMI Marketing GM/VP Larry Stessel, EMI Senior VP of Artist Development Jon Birge and "Quiet Storm" radio National Director Stephanie Lopez Ajase.

Alleged L.A. Bootlegger Is Busted

By Keith Bearen

Raid nets over 47,000 alleged pirate CDs; part of the RIAA's ongoing efforts to end bootlegging

Los Angeles—The RIAA and local law enforcement agencies are keeping the pressure on bootleggers.

On July 9, the Asian Crime Unit of the Los Angeles County Sheriff's Department, assisted by the RIAA's anti-piracy unit, seized over 47,000 alleged pirate compact discs from Funkytown Records, an L.A. record distributor.

Funkytown Records, which had several hundred alleged pirate CDs displayed in a retail store on its premises, allegedly violated California's True Name and Address Statute because the product bore the name of ACE Entertainment, Hollywood, California.

In addition to the 47,367 confiscated CDs, an estimated \$20,000 worth of digital recording equipment, including CDR and DAT systems, were also seized. The confiscated CDs consisted mostly of rock, pop, urban-contemporary and dance compilations.

Funkytown Records is located at 1027 S. Western Street in Los Angeles, California.

Arista's Davis Honored



By Mike Gage

Clive Davis, whose label keeps scoring record sales, will receive a Hollywood Walk Of Fame star

Hollywood—Arista President and veteran record mogul Clive Davis will receive a star on the Hollywood Walk Of Fame (date is not yet set).

Davis, who is among an elite fourteen individuals who have been selected for the honor this year, is the first reigning record executive to be saluted.

This new milestone in Davis' career does not come as a surprise, since he has guided Arista Records, the label he founded in 1975, to record profits during the past few years. The label has been especially successful as of late, attaining sales of \$400 million for the fiscal year beginning July 1, 1995 and ending June 30, 1996. This is the fourth consecutive year that Arista has surpassed its prior sales record. In addition, Arista has maintained the Number One market share for singles and the Number Two spot for overall chart market share.

Prior to forming Arista, Davis worked at CBS Records as an attorney, eventually rising to the post of President in 1967.

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Songwriters!

This event is FREE...but because space is
limited, we suggest that you register in
advance. Just call (213) 462-1384 and you'll
have a space reserved for you!



New CD Technology Lawsuit Settled

By Keith Bearen


Settlement makes new technology utilizing unused CD space as industry standard

Los Angeles—Sony and Philips Corp. have settled a lawsuit filed against them by Randall Jamail, Justice Records President and inventor and patent holder of Soundboard®, a hidden track technology which utilizes the unused space on an audio CD.

According to the settlement, Sony and Philips have agreed to notify manufacturing plants that the Soundboard® technology is accepted technology for CDs, clearing the way for it to be marketed and licensed to artists and record companies, who, in the past, have been effectively discouraged from using the technology or have done so without permission.

The new technology uses the previously wasted space on a compact disc (the maximum length for a CD is 78 minutes), enabling artists to add audio program notes, alternative versions of songs and interviews to the main program. The listener can access this space by rewinding their compact disc prior to track one. As an example, Justice Records' *Twisted Willie*, an alternative rock tribute to country icon Willie Nelson, contains a conversation between Nelson and Waylon Jennings in the space before the album's first track.

"The Soundboard® creates an environment in which an artist can create an alternative experience that the listener can enjoy at their discretion," explains Jamail.

Jamail feels the technology will not increase the price of CDs. "The cost of licensing the Soundboard® on a compact disc is pennies per disc, so there is no reason for the cost to be passed down to the consumer. This is clearly a cost that the labels can and should bear." 



Bill Bennett

Bill Bennett has been named President of **Geffen** and **DGC Records**. A 22-year veteran of the business, Bennett was most recently Director of Promotion and General Manager of the company. Chairman/CEO **Ed Rosenblatt** was the only other person to hold the presidential title, serving in that capacity from the company's inception in 1980 before being elevated to his current post in April of last year. Bennett will be based in Geffen's L.A. offices (310-278-9010).

American Recordings has named **Jonathan Shapiro** to the post of Southeast Regional Promotion Manager. Most recently a member of the promotion department at Elektra Records in Atlanta, Shapiro will now oversee all radio promotional activities for the American Recordings label in the Southeast region of the U.S. Contact American's Burbank offices at 818-973-4545 for further information.



Steve Corbin

Steve Corbin has been appointed to the position of Executive Vice President/General Manager of **Motown Records**, where he will be responsible for the overall marketing, promotion and sales of Motown's core business. In addition, **Edward Ferrell** has been named Executive Vice President of A&R at the label, **Kelly Haley** has been named Senior Vice President of Publicity & Media Relations, and **Virgil Simms** has been appointed Senior Vice President of Marketing. Contact Motown's New York offices (212-294-9608).

Warner Bros. Records has announced

the promotion of **Rob Goldklang** to the position of National Manager of Alternative Promotion, and **Julie Muncy** has been named to the post of National Manager of College Promotion. Goldklang joined the label in 1994, while Muncy began her career in the Chicago branch of WEA. Contact 818-953-3223.

Pete Rosenblum has been promoted to the title of National Director of College/Alternative Promotion for the **Elektra Entertainment Group**. Prior to the promotion, Rosenblum was Manager of College/Alternative Promotion at EEG. He is based in New York (212-275-4100).



Nikke Slight

Nikke Slight has been named Director of Multimedia for **Atlantic Records**, where she will be responsible for the label's exploration and utilization of new media technologies. Atlantic also announced the promotions of **Kris Metzdorf** to the position of West Coast Director of Alternative Promotion, and **Lynn Oakes** to the post of Associate Director of Alternative Promotion. Slight and Oakes are based in New York (212-275-2000), while Metzdorf works out of the label's L.A. offices (310-205-7450).



Steve Backer

Steve Backer has been named Head of Marketing at **The Enclave**, the new label started by former Geffen A&R mainstay, **Tom Zutaut**. Backer was most recently General Manager of **Giant Records** (now **Revolution**), after spending 13 years at **CBS Records** (now **Sony Music**). Backer will be relocating to **The Enclave's** New York-based headquarters (212-492-1800).



Craig Bamsey


Craig Bamsey has been promoted to the position of Vice President, Business Development for **MCA Music Entertainment Group**. Based in Los Angeles (818-777-4000), Bamsey will be responsible for supervising new business ventures and acquisitions. Also, **Michael Regan** has been named to the post of Vice President, Sales for **MCA Records**. Regan spent the past eight years with A&M Records, most recently as Senior Director of Marketing. He is also based on the West Coast.

Wayne Freeman has joined **Otari US** in the role of Marketing Manager, where he will manage the pro audio company's advertising and marketing communications programs. The Otari Corporation is located in Foster City, California (415-341-5900).



Chuck Slomovitz

Chuck Slomovitz has been appointed National Director of Marketing Development/A&R Representative at **Virgin Records**. In this new dual role, Slomovitz will not only actively seek out new talent as the label's East Coast A&R rep, but will also be developing new marketing strategies for emerging artists.

Virgin also named **Susie Steiner** to the post of Director of Tour Marketing, where she will be responsible for a wide range of tour-related duties, including ticket buys, outgating and day-to-day coordination of press, promotion and retail activities for the label's artists on the road. Both Slomovitz and Steiner will work out of Virgin's New York offices (212-586-7700). 



Bryan Spevak

Title: Label Manager
Duties: Label Management/Talent Acquisition
Years With Company: 3 years
Company: Headhunter/Cargo Records
Mailing Address: 4901 Morena Blvd., Suite 906, San Diego, CA 92117
Phone: 619-483-9292
FAX: 619-483-7414

Dialogue

Background: Bryan Spevak began his career in the music business as a publicist at Geffen Records in 1991. But after only two years, he jumped ship and took a position with San Diego-based indie record company Headhunter/Cargo, which seemed to offer a more challenging and less restrictive working environment for the recent Cal State Fullerton graduate.

"The main reason I went from a major record company to an independent label," explains Spevak, "was to get more experience doing more things. Not only did I want to get more involved with the process of signing bands, but I also wanted to learn the marketing and retail side of things."

"And that's one great thing about working at an independent record company, you're involved in all aspects and you're not sitting in one department of the label all day, doing one thing."

Duties: "My day is split between dealing with press calls and working different records on that level and also dealing with management people, booking agents, bands who are on the road and dealing with bands that we're trying to bring in to sign."

"It's just a wide variety of stuff and I never know, on a day-to-day basis, what I'm going to be doing. For example, I just got off the phone with the Lollapalooza organizers, who invited our band Chune to perform on the Lollapalooza tour this year. They're doing about three and a half weeks on the indie stage, which is like the third stage."

Indie Versus Major: "The difference between an indie and a major, as far



as A&R goes, is that the A&R people at a major label basically do one thing. At an indie label, it's not so cut and dried.

"Everyone wears a bunch of different hats. And you're not making the exorbitant salaries that you make at a major label, so there has to be some other driving, motivating force for you to work there, which is obviously the music."

"And that's the great thing about independent labels, everyone has a say and anyone at the label can bring a band to the table, and that's a great thing."

Development: "Nowadays, there are so many bands and so many records being put out—not only on independents but major record companies and subsidiaries of major labels—that it's a real hit-or-miss thing. And there's not a whole lot of chance for bands on major labels to develop over the time period that they need to do that."

"On an independent label, it is a bare-bones situation. I mean, you're basically getting in your van, and if you're lucky, you have a decent booking agent who can keep you on the road, keep you booked into clubs and get you decent tours. And you know, that's one of the things about the indie punk rock genre, it's basically about bands developing from the ground level up."

"Major labels, on the other hand, come from a very quick-fix mentality—they want to see something happen right away. And a lot of times, if this doesn't happen, the band is shelved or the funding is pulled on the project or the band isn't given anymore tour support or whatever it might be."

"But with an indie, if a band doesn't start selling huge amounts of records right off the bat, it's not viewed as a failure because the mindset is, you're starting from basically ground-level zero."

Latest Signing: "The latest signing that I've been more or less responsible for is a band called Garden Variety. They're a band from Long Island, New York. It was a real good signing for the label because when we first started talking to them, they had already developed quite a bit of label interest from a number of independent labels, as well as a handful of major labels."

"It took almost a year to bring the band in, due to the fact that they

were still writing songs and they were deciding what label they wanted to sign with and stuff."

"It was a band that there was a lot of hype around and people were talking about and for them to come to Headhunter, it was a real good signing for the record company. Not only as an imaging thing, but to strengthen the overall roster of the label."

Distribution: "We have Cargo Records America, Inc. in Chicago, which is a distribution company primarily owned by Eric Goodis, who owns Headhunter/Cargo Records. They distribute our stuff, and then there's a whole bunch of independent distributors and one-stops throughout the country that we also use."

Smile And The Atlantic Records Connection: "It was probably around eight months after Smile's record *Maquee* had been released [on Headhunter/Cargo] that Atlantic and a couple other major label started sniffing around."

"Atlantic offered to do a joint release of that record, as well as do in the next two records after *Maquee*. So we jumped into that deal, and we're in the middle of it right now. The band is about to go into the studio and start work with Mark Trombino, who's the drummer from Drive Like Jehu and also a pretty well-known producer who works with a lot of independent bands. That record will probably be out in the winter."

Sifting Through Demos: "We get a lot of solicited and unsolicited demos, and the first thing that I look for is good songs. I also look at the musicianship and whether the band sounds together or not. The next thing is what the band's work ethic is like."

"I look for things like whether or not they've put out seven-inch re-

leases, how much they've toured, how often they play locally and if they work hard promoting themselves. It's important to align yourself with bands and artists who want to work."

Scouting The Clubs: "When I go to see a band play live, I'm looking at a number of things—everything from musicianship, stage presence, how the band plays off one another, whether or not the band has chemistry onstage, how they react with the audience and how professional they are onstage."

"Some bands don't need to be as professional onstage as others. A lot of it depends on the personality of the band and the type of music that they're playing."

The Age Factor: "Age is an issue, but I don't think it's the be-all and end-all. You see a lot of young, independent rock/punk rock bands where you're dealing with kids in their early twenties and sometimes in their late teens."

"It's been my experience that they start coming into their own around their mid-twenties, but we also have artists on the label who are in their thirties and out there busting their asses."

New Signings And Upcoming Releases: "I've just brought in another band and the record deal's getting wrapped up right now. It's a band called Boys Life from Kansas. We're also talking to a couple of other bands right now."

"As far as the record company goes, we have a band from Knoxville, Tennessee coming out this July called Thumbnail. We also have another record from Dead Bolt coming out this summer, and we're doing an Overwhelming Colorfast record, which will probably be out in August. So we have some good stuff coming up."

—Interview By
 MC Staff Writer Pat Lewis

SPARKLING PLATINUM



Just prior to the start of "The Summerland Tour" in Salt Lake City, the members of Capitol act Everclear were awarded platinum plaques for their album *Sparkle And Fade* during an intimate dinner in Los Angeles. Shown (L-R): Capitol Senior VP of Promotion Phil Costello, band members Greg Eklund and Art Alexakis, Capitol VP of A&R Perry Watts-Russell, band member Craig Montoya, manager Darren Lewis, Capitol President/CEO Gary Gersh and Capitol GM/Senior VP Lou Mann.



RCA act La Bouche recently received gold plaques for their RCA debut, *Sweet Dreams*. Pictured (L-R): RCA VP of Sales David Fitch, RCA Manager of Dance and Crossover Promotion Carmen Cacciatore, RCA VP of A&R Dave Novik, RCA Executive VP/GM Jack Rovner, Virgin Retail Group President/CEO Ian Duffell, group member Lane McCray, BMG Distribution President Pete Jones and band member Melanie Thornton.

News

Arguably the biggest rock group in the business, **Pearl Jam**, has announced that they will embark on a Fall tour which will include eleven U.S. dates, one Canadian date and nineteen European shows.

The stateside portion of the tour kicks off in Seattle on September 16 and ends in Miami on October 7th (no Southern California dates as of yet).

The tour will be in support of the band's fourth **Epic** album, *No Code*, which is scheduled for an August 27th release. Expect the album and tour to be hot-sellers.

In addition to announcing the tour, something which will help the band mend some fan fences, Pearl Jam—which fought a lengthy and emotionally draining fight against ticket monolith **Ticketmaster**—will use a computerized phone system developed by Philadelphia-based **FT&T** to sell tickets for the tour. Under the operator-free system, callers can order tickets (a four-ticket limit per phone number, something that will discourage scalping) by dialing a print and radio-announced 800 number.

Concrete Marketing's Ninth Annual **Foundations Forum** convention has been announced, and it's sporting a new name and musical focus.

The convention, which had already changed its tag line from "hard rock" to "hard music" convention, is now simply called "**F Musicfest**" and will spotlight all forms of music, including, according to the press release, "rock, aggressive post-modern rock, cutting-edge trip hop, grass-roots pop and, of course, plenty of hard-hitting music."

Los Angeles-based **Goldenvoice** will promote the convention's musical showcases at a variety of venues, including the **Roxy**, the **Whisky**, the **Palace**, the **Troubadour**, the **Coconut Teaser**, the **Viper Room**, the new **Billboard Live** and **Jacks Sugar Shack**.

The newly christened **F Musicfest** convention will take place on October 3, 4 and 5 in Hollywood. For

sponsorship and registration information, call 212-645-1360

Bands interested in showcasing at **F Musicfest** can send three or four songs with a bio, photo and contact information to: **F Musicfest Band Showcase, Concrete Marketing, 1133 Broadway, Suite 1220, New York, NY 10010.**

Country great **Willie Nelson** has announced that **Farm Aid '96** will take place on October 12 in Columbia, South Carolina, the home of top-selling band **Hootie & the Blowfish**, who are scheduled to perform with Nelson. **John Mellencamp** and **Neil Young**.

Hootie & the Blowfish played at last year's **Farm Aid** in Louisville, Kentucky, and the members asked Nelson to bring this year's concert/fund-raiser to their home state.

"This year has been a rough year for family farmers," said Willie Nelson, co-founder of **Farm Aid** along with Mellencamp and Young. "We were already losing 500 farms a week. With cuts in farm programs and natural disasters like the drought in the Southwest, more farmers than ever are facing financial hardship. Through our partnership with **TNN**, **Farm Aid** will be able to educate millions of Americans about the importance of preserving a family farm system of agriculture."

Country cable channel **TNN: The Nashville Network** will telecast **Farm Aid '96** as a six-hour special on Saturday, October 19th.

In an incident that is sure to strike terror in the hearts of laundry-doers everywhere, **Weapon Of Choice** drummer **Derek "D-Rex" Pierce** broke his hand when he and his just-laundered clothes fell down a flight of stairs.

The accident occurred on the eve of the band's **West Coast Tour**. Backup vocalist and percussionist **Mary Harris** (formerly of **Spearhead**) will fill in on drums for the tour. Pierce's broken hand will require surgery and several weeks of therapy.

Speaking of bad breaks, **Donovan**, the "Prince Of Flower Power," has been forced to cancel

his North American concert tour, which was slated to begin on August 1 at **Radio City Music Hall** in New York City.

Early last week, the **Donovan** camp was informed that, because of a misdemeanor marijuana conviction in 1966 in England, the **U.S. Embassy** in London had denied the singer-songwriter a visa. The embassy also informed the **Donovan** camp that the issuance of a Waiver of Inadmissibility (huh?)—which would allow **Donovan** into the U.S.—would take five weeks to process.

On The Road

Arista artist **Kenny G** and diva-in-the-making **Toni Braxton** have announced a co-headlining tour which will begin on September 13 in Atlantic City, New Jersey, and will culminate on October 19 at the **Pond** in Anaheim (the other Southland date is at the **Hollywood Bowl** on October 18).

World music group **Juluka**—featuring **Johnny Clegg** and **Sipho Mchunu**—is currently nearing the end of their reunion tour, which is the first time that this acclaimed South African musical ensemble has performed together in over a decade.

The tour reaches the Southland

for a show at the **Universal Amphitheatre** on August 7th.

The **Putumayo World Music** label has released *A Johnny Clegg And Juluka Collection* in honor of the group's 20th Anniversary, featuring ten tracks culled from the group's two platinum and four gold certified albums.

Deals

Respected indie **Matador Records** has entered into a joint venture agreement with **Capitol Records**.

Under the new pact, selected **Matador** releases will be co-released, marketed, promoted and sold and will bear the logos of both companies. The number of co-distributed titles is set at four or five per year.

As part of the agreement, **Capitol** has purchased a minority interest in **Matador**. **Chris Lombardi** and **Gerard Cosloy**, co-founders/owners, will continue to manage the day-to-day operations of the label.

Matador is label home to a variety of leading alternative artists, including **Liz Phair**, **Bettie Serveert** and **Pavement**. The first release under the new pact is the **Jon Spencer Blues Explosion's** *Now I Got Worry*, due on October 15th. **MC**

DEMO MADNESS



More than 10,200 cassettes from unsigned bands throughout the U.S. poured in for this year's **Ticketmaster Music Showcase**. More than 200 bands will be performing live during the fourth annual 38-city tour, which kicks off on August 14 in Portland, Maine.



MAKING OUT LIKE BANDITS



Warner/Chappell has signed a worldwide deal with Mammoth recording artists Bandit Queen. The band recently gathered with Warner/Chappell executives, along with members of Bandit Queen's label and management team, to celebrate the signing. Pictured (L-R): Ed Pierson, Warner/Chappell; Steve Balcom, Mammoth Records; Jack Bookbinder, De-el Entertainment; band members David Eric Galley and Janet Wolsteinholme; Paula Greenwood, Playtime Records; band member Tracy Godding; Susan Henderson, Warner/Chappell; Dave Lory, De-el Entertainment; Shari Saba, Warner/Chappell; and attorney Elliot Groffman.

MCA's Latin Expansion

In an effort to tap into the booming Latin music market, MCA Music Publishing has created a new Latin Music department and appointed Ivan F. Alvarez to the post of Vice President, Latin Music. Alvarez will head the new department, which is based at the company's offices in New York.

MCA Music Entertainment Group President Zach Horowitz commented, "This is another important step in MCA Music Entertainment Group's expansion into the vital area of Latin music. With the recent openings of our record companies in Mexico, Argentina and Brazil, we think that there will be many new opportunities for the MCA record and publishing companies to grow in the Latin music world."

David Renzer, President of MCA Music Publishing Worldwide, said, regarding the appointment of the new Latin Music VP Alvarez: "Ivan is that rare combination of bi-cultural

executive who possesses not only strong business skills but a wonderful rapport with the entire Latin music community. He is the ideal candidate who will be using all of these skills to help MCA Music Publishing expand into the growing Latin music genre."

Prior to joining MCA Music Publishing, Alvarez was Director of Latin Membership at ASCAP, where he signed artists such as Juan Gabriel, Arturo Sandoval and Los Fabulosos Cadillacs. Alvarez has also previously worked with the law firm Feinman & Krasilovsky and the Harry Fox Agency. As head of MCA's new Latin Music department, Alvarez will be responsible for acquiring Latin catalogs as well as signing Latin songwriters.

Spotlight On Nicklebag

Veteran songwriters-producers Bernard Fowler and Stevie Salas have teamed up to form the band Nicklebag, whose debut album, 12 Hits And A Bump (on Iguana Records), is an outstanding mix of funk, grunge and soulful rock & roll.

Both Fowler and Salas have a history of collaborating with legends in the music business. Fowler has been the backup singer for the Rolling Stones and has worked with such artists as Iggy Pop and Tom Jones. Salas, a respected musician within the Los Angeles community, has worked with George Clinton and Rod Stewart and has released his own solo albums to critical acclaim.

The new album features a potpourri of other guest players, including Ronnie Wood of the Rolling Stones (whose next solo album will be produced by Fowler), Doug Wimbish (formerly of Tackhead and Living Colour), Dave Abbruzzese

MCA APPOINTMENT



Ivan F. Alvarez, VP, Latin Music, MCA Music Publishing.

WHERE THERE'S A WILLS, THERE'S A WAY



Singer-songwriter Mark Wills, whose debut album is on Mercury Nashville, has signed with performing rights organization SESAC. Wills recently performed at radio station WSIX's "Music On The Row" series in Nashville. Pictured inking the deal before the performance are (L-R): Greg Riggle, Director, Writer/Publisher Relations, SESAC; Mark Wills; manager John Gallichio; and Bill Velez, President, SESAC.

(ex-Pearl Jam drummer), veteran session/touring players Carmine Rojas and Darryl Jones and Bill Laswell and Bernie Worrell of Parliament/Funkadelic fame.

So far, there have been no tour dates set for Nicklebag, although Fowler and Salas recently told Music Connection that a tour, most likely of selected cities in North

America, is in the works. Fowler recently wrapped up a mini-tour with the Charlie Watts Quintet, which gave an impeccable performance of jazz and classic standards at the Henry Fonda Theatre in Hollywood. The same night Nicklebag played at Hollywood nightclub Moguls, where after-party guests included Mick Jagger, Bonnie Raitt and Don Was.

NICKLEBAG MAKES THE SCENE



Respected songwriters-producers Stevie Salas (left) and Bernard Fowler have teamed up to form Nicklebag, a funk-meets-grunge band whose debut album, 12 Hits And A Bump, features a slew of notable players, including Ron Wood of the Rolling Stones, Bill Laswell and Bernie Worrell.



BMI recently held a urban talent showcase at the Hyatt Hotel in Hollywood. The showcase featured ten unsigned Southern California artists and a special appearance by Warner Bros. recording artist Drawz. Pictured mingling after the show are (L-R): Eddie Singleton, Director, A&R, Warner Bros. Records; Cheryl Dickerson, Senior Director, Writer/Publisher Relations, BMI; Drawz; and Drawz manager Leigh Genniss.

Fowler and Salas say that they will probably collaborate again on another Nickiebag album, but when it will be released is anybody's guess since the two artists are always working on a constant stream of other projects.

Industry Grapevine

EMI Music Publishing has appointed **Harry Poloner** to the position of Associate Director, A&R. Poloner, who was previously with Sony Music Publishing, can be reached at 212-492-1200.

Songwriter News

Congratulations to **Gloria Estefan**, who was recently honored with the "Hitmaker Award" by the **National Academy of Popular Music** at its Songwriters Hall of Fame ceremonies.

Estefan, who has recorded numerous hits in both English and Spanish, is currently on her first North American tour in five years in support of her latest album, *Destiny*. The album's first single, "Reach" (co-written by Estefan and **Diane Warren**), is the official song of the 1996 Summer Olympics.

Alan O'Day, best-known for the hits "Undercover Angel" and "Angie Baby," recently signed a

deal to write three songs for Disney's syndicated TV series, *Sing Me A Story*. O'Day is currently featured in the book *And When I Wrote: The Songwriter Speaks*, in which he talks about the craft of songwriting.

Urban music artist **Ruffa** has signed a worldwide publishing deal with **MCA Music Publishing**. His debut album, *Diamond In The Ruff*, has been released on **MCA Records**.

Singer-songwriter **Stacey Piersa** has inked a co-publishing deal with **peermusic**. Over the years, Piersa has written songs for **Color Me Badd**, **Paula Abdul**, **Chynna Phillips** and **Atlantic Starr**.


SESAC Signing

Veteran singer-songwriter **Gene Nelson** has inked a deal with performing rights organization **SESAC**. Nelson, who is currently signed to **Warner/Chappell**, has penned dozens of songs for artists such as **Reba McEntire**, **Alan Jackson**, **George Strait** and **Keith Whitley**. Among Nelson's more notable hits are the award-winning "Eighteen Wheels And A Dozen Roses" (recorded by **Kathy Mattea**) and "Bubba Hyde" (recorded by **Diamond Rio**). Contact SESAC at 615-320-0055 for more information.

Songwriter Workshop

Veteran producer/songwriter **Nik Venet** has announced that "The **Nik Venet Songwriter/Artist Workshop**" kicks off on Thursday, August 8, at the **2100 Sq. Ft. Theater** (5615 San Vicente in Los Angeles).

The workshop is an ongoing songwriter master class that will touch on the following areas: recognizing and practicing the creative process, truth in writing, lyrics that communicate, song concepts, revising and editing, the use of abstract and concrete lyrics, individual writing style, as well as performance and presentation.

To register or obtain further information, call 213-228-9228. 



BRIAN McKNIGHT

This R&B crooner's songwriting/producing talents have yielded hits for other artists and his own solo career

If it hadn't been for the church choir, jazz and Stevie Wonder, Brian McKnight might have ended up pursuing his other childhood dream—playing professional sports. But the R&B singer's fate was sealed once he learned to sing at the age of four, "seated on my mother's lap in the alto section of the choir."

Growing up in New York and Florida, McKnight's upbringing on gospel and jazz led to his first singing group with his three older brothers, appropriately called the McKnight Brothers. But it wasn't until he discovered Stevie Wonder that McKnight decided that he could step into the spotlight as a solo singer, and by the time he was nineteen years old, McKnight had signed a deal with Mercury Records.

His 1992 self-titled debut, released three years after the signing, produced the hit "One Last Cry," and McKnight became a noted producer through his work on Vanessa Williams' *Comfort Zone* album. But it was his smash duet with Williams, "Love Is," from the *Beverly Hills 90210* soundtrack, which put McKnight squarely on the hitmaking map.

Since then, McKnight has released a second solo album (*I Remember You*), produced a number of artists including Boyz II Men, Take 6 (whose members include McKnight's brother, Claude) and has been a featured performer on other recordings, including *Rhythm Of The Games*, the official soundtrack of the 1996 Summer Olympics.

The soft-spoken McKnight remains humble about his early achievements in the music industry: "I was very fortunate because I had a publishing deal when I was eighteen. I was going to college in Huntsville, Alabama and a guy there owned a recording studio and small publishing company. He didn't really want to deal with me much at first because he was working with another writer and trying to get a record deal for him. That writer was Brandon Barnes, who's been my longtime writing partner. The studio owner eventually heard my demos, decided I had talent and signed me to his publishing company."

The Alabama recording studio where McKnight got his first break was Sound Cell, and it was also where McKnight first honed his skills as producer. McKnight's story of how he got signed sounds like an artist's dream come true, and he says it was largely due to persistence and by doing what most major labels tell people *not* to do.

"Sending unsolicited material worked for me," he says. "We sent tapes to everyone. I happened to be in L.A. on other business, but I got a meeting with an A&R executive at Mercury. It was late afternoon on a Friday and he was trying to leave early, but he said he'd give us twenty minutes. We ended up staying for two hours. Ed [Eckstine, then-Mercury Records President] came back in town that Monday, heard the tape and I got signed that Wednesday."

McKnight is quick to add that his story is no fluke. "I tell people all the time, 'It may not be about your talent, but it's about whatever the label's looking for at the time.' Timing is everything. Nothing happens by chance."

On his songwriting and performing style, he comments, "The way I was brought up was so centralized around the church that I have no idea what my songwriting would be like if I hadn't had that upbringing. I guess I'd be a jazz musician and I wouldn't sing much. I definitely wouldn't sing the way I do now. When you listen to groups like Jodeci and Boyz II Men, they're really just doing a variation of what the gospel groups do."

A versatile musician (he plays nine instruments), McKnight often wears several hats as a singer, songwriter and producer. He adds, "I don't think I could be songwriter without being a singer. Being a producer is harder but I like to produce all my own material. I think there's only been one or two instances when someone else wanted to produce my material. I write on acoustic guitar and my favorite instrument to play is the bass guitar. But I think I'm probably best at playing keyboards."

For now, McKnight is working on his next album, which is due out by the first quarter of 1997. He has also collaborated on a forthcoming album from Robin Thicke (son of actor Alan Thicke), which will be released on McKnight's Interscope-distributed label.

And he has plenty of advice for fledgling songwriters. "All I can really say is what worked for me. I studied all of the writers I really admired, like Kenny Loggins and Michael McDonald, who were writing the songs I wanted to write. I tried to learn to write lyrically before I tried to write music."

He concludes with a laugh, "Go back to the hits and figure out why a song that was a hit twenty years is still being played and then you'll be successful."

Contact Mercury Records at 310-996-7200.



EMI APPOINTMENT



Harry Poloner, Associate Director, A&R, EMI Music Publishing.



MIKKI'S ALIBI



Alibi Records assembled some big talent for the recording of label artist Mikki Howard's new single, "I Love Every Little Thing About You," featuring a duet with Howard and Terence Trent D'Arby with Chaka Khan on background vocals. Pictured (L-R) in the studio are: (standing) Kenneth Crouch, producer; Chaka Chan, co-producer/arranger; Lisa Fairchild Jones, President/General Manager, Alibi Records; (seated) LeMel Humes, Chairman/CEO, Alibi Records; Terence Trent D'Arby and Mikki Howard.

STUDIOFUL OF MONKEES



The Monkees recently reunited at NRG Recording Studios to record a new album, due out later this year on Rhino Records. In celebration of their 30th Anniversary, all four of the band's original members took part in the recording sessions. Pictured (L-R) are: Peter Tork, Davy Jones, Micky Dolenz, Rhino's Managing Director Harold Bronson and Michael Nesmith.

INTHE VILLAGE: As always, things are busy at the Village recording complex in Los Angeles. Tom Petty and the Heartbreakers were in working on the complete soundtrack for the new 20th Century Fox film, *She's The One*; the sessions were co-produced by Rick Rubin and engineered by Jim Scott (who won a Grammy for his work on Petty's last studio album, *Wildflowers*)...Elton John's lyricist Bernie Taupin's new band, Farm Dogs, remixed their Discovery Records debut album, *Last Stand In Open Country*...Vanessa Williams recorded a track for the *Eraser* soundtrack...Amy Grant was in tracking her upcoming A&M release...The Village Recorder also hosted a launch party to celebrate the debut release from Revolut, who consist of former TVT group Seven Simons' leader Keith Joyner, ex-Lemon Drop guitarist David Newton, former Dirtbags' bassist Chris Skane and drummer Bobby Moore.

SMOKE THIS



Capitol act, the Smoking Popes, are currently recording their sophomore release for the label with producer Jerry Finn. The as-yet-titled album is due out this fall. The band cut the basic tracks at CRC (Chicago Recording Company) and are currently mixing at Conway Studios in Los Angeles. Pictured (L-R) at CRC are: (back row) Eli Caterer, Matt Caterer and Josh Caterer, (front row) Mike Felumlee, and that masked man is producer Jerry Finn.

NRG RECORDING: Co-producers Rob Schnapf and Tom Rothrock were in Studio A mixing the debut album from Sony/Columbia act, D. Generation...Producer David Cole had an A-List group of musicians, including bassist Lee Sklar, keyboardist Greg Phillinganes, gui-

tarist Waddy Wachtel and drummer Mike Botts in Studio B taking care of overdubs for a recording by Linda McCartney...Sony artist Yohei Omori, a 19-year-old artist from Japan was in Studio A recording his debut album with Phillinganes, Wachtel, Sklar, drummer Russ Kunkel and producer Katz Hoshi.

VOCAL WORK: Lis Lewis, veteran singer and publisher of the singer's newspaper, *The Angel City Voice*, has been tracking background vocals on sessions for several artists. This month she showed up at the Complex to work on the second album of Countdown recording artists, Box The Walls; produced by Steven Croes. Earlier in the month, she laid down vocals at Grandma's Warehouse in Echo Park for the band Clear, who is going into the studio again in August with producer Joe Chiccarelli.

PARAMOUNT RECORDING: Paramount Recording Studios has officially announced the opening of its new Sonic Solutions digital editing and mastering room. This new state-of-the-art facility is also capable of producing CDs from all sound sources. For further information, you can contact Paramount at 213-465-4000. **MC**

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GORDON CHAMBERS

This up-and-comer has written, produced and arranged hits for a variety of R&B artists

By Gil Robertson

With an impressive list of production credits that includes some of the R&B community's most prolific performers, Gordon Chambers—producer, singer, songwriter and arranger—definitely has his hand on the pulse of contemporary music.

He's the man with the Midas touch, something that can't be denied when you look at the chart success Chambers has enjoyed with artists ranging from Brownstone ("If You Love Me") to Anita Baker ("I Apologize") and CeCe Peniston's ("Movin' On").

Listening to the man's work, it's easy to see why artists and music fans are immediately struck by its simplicity and deep personal content. "Gordon brought a sensibility to my project that enabled me to open up my heart," says Christopher Williams about Chambers' work on Williams' most recent project, *Not A Perfect Man*.

But, as is often the case within the music industry, the career of Gordon Chambers is not a case of an overnight success. The success that the veteran behind-the-scenes guru now enjoys has been in development for a long time.

The New York native grew up in a family with a great love for music, as Chambers is quick to point out. "I've felt an affinity for good music for as long as I can remember. My dad was a deejay, so growing up I was exposed to a wide variety of music. My evolution as a musician has been deeply personal."

This personal evolution holds the deepest meaning possible for the versatile musician, as he points out that his career is not about money or fame. "Throughout all of the stages of my life," Chambers explains, "music has provided me with a consistent outlet to express myself about the politics, social attributes and relationship issues that affect our world. It brings my life so much joy and it makes me feel better connected to humanity."

Unlike many who carve out their career niche by providing the key ingredients for success to others, Chambers himself is an accomplished keyboardist, trumpet player and vocalist.

Having formally studied music since grade school, Chambers continued his studies in college at Brown University, where he served as the musical director for numerous university productions and also performed with the choral group Shades Of Brown.

Following his college stint, Chambers landed a job as the Entertainment Editor for *Essence* magazine, a respected publication catering to women of color, but in conjunction with his journalistic and editorial duties, he also began to seriously pursue his first love and lifelong dream of achieving a professional career in the music industry.

"*Essence* has provided me with a perfect outlet to express myself creatively," Chambers explains about his dual career. "It's an ideal environment that has been encouraging and beneficial to my creative growth."

Succeeding in the highly competitive world of New York's creative community—or the music business, in general—is never easy, but Chambers' commitment to his artistic talent has paid off with numerous production credits that run the gamut of up-and-coming artists to household names, including Sweet & Low, Terri & Monica, Usher Raymond, Queen Latifah, Jade, Naughty By Nature, Phyllis Hyman and a host of others.

"Much of the work that I do involves self-exploration," explains Chambers. "I like to take the singer and listener on musical journeys that ask questions instead of make statements. For me, music is something that is raw and genuine. It should touch the emotional core of who we are as people."

Like anything else in the industry, success comes from hard work and talent, but in order to build a career in the often fickle music business, it comes down to meeting the right people at the right time and then responding in such a way that will keep your name on the lips of those who matter.

Such was the case with how Chambers hooked up with R&B/pop diva, Anita Baker. It was while working with Phyllis Hyman that Chambers met superstar songwriter/producer Barry Eastman, who was so taken with the young man's talents that he asked Chambers to contribute to Baker's *Rhythm Of Love* album.

Today, after the blockbuster success of Baker's 1994 release, not to mention the career-making hit he crafted for Brownstone, Gordon Chambers is in great demand for those in the music industry who know that his hard work and creative gifts translate into success on the sales charts.

Contact Angeliq Myles at 212-399-6935.



Yamaha's MD4 Digital Multitrack Recorder

The MD4 uses the Mini Disc (MD) format removable discs to record up to four tracks of digital audio. Maximum recording time is 37 minutes in four-track mode or 74 minutes in two-track, stereo mode. Priced at \$1,200 retail, the MD4 combines mixing functions and multitrack recording in a small, portable package.

Frequency response is 20Hz. to 20Khz. at a sample rate of 44.1Khz. There is .01 percent total harmonic distortion with low noise and no flutter or wow. The MD data disc can be erased and recorded one million times and you may track bounce without degradation. There is the ability to combine all four recorded tracks down to a stereo mix and record it back to two tracks (like having six tracks instead of four).

The MD4 also has direct outputs for each track so you can externally mix tracks with another mixer. Another good feature is the rehearsal auto punch and auto locator with which you can precisely punch in and out at exact locations in your song. There is also a vari-speed function of + or - 6 percent for adjusting playback or recording pitch. For external synchronization, the MD4 has a MIDI out jack that transmits either MIDI Time Code

(MTC) or MIDI clocks which will control your sequencer or computer music system.

Since the MD4 can run your sequencer, it is important to know that the MD4 is capable of Cue List Playback. You can arrange up to nine different cues to playback in any order. This would allow for "flying" vocals or live instruments around your song the same way you manipulate synth performance data in your sequencer. The Program Playback function allows you to compile a program of up to 36 songs to play in a specific order.

Just like its analog counterparts, the MD4 has a four-channel mixer with a three-band equalizer, variable gain, an aux send, pan pot and fader on each channel. There are plenty of input and output jacks on the unit to patch all your favorite effects, DAT mixdown machine and headphones. You can record up to 255 songs on a single MD disc with each song "titled" from the front panel controls.

Contact Yamaha Corporation of America, Audio, Guitar and Synthesizer Division, Professional Audio Products Department, P.O. Box 6600, Buena Park, CA 90622. Call 714-522-9011, FAX 714-739-2680 or E-Mail: Info@Yamaha.com.



Kawai's K5000

The genesis of the K5000 was the Kawai K5 additive synthesizer. So with the new Advanced Additive™ synthesis, Kawai has come up with a synth (the K5000S) and the workstation version (the K5000W) that go the current limit on creation of sophisticated additive waveforms.

Rather than using pre-set waves, this synthesizer builds custom waves using up to 128 harmonics. By way of 128 Format Filters, individual envelopes for each of the harmonics, 24db/octave resonant DCF and DCA's (that's Digitally Controlled Filters and Amplifiers), the K5000 offers a large number of sound choices. These additive sounds can be also combined with internal PCM sounds.

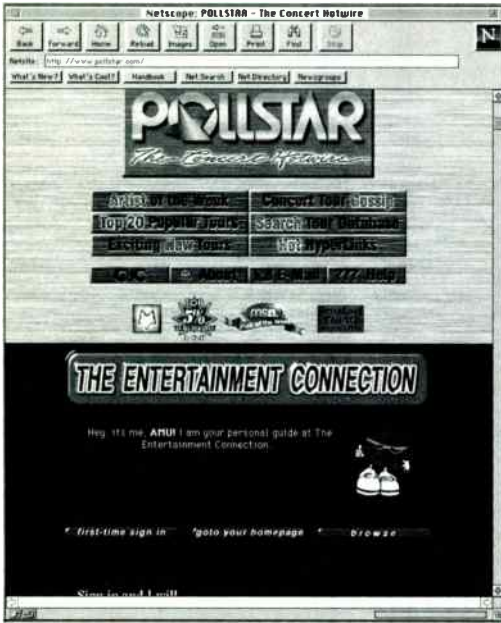
The K5000W workstation has 226 pre-

set sampled sounds made up of 128 General MIDI patches and eleven drum kits. Along with the 61-note keyboard, you'll have 64-note polyphony with a 40-track/40,000 note sequencer and a built-in Standard MIDI File disk drive with 99 song and 180,000 note capacity.

If you get the K5000S synth, then you'll have a multi-mode arpeggiator (yes! they are coming back), sixteen preset and four assignable "macro" control knobs to change parameters during live performances.

For more information about both K5000S and K5000W synths, you can write to them at Kawai America Corporation at 2055 East University Drive, Compton, CA 90224. Or call them at 310-631-1771.





Pollstar and Entertainment Connection join forces

ON-LINE VENTURE: In what promises to be a mutually beneficial relationship in cyberspace, the **Entertainment Connection** (<http://econnection.com>) and leading concert industry magazine, **Pollstar** (<http://www.pollstar.com>) have formed a strategic alliance which will include links between the two sites, as well as extending the personalized and customized features of TEC to the users of *Pollstar's* web site.

This partnership will allow music fans looking for touring information of a particular artist on the *Pollstar* site to automatically browse and/or purchase music, movies, books or merchandise relating to the artist from TEC's service. Likewise, anyone browsing for products from any artist in the 250,000 title inventory on TEC's site will be automatically notified by *Amu*—the site host—if that artist is on tour. Future enhancements of this joint venture will include e-mail notification to frequent Entertainment Connection shoppers if artists that they have indicated an interest in are appearing in concert in their geographical area.

CHERRY TREE ROCK: Now here's an angle to get your career jumpstarted. **John Augustine**



Look at me now, Uncle George

Washington, who claims to be the great-great-great-great-great-nephew of the Father of our Country, **Mr. George Washington**, is an actor (he was actually able to portray his great-great-great-great-great-grandfather—George's brother, **Colonel John Washington**—in the 1984 *George Washington* television miniseries) turned singer-songwriter who released his first single, "Falling Out Of Time," appropriately enough this past Fourth of July on his web site (<http://www.JohnWashington.com>).

The most interesting aspect of this story—apart from his patriotic bloodline—is how Washington's song was actually put together. It seems that the man who recently took part in the Olympic Torch Relay Parade at George's home at Mount Vernon, sent his vocal and guitar tracks through cyberspace only to have a guitarist from Sweden and a harmonica player from Kentucky add to the tracks.

Washington then did a final mix-down in a recording studio and the result of that hi-tech collaboration is the folk-rock sound of "Falling Out Of Time." In fact, Washington now plans to record an entire album by exchanging Internet soundfiles with musicians from all over the world.

"The World Wide Web offers limitless possibilities," he says. "In this case, the Internet, thought a hi-tech invention, played host to the most organic form of communication: words, music and rhythm."

Even though Washington's artistic results are very average, you have to admit that his ideas of musical collaboration are quite intriguing.

MTV ONLINE: Here's your chance to grab that fifteen minutes of fame for yourself...on **MTV Online**, that is. Surf over to MTV's web site (<http://mtv.com>), step into the MTV Arena and find "Yack Live." It's here that you can become a part of "the on-line/on-TV show where MTV Online users tell the world what they think about music, MTV or whatever...old fashioned TV viewers never had it so good."

MTV has also joined forces with **OnLive! Technologies** to create an on-line environment which allows groups of people to literally "talk" in 3D virtual environments over the Internet. Enter the "TikkiLand" area on MTV's site and then anyone with the necessary tools (a multimedia Pentium PC, a basic 14.4 modem connection, microphone, etc.) can access the OnLive! experience. As

you can see, this isn't for everyone, but someday it will be. Make a visit and see if you have what it takes to communicate on-line with your voice, rather than your fingers.

UNDERGROUND ON THE 'NET: The **Internet Underground Music Archive** is a place that unknown artists might want to check out, so we thought we would update you on what's been going on at **IUMA**. There are currently over 800 bands on this extensive website (<http://www.iuma.com>), and there's space for more. There are also listings of various record labels and other industry companies if you just feel like passing through.

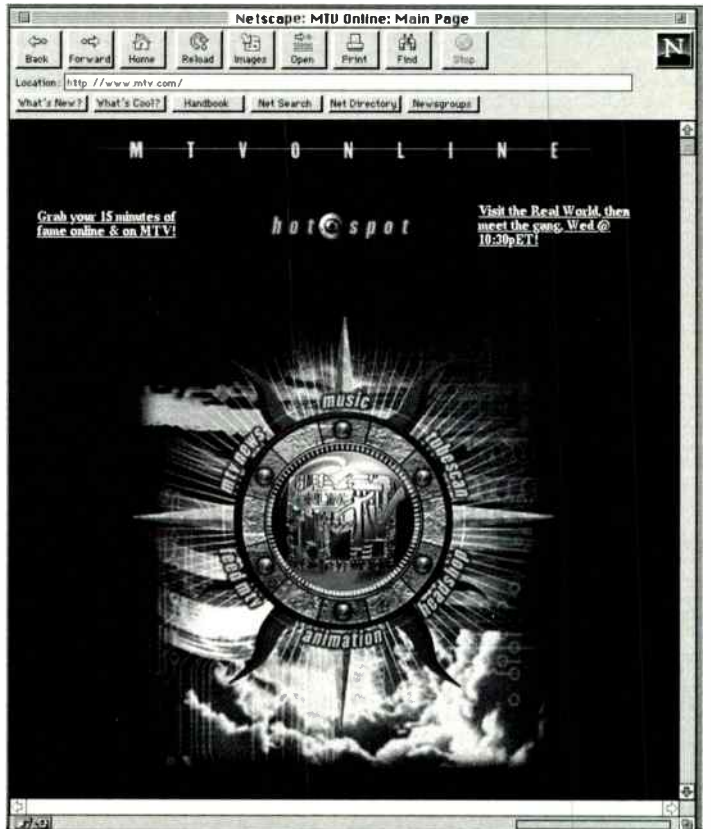
GETTING FAR ON THE 'NET: **Immortal/Epic** recording act **Far** recently utilized on-line technology when the band left their Sacramento home base for a month-long East Coast tour. So what's so newsworthy of a young baby band launching their first label-backed tour? Well, it seems that the band's lead singer, **Jonah Sonz Matranga**, kept a journal on his laptop and sent the results to the **Sacramento News & Review**, which

printed the often illuminating diary of a largely unknown band on the road. Playing before crowds that you could count on one hand, dealing with mechanical failures on the road, suffering from road fever and basically summing up the fears of a young musician who at one point thinks, "This is the tour of challenges. It seems to be the 'first big tour' my mom (and my wife) warned me about:



IUMA is the on-line home for musical artists

van trouble, equipment trouble, sickness, terrible turnout, at times—ridiculous routing, missing home terribly and very little visible reward for all the trouble...We're Job, stumbling across the country as music—our God—laughs at us, testing our faith. That sounds almost melodramatic, but sitting in this hotel room in Tulsa, Oklahoma, coughing and wincing



MTV Online gives you a chance for your fifteen minutes of fame



Rocktropolis web site has been acquired by N2K, Inc.

every couple of sentences, it really fits."

If you want to find out more about this Northern California band, check out their web site (<http://www.sony.dreammedia.com/Epic/artistdetail.qry?artistid=214>). Now if only Epic would put Matranga's excellent touring account on the band's web site, so all you musicians could get a realistic view of life on the road.

N2K DOMINATION: N2k Inc., a leading on-line music entertainment company—perhaps best known for its **Jazz Central Station** (<http://www.jazzcentralstation.com>) and "mega-store" **Music Boulevard** (<http://www.musicblvd.com>) web sites—has taken bold steps in their efforts to create the most comprehensive music resource on the 'Net.

Under the direction of N2K's executive team of **Larry Rosen**, **Dave Grusin** and **Jon Diamond**, the company has now acquired the acclaimed **Rocktropolis** web site (<http://www.rocktropolis.com>), a hugely popular rock music site. The company is also currently buioidg a classical music site which will be spearheaded by a special section devoted to the life and music of **Leonard Bernstein**.

Rocktropolis will now be based in N2K's new L.A. office, which will be headed by **Rob Lord**, who founded the previously mentioned Internet Underground Music Archive in November of 1993. **Nick Turner**, founder of Rocktropolis will continue with N2K as a full-time consultant concentrating on developing key relationships for the site and working with Lord on furthering Rocktropolis's universal appeal.

In related news, N2K has debuted a new Japanese language version of their popular **Jazz Central Station** web site, which publishes listings of current and upcoming releases, tour schedules, concerts and festivals worldwide, as well as hosting on-line chats with famous jazz artists and producers.

BILLBOARD SITE: If you're addicted to charts like we are, you'll want to pop into the web site of **Billboard** magazine (<http://www.billboard-online.com>) where you can get a free glimpse of the current Top 100 Albums chart as well as others.

There's also a page dedicated to the latest breaking industry news and select album reviews. There's much more available but you'll have to subscribe to get at it. **MC**



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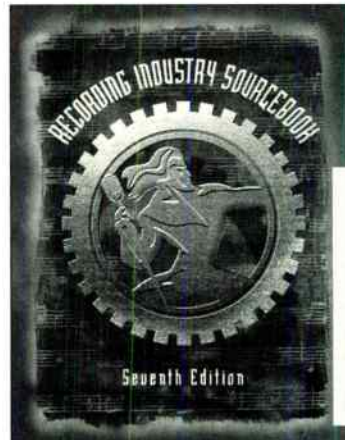
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dies; *Hanna-Barbera: The Greatest Cartoon Sound FX Ever*; and *Hanna-Barbera Classics*. Featured in the set are themes, underscore and end titles from the studio's first official cartoon in 1957, *Ruff And Reddy*, through the company's first prime-time animated series from 1960, *The Flintstones*.

Also contained in this neat picnic basket-style package is the never-before-released collection entitled *More Hanna-Barbera Classics*, including themes, underscore and end titles from such later cartoon classics as *The Jetsons*, *Jonny Quest* and *Josie And The Pussy Cats*.

Hanna-Barbera set the pace for other animation studios by using excellent, up-to-date "needle-drop" recordings, the equivalent of stock footage. There was also a strong jazz influence to their themes. Composer **Hoyt Curtin** came to shape the Hanna-Barbera sound as much as **Carl Stalling** shaped the heyday of **Warner Bros.** cartoons. "If it doesn't swing, it isn't important to me," says Curtin in the excellent **Barry Hansen**-penned liner notes. "I love the legit side, too, but when you hear a big booming jazz band come on, it's joyous to me, it's uplifting, so much better than rock & roll."

There's something disquieting about *Restore*, the **Fang Records** debut from **Dudley Saunders**. This singer-songwriter and performance artist mixes the traditional folk and gospel of his Kentucky childhood with the concerns of the modern HIV-positive man. Songs of "T-cells and T-birds," is



Barbara Brussell in *Patterns*

how one critic described his show, *Death Blues*. Saunders usurps imagery used by the church to fight homosexuality in order to better portray the plight to which many have been damned by official indifference. Saunders speaks for all those silent voices and he does so in eloquent constructions. Call him the **Joni Mitchell** of the gay music movement. One of the most intelligent offerings of the year. For more information about the release, contact **Fang Records** at 212-529-1016.

There is a new recording of *Man Of La Mancha* in stores. **Placido Domingo**, **Mandy Patinkin** and **Julia Mingen**es are featured on this **Sony Classical** release, in a performance taped more than four years ago. A more timely release was held up because Sony failed to secure rights to the material.

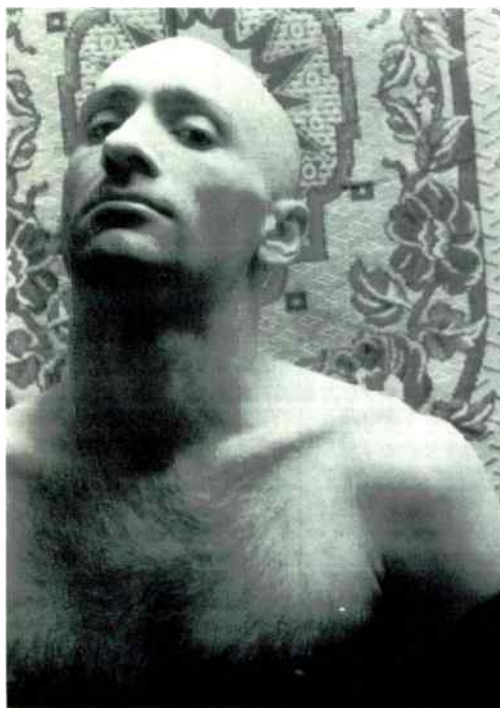
Patterns, the newest show from **Barbara Brussell**, is being performed every Wednesday in August at the **Gardenia** in Hollywood. This program is a musical exploration of patterns presented through interpretations of hidden gems from the Broadway stage and Great American Songbook, tied together with Brussell's trademark storytelling style. Weaving her life stories through the music of such legends as **Stephen Sondheim** and **Rodgers and Hammer-**

stein, as well as contemporary composers like **Babbie Green**, Brussell encourages her audiences to think about the patterns in their own lives. The **Gardenia Restaurant & Lounge** is located at 7066 Santa Monica Blvd. (just east of La Brea). For more information regarding the show, call 213-467-7444.

Everybody in the small town of Harmon knows **George Malley (John Travolta)** as a nice guy, a good auto mechanic and a dependable friend. But on his 37th birthday George begins to change, developing a sudden insatiable appetite for learning, and also begins to comprehend the beauty and intelligence of

There's a delicious new **Kid Rhino** release in stores. *Hanna-Barbera's Pic-A-Nic Basket Of Cartoon Classics* brings together three previously released Rhino collections. *Best Of The Flintstones: Stone-Age Melo-*

up-to-date "needle-drop" recordings, the equivalent of stock footage. There was also a strong jazz influence to their themes. Composer **Hoyt Curtin** came to shape the Hanna-Barbera sound as much as **Carl Stalling**



Dudley Saunders: The **Joni Mitchell** of gay music?



John Travolta in *Phenomenon*



The Rentals' "Waiting" is featured in MTV's first feature film, *Joe's Apartment*

CAROL CUTLER

the universe. People in other cities are discovering George's charms. Disney/Touchstone's *Phenomenon* is a sleeper hit, accumulating \$46 million in its first two weeks. Reprise has the soundtrack to *Phenomenon*, which features the Eric Clapton/Babyface collaboration "Change The World," as well as classic hits by the Supremes and Marvin Gaye.

Walt Disney Records has released the third installment in its collectible series of favorite musical moments, *Classic Disney: Sixty Years Of Musical Magic*. Selections range from such age-old tunes as the 1955 classic "The Ballad Of Davy Crockett" (*Davy Crockett*) and "Following The Leader" (*Peter Pan*), to selections from the latest animated feature films *Pocahontas*, *Toy Story*

and *The Hunchback Of Notre Dame*. Also included are songs from such live-action films as *Bedknobs And Broomsticks*, *The Happiest*



Millionaire and *The Parent Trap*, plus music from Disney's amusement parks. This is an invaluable collection, especially if there are little



RONALD BLOOM

Linda Ronstadt's new album is *Dedicated To The One I Love*

people in your home. Those looking for something a little fresher will enjoy *Mickey's Sport Songs*, a fun and inspirational album filled with athletic-themed songs. This is a collection of brand new recordings featuring performances by Mickey, Minnie, Donald, Daisy and Goofy. Selections include the John Fogerty hit "Centerfield," a cover of Queen's "We Are The Champions" and a musical version of the immortal 1908 poem "Casey At The Bat." You'll find this fine compact disc wherever fine children's music is sold.

The soundtrack for 20th Century Fox's *She's The One* boasts a soundtrack entirely by Tom Petty and the Heartbreakers. Among the new songs included are "Walls," "Angel Dream" and "We Grew Up Fast." Both the film and soundtrack should be out soon.

For her 29th album, *Dedicated To The One I Love*, on Elektra, Linda Ronstadt has put together a dreamy collection of lullabies. This was a stretch for the singer, as the challenge was to create a listenable, though lulling, experience that was also unique. "One of the things that intrigued me about doing the album was to make sure we weren't just throwing in a bunch of pop remakes. I looked for classic rock songs that had this baby theme where I didn't really have to alter the lyrics in any way," says Ronstadt, who recorded the tracks in her home studio.

The album features new versions of the Beatles' "Good Night," the Ronettes' "Be My Baby" and, most unexpectedly, Queen's "We Will Rock You." The latter song was included on the album when Ronstadt discovered the rhythm of the song matched the rhythm of her rocking chair.

Still, this is no rock album. Ronstadt whispers instead of belts each song to a lilting background of flute, harp and glass armonica, an 18th Century glass instrument with a very soothing and seductive

sound. This children's record is an album that adults can enjoy.

The Rentals have contributed the lead track to MTV's first feature film release, *Joe's Apartment*. The song "Waiting," a hyperkinetic, Moog-driven cut, comes from the band's Maverick debut album, *Return Of The Rentals*. Roman Coppola directed the accompanying music video, which incorporates footage from the film. *Joe's Apartment* is based on an award-winning MTV short about a man residing in a New York City apartment which is overrun with talking and singing cockroaches. The film is in general release.

Davis Gaines is recording his first solo album. The singer, who recently began his sixth year as *The Phantom Of The Opera*, is credited as having performed the role more times than any other actor.

Crooner Cameron Silver has announced the release of his first recording, *Berlin To Babylon: The Songs Of Kurt Weill And Friedrich Hollaender*, on Entree Records. This recording reprises Silver's critically acclaimed signature production of the same name featuring favorites and lost songs from the Berlin Cabaret, Broadway and films performed both in German and in official English translations. Silver returns to Los Angeles on August 17 with two performances at the M Bar & Grill (213-A Pine Avenue in Long Beach).

For more information about the show, call 310-435-2525. For more information about the new record, call 818-355-0181. MC



Crooner Cameron Silver



SWIMMING WITH THE SHARKS: Author Terri Mandell will promote the new edition of her book, *Power Schmoozing: The New Etiquette For Social And Business Success*, with a seminar and book signing session. The event—which will be held on August 19 and will also feature **Michael Jacobs**, an internationally renowned photojournalist who has worked with top celebrities and entertainment industry leaders—will cover various aspects of networking in Hollywoodland, including where to schmooze with the sharks, how to introduce yourself to them, how to follow up with freshly made contacts, the do's and don'ts of talking to celebrities and when to and not to pitch your projects. The seminar will be hosted by the **Learning Annex** and the cost is \$29. For more information regarding the seminar and/or to make reservations for the event, contact the Learning Annex at 310-478-6677.



CAPITOL SHOW: Richard Thompson has long been one of rock's best kept secrets. Always a hit with critics and industry pundits, Thompson can't seem to get any commercial momentum going. And, as is always the case with this acclaimed singer/songwriter/guitarist, critics have been gushing over his excellent new two-CD set, *you?me?us?*. Shown congratulating Thompson (middle) on yet another great live show, this time co-headlining with Joan Armatrading at the Universal Amphitheatre, are Capitol VP of Marketing Denise Skinner and Capitol President/CEO Gary Gersh.

FINGER-PICKING GOOD: Until recently, musical tablature books have been geared toward the experienced guitar player. In response to the growing demand, Warner Bros. Publications has created the **Easy Tab Deluxe** format, a new tablature format designed specifically for the beginning guitar player. Previous attempts to create easy guitar tab arrangements merely lead players through a song's melody line. This new format concentrates on the compositions' original guitar parts. In more Warner Bros. Publications news, recent **Authentic GUITAR-TAB Editions**, which are exact transcriptions of recorded works with complete solos, include album-matching folios to **Bruce Springsteen's *Ghost Of Tom Joad***, the **Grateful Dead's *Hundred Year Hall*** and a double-album-matching folio encompassing **Van Halen's** first two releases.



MAVERICK SHOW: Maverick/Reprise artist Me'Shell Ndegéocello is pictured with band members and label staffers at the Whisky, where she performed a sold-out show in support of her new opus, *Peace Beyond Passion*. Shown (L-R, back row) Maverick Records' Freddy DeMann, Biti Strauchn, Arif St. Michael, Federico Pena, Allen Cato, Danny Sadownick, Michael Neal, Wendy Melvoin, (front row) Maverick Records' Terry Anzaldo, Me'Shell Ndegéocello and Maverick Records' Jon Klein.



BACK ON THE WAGON: That's right, they're baaack! Late Seventies/early Eighties stalwarts **REO Speedwagon**, who scored their biggest success with *Hi Infidelity* in 1981, has returned to see if they have what it takes to be a chart contender in the Nineties. Recently, Kevin Cronin (with shorn locks) and company performed at a listening party for the group's new album, *Building The Bridge*, on Castle Records. The band is currently touring as part of the "Can't Stop Rockin' Tour 96," which also features Foreigner and Peter Dinklage. Pictured (L-R): Kevin Cronin, Tom Consolo of Baruck Consolo Management, band members Neal Ooughty and Bryan Hitt, John Baruck of Baruck Consolo Management, band members Dave Amato and Bruce Half and producer Greg Ladanyi.



BROTHERS IN STRINGS: Following a recent soundcheck, the Ooobie Brothers stopped to pose with a rep from Dean Markley Strings. Shown (L-R): bassist Skylark, guitarists Pat Simmons and Tom Johnston, guitar techs Joseph Valley and Ken Seaver, guitarist John McFee and Dean Markley rep David Lienhard. The band, longtime Markley string endorsers, has released a two-CD set, *Rockin' Down The Highway: The Wildlife Concert*.

DANCING THE NIGHTS AWAY: The intoxicating rhythms and dances of Rio came to the Southland recently when the John Anson Ford Amphitheatre played host to the Third Annual "Brazilian Summer Festival '96." Produced by Brazilian Nights Productions, the first day of this two-day weekend event featured the sounds and colors of Rio and included performances by Brazilian songstress Claudia Villela and Rique Pantoja and his sextet. African rhythms set the pace on Sunday with soothing tropical beats courtesy of Meia Noite and the Midnight Drums and a spirited performance by Lula and Afro Brazil. Other highlights included a tribute to Brazilian jazz legend Moacir Santos and a rousing carnival samba, which inspired several hundred fans to follow the G-string-clad Brazilian maidens to the stage to dance the night away during a classic California summer weekend. As it has proven every year, this is the premier carnival event in Los Angeles. Pictured (right): the Brazilian Capoeira Dancers.

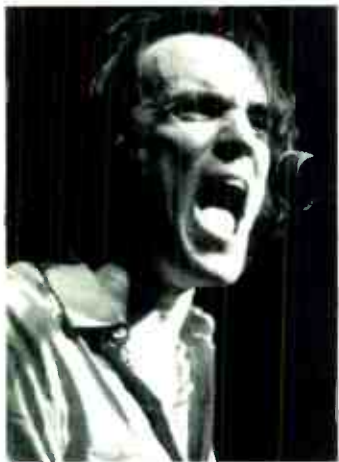


—Nicholas Paine



VIDEO PALS: Motley Crue stickman Tommy Lee's main squeeze, Pamela Anderson Lee (pictured far left), and the Fab Four clones who star in *Beatlemania* (pictured left) are shown during their respective appearances at the fifteenth annual VSDA (Video Software Dealers Association) Convention (Convention) held at the Los Angeles Convention Center. During the convention, Capitol

headman Gary Gersh finally unveiled plans for the release of the mammoth eight-cassette, ten-hour set, *The Beatles Anthology*, which is now slated for a September 5th release (with the third two-CD installment due in October). In addition to the four and a half hours of rare and previously unreleased footage that was aired last November by ABC (the network is re-running the three-part *Anthology* special on August 31, September 5 and September 7th), the home videos will feature another five and a half hours of rare footage. Suggested retail price for the video set is \$159.98.



TROUBADOUR SHOW: Former Mary My Hope frontman James Hall is pictured during his recent performance at the Troubadour in support of his Geffen Records debut, *Pleasure Club*. Hall just returned from Europe, where he opened for Rage Against The Machine. —Tom Farrell



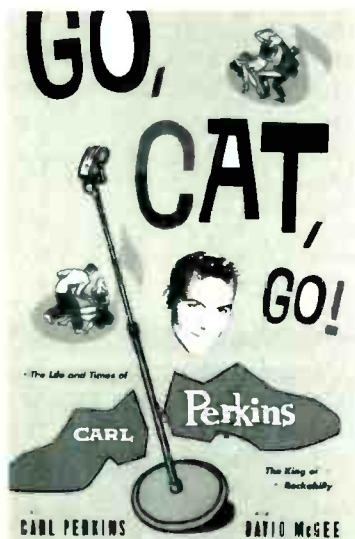
James Brown and Coolio



Natalie Merchant

Alanis Morissette

GREAT GREEK: The Greek Theatre has played host to a variety of great shows recently, including ex-Maniac Natalie Merchant (two sold-out shows), alternative rock banshee Alanis Morissette (four sold-out shows) and the Godfather Of Soul, James Brown, with special guest Coolio. Pictured (L-R, above): Greek GM Mike Garcia, Alanis Morissette and Nederlander Executive VP Ken Scher; (left, bottom) Nederlander's Ken Scher, Natalie Merchant and Garcia; (left, top) the omnipresent Garcia, James Brown, Coolio, Susan Rosenbluth of Nederlander Concerts and Brian Martin of Martin Productions.



roll's original cool cats. As interesting as it is well-written, *Go, Cat, Go!* is a poignant, outstanding chronicle of a real American hero.

COOL CAT: *Go, Cat, Go!*, the new autobiography by Carl "Don't Step On My Blue Suede Shoes" Perkins and co-author David McGee, is a well-documented work that allows Perkins to speak from his heart about his life and the people and events that touched him. The rise of Perkins from rural southern poverty, his budding love affair with the music that would become his vocation, his longtime love affair with wife Valda, the Sun Records years, his friendships with Johnny Cash, the Beatles and Chuck Berry, his harsh battles with death, alcohol and an industry that took too long to appreciate the man who wrote "Blues Suede Shoes," "Matchbox" and "Honey Don't" is high drama at its finest. A survivor who outlived Elvis and Roy Orbison, this elder rock statesman is still one of rock & roll's original cool cats. As interesting as it is well-written, *Go, Cat, Go!* is a poignant, outstanding chronicle of a real American hero.

—Jana Pendragon

HOT REISSUES: Several hot CD reissues are on tap for the summer months...DCC has released a gold disc version of Creedence Clearwater Revival's 1970 album, *Pendulum*...MCA has released the Grass Roots' *All Time Greatest Hits*...Due in August, from Rhino, The Cars' *Prototypes: Raw Hits And Rare Tracks*...Also due in August, MFSL's gold disc two-fer, the Kinks' *Kinda Kinks/You Really Got Me*...Also from MFSL, a gold disc version of R.E.M.'s *Reckoning*...PolyGram's reissue division, Chronicles, will release four remastered Eric Clapton albums in August, *461 Ocean Blvd.*, *E.C. Was Here*, *Eric Clapton and There's One In Every Crowd*...Also from Chronicles, a remastered version of Derek & the Dominos' *Layla and The Best Of Vic Damone*, a collection spotlighting this underrated crooner... And EMI has Fats Domino's *The Fat Man: Twenty-Five Classic Performances*.

MUSIC CONNECTION Tidbits from our tattered past

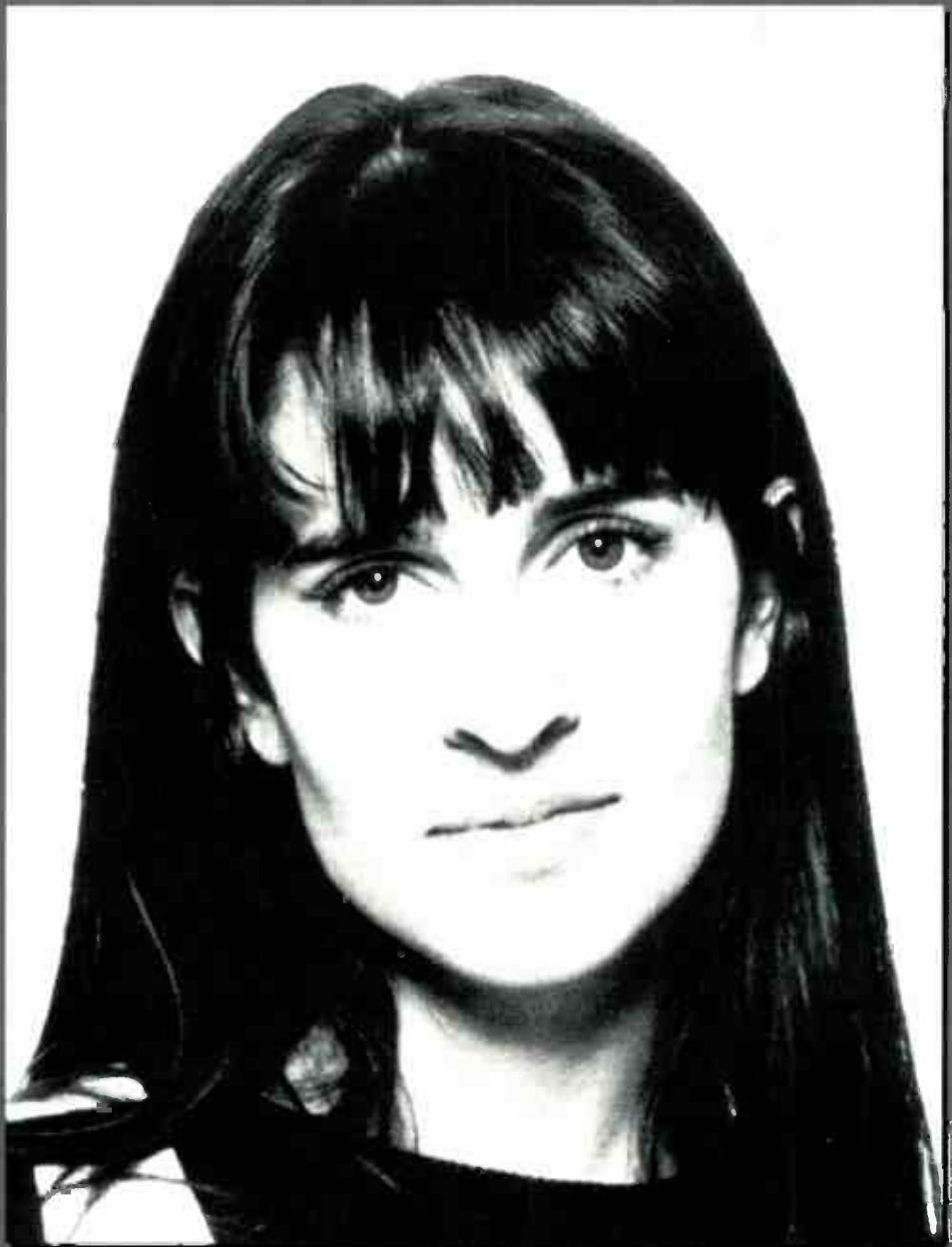
1982—ANNIVERSARY SONG: Motley Crue recently celebrated their one-year anniversary with a near sell-out at the Santa Monica Civic. The show, backed by Steve Quercio's Racetrack Productions, was opened by TV's horror queen, Elvira.

1986—BIG PLANS: Joe Jackson still keeps 'em guessing as he gets set to record his eighth LP, tentatively titled *Big World*, live at New York's Roundabout Theatre, with David Kershenbaum co-producing. To gear up for the actual recording, Jackson and band have booked themselves into twelve clubs in and around the New York area. The album will be recorded direct to two-track master.

TRACY BONHAM

By Traci E

This new darling of the alternative music set is out to prove that she is not an angry Alanis clone



Tracy Bonham would like to set the record straight once and for all: "I'm not angry!"

The Eugene, Oregon-bred singer/guitarist/violinist/songwriter feels that many listeners have completely misconstrued the message contained in her alternativesmash single, "Mother Mother," from her Island Records debut, *The Burdens Of Being Upright*. The song—which is a one-sided telephone call home from an adult-child in search of independence—opens with the charming niceties of idle chit-chat before erupting into a schizophrenic, full-throttle, no-holds-barred, screaming rant.

"I think sometimes," explains Bonham,

"people miss the point that it's funny."

The public's misguided interpretation of the song's subject matter isn't a complete surprise to Bonham, who penned the single when she first left her childhood home in Eugene to attend the University of Southern California in Los Angeles, after landing a scholarship to study violin at the university's prestigious music school.

"At that time I had just moved away—moved out of the house—and then I moved to L.A. and then to Boston. I just felt really alone and far away from home."

Tracy Bonham avoided introducing her own mother to the single in fear that she, too,

might misunderstand the point. "Just like in the song, I'm so good at avoiding telling my mom anything that might freak her out. So, yeah, I avoided it for a while, and she eventually found out that there was a song that I had written called 'Mother Mother.' So, of course, what's she going to think if I haven't played it for her but she hears it through the grapevine? She's thinking, 'Oh my God! What is this song about?' So, I finally played it for her and apologized that I had avoided it. I just didn't know how to preface it, you know? I didn't know how to tell her that it's not a song about her."

The popularity of *The Burdens Of Being*

Upright and the heavy MTV rotation of "Mother Mother" is foreign enough to Tracy's down-to-earth sensibilities, but for her music teacher mother, who has suddenly risen to cereal box recognizability, portraying Tracy's vacuuming TV mom in the video, the experience is downright strange.

It was Tracy's mother, a public school music teacher specializing in choral music, who first sparked the petite dynamo's interest in music, answering her desire to study music with a violin at the age of nine. The ever-present influence of Bonham's love for the violin is evidenced in *The Burdens Of Being Upright*, with the violin bearing an intrinsically important solo voice. But equally important is the presence of the guitar, to which Bonham's mother also introduced her, teaching Tracy three chords at the ripe age of eight (a photo appears on the CD's inside jacket depicting young Tracy in her mom's elementary school class performing for her classmates).

"I was in her third grade class just for one year," recalls Bonham, who is no relation to Led Zeppelin drummer John Bonham, although she did play violin with Robert Plant and Jimmy Page during their reunion tour. "I transferred into her school, and I think a lot of girls were jealous of me 'cause I was like teacher's pet—always getting solos and stuff. I remember getting kicked in the shins a few times with some wooden clogs!"

Tracy's interest in music accelerated throughout her junior high and high school years when, in addition to her violin studies, she participated in vocal jazz choirs and classical vocal ensembles. "My first love was singing. I was actually singing before playing the violin and just loved it throughout my whole life. And it was kind of easier for me. Maybe I just didn't have the discipline."

Even if Tracy was disillusioned by the rigors of her regimented violin training, she is no stranger to the discipline and hard work necessary to create good music. After a couple of years at USC, Bonham moved on to the Berklee School of Music in Boston to study voice and violin.

"When I made the move to Boston, I just knew I wanted to sing—that was the main reason that I went to Berklee. But quickly, I was discouraged with Berklee. It wasn't until later that I decided to write songs and they just started sounding like what I was listening to. I listened to the Police, the Beatles—the Specials were my favorite band—Blondie, the Who and stuff."

Inspired by her new environment and the many bands on the Boston circuit, Tracy took the musical plunge. "Going out to see bands just made me want to do it myself, and I'd been writing songs here and there. But finally it occurred to me that it would be nice to actually play them for people.

"I borrowed a lot of musicians," she continues. "A lot of my friends were in bands already and they were committed, so I would borrow them and we'd go out and gig, but they could never commit to me. Then, after two years of doing that, I finally decided to start a band where everyone could commit to me—and that's when deals started coming."

After gigging in do-it-yourself mode on the Boston scene for "two years, if that," Tracy recorded her own demo, using an eight-track in her living room and some free studio time which she had accrued. Previously, she had spent a great deal of time recording vocal parts for studio sessions (for other musicians' projects, commercial jingles and student projects at USC) and was ready to try her hand at recording her own material.

This demo effort proved to be a small-scale serendipity when one of her self-recorded cuts landed on the *Girl* compilation, released by Curve Of The Earth Records. That cut, "The One," received substantial local radio airplay and—in addition to her debut EP, *The Liverpool Sessions*, on Cherry Disc, which contained "Dandelion"—helped Bonham nab Best New Artist, Best Female Vocalist and Best Indie Single ("Dandelion") at the Boston Music Awards in 1995. (Her re-recorded version of "The One" appears on *The Burdens Of Being Upright* and is the current single.)

Island Records was the first major record company to approach Bonham, who, when she was eventually faced with interest from several sources, investigated all offers before finally inking a deal with Island. While recording her Island debut last summer with producers Sean Slade and Paul Kolderie (Hole, Radiohead, Morphine) and master engineer Tom Lord-Alge (Live, American Music Club, Tripping Daisy), Bonham not only realized the value of her rigorous musical education and previous studio experience, but also became obsessed with the details of recording her own material.

"It was great! It was a lot of fun—very time consuming, which I knew it was going to be," relates Bonham. "But I had no idea that I'd actually go home and wake up in the middle of the night thinking I was in the studio. I was totally obsessed! Long hours, all day. I could've worked a lot more, but I think maybe it would have been unwise 'cause I could already tell that I was starting to freak out because I was so obsessed by it that I did need that space."

Since the album's release, critics have drawn reasonable comparisons between Tracy and artists whose influence she readily acknowledges, such as Liz Phair and Throwing Muses. But Tracy protests against a less likely comparison which surfaces regularly between her and singer Alanis Morissette. "I don't hear it. I don't get it. I never knew she existed until a year ago, so how can that be a part of my music? It has nothing to do with it," referring to a comparison she believes is based solely on gender.

Does Bonham feel that sexism within the industry is responsible for erroneously lumping stylistically diverse female performers into one, gender-based category? "You know, it's just that strong women nowadays are in the spotlight," she explains. "But they're also catching shit for it, and I think that's just what happens because people are still not used to

strong women—and they better get used to it!

"So, it's not just a woman thing—it happened with the grunge thing and this and that, so I know it's not a chauvinist thing right there. So, in the industry, I don't see it. With friends and musicians, I don't see it. I don't see it anywhere—except for in the media. Those are the only people who bring it up, and it pisses me off. It's so bizarre."

The Burdens Of Being Upright has been coined an "introspective album" by critics who cite the autobiographical nature of "Mother Mother," "The One" and "One Hit Wonder" (a stab at critics) and the imagery and perceptions in "Kisses" and "Navy Bean" (an examination of personal relationships gone bad).

"I'm kind of a thinker," relates Bonham, "and I spend more time sitting and thinking about what's going on in my head and in my gut than talking about it, I suppose. But then I tend to write about it. And it's my observations as well, of other people that I've dealt with and come in contact with."

The word in the rumor mill is that "Kisses," from her Island debut, is a direct jab at Courtney Love's notorious exploits and lifestyle. What does Bonham say to that?

"I'm not going to say anything because someone might kick my ass when I meet her," she chuckles. "But I'm not going to say yes or no."

Fear of getting her ass kicked aside, Bonham voices her irritation with artists who are more involved in the concept of image than in the music itself. "Without being too 'to the point,'" Bonham explains, "'Kisses' is about certain performers who can kind of miss the point—especially musicians. For me, it's music that gets you there, it's music that brings you up

onstage, it's music that maybe even

takes you to a place where you're in the spotlight. But some of these performers miss the point and just go, 'I want to be a rock star' and then 'musician' comes later. And so, certain people can get their priorities mixed up and think that the lifestyle is cooler than the music and how deteriorating and becoming a drug addict—falling down—is somehow cooler than being a good musician."

For Bonham, being a good musician is the primary concern. It is her enjoyment of the artistic process which she views as the lifeline of her creative abilities.

But, now that Bonham's riding high on the success of those creative endeavors, does making music ever seem like a job? "It is kind of bizarre," she says. "I try not to get into that frame of mind because I know I'll continue to do it whether or not, in a few years, I have no record deal. I'm going to continue to do it for as long as I can. So I just have to keep thinking like that. This is a stage, or phase, and if it works and lasts forever, that's awesome. But I'm still going to continue doing it and hopefully, it will never become a job."

Call Island Records at 310-276-4500. 



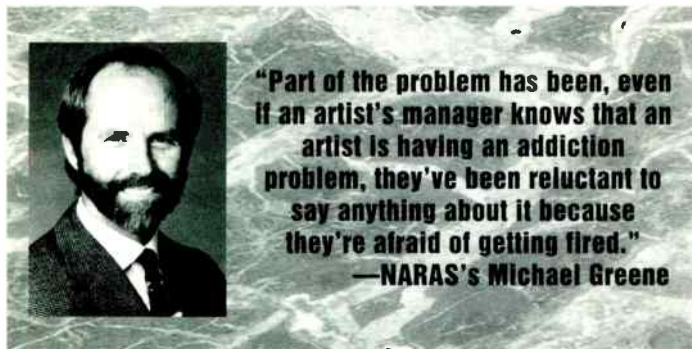
Are Drugs Killing The Music Industry?

Drug abuse has claimed some of rock's brightest stars. Now NARAS and several outspoken members of the music industry are trying to make a difference.

By Sue Gold

Drug abuse has been a part of rock & roll since its explosive mid-Fifties beginnings, and judging from the recent deaths and drug busts—due to the prevalent use of heroin, the musician's drug of choice—things aren't getting any better.

To combat the problem, last November,



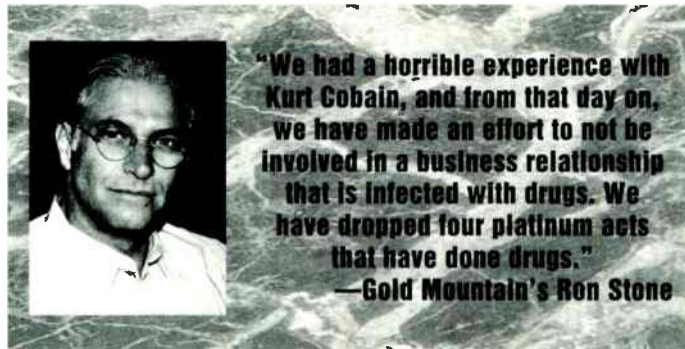
the National Academy of Recording Arts & Sciences' non-profit arm, MusiCares, began administering a Substance Abuse Intervention Program which people can call for confidential referrals to treatment programs.

However, in recent months, the program

has taken on a new sense of urgency, with the list of musicians who are dying from drug overdoses and getting busted for drug possession growing at an alarming rate.

In 1994, Nirvana lead singer Kurt Cobain committed suicide after battling a heroin problem. In 1995, singer Shannon Hoon of Blind Melon died from a cocaine overdose.

And this year, things have gotten even worse. Stone Temple Pilots singer Scott



Weiland's recurring drug problems forced the cancellation of the band's summer tour, Sublime's lead singer Bradley Nowell died of a heroin overdose and Depeche Mode lead singer Dave Gahan was arrested for alleged cocaine possession.

The most recent incident occurred several weeks ago when Jonathan Melvoin, a touring musician with Smashing Pumpkins, died from a heroin overdose (the band has fired drummer Jimmy Chamberlin because of his drug problem and part in the incident).

And these are just the famous ones. Thousands of musicians and music industry personnel are fighting drug addictions every day. Throughout the years, many organizations, including MusiCares, have launched anti-drug and "Just Say No" campaigns to prevent people from starting drugs, but this new program is aimed directly at those already addicted to drugs.

"The problem has been around for decades, but I think people finally get to their breaking point," says NARAS President/CEO Michael Greene. "I got to my breaking point when Shannon Hoon died because I had been going to see him over at Exodus [a drug treatment facility]. When he died out on the road, that was one of the defining moments for me. I called some people and said, 'Let's go after this thing. Let's see if we can take this huge fifteen billion dollar machine and start doing some important things for the people who are the fuel for that machine.' So people have jumped on board and we've been trying methodically to create a system that will help these addicts."

Jay Cooper, an attorney with Manatt, Phelps & Phillips, says, "Most of them really want to

be off drugs, so maybe they need some positive influence and maybe we can find some way of giving it to them. We can't force anyone off drugs, but hopefully, we can help them help themselves."

The program already has support from some of the major labels, such as Warner Bros., MCA, Capitol, Virgin and Revolution. In the first major meeting, held in June, more than 400 music industry executives attended and

some signed up for committees, which are divided into label heads, attorneys, agents, promoters, managers and media. During the next few months, committee members will meet with Greene to decide how to proceed. (NARAS has stepped up its efforts recently, sending out invitations soliciting more industry support.)

Buddy Arnold, the head of Musicians Assistance Program (MAP), explains, "It is no longer possible for companies to remain aloof and distant. It's politically incorrect for them to not pay attention. Something has to be put into place for a strung-out musician, who wants help, to be able to get it."

"Part of the problem over the years has been," says Michael Greene, "even if an artist's manager knows that an artist is having an addiction problem, they've been reluctant to say anything about it because they're afraid of getting fired. People become involved in a co-dependency situation, and what we want to do is set up a support system that has 30 or 40 managers in it, so when a manager has a problem like that, they have other people they can talk to."

"In addition, entertainment attorneys, managers, promoters and labels will all be on the same wavelength, so that if a person does have an addiction problem and these people can all talk to each other first, when the artist or whoever is finally confronted, they are not going to have a realm of comfort from someone else. Everywhere they turn, everyone is going to give them the same message. 'We can set up this record later, or we can finish this tour later. You've got to get into treatment and you need to do it now.'"

Steve Stewart, who manages the Stone Temple Pilots, admits this type of program could have helped him when Weiland started slipping. "If this had been in place when our



Stone Temple Pilots (Scott Weiland is second from left)

situation came up, it would have been most helpful," he says. "I got very lucky by running into the right people at the right time."

Stewart, along with Aerosmith manager Tim Collins and Blind Melon manager Chris Jones, is on the Manager's Committee for the Drug Intervention Program. He says one of the first things they will do is, "Make lists of managers we know and put the lists together. Then we'll pass the word around to them that

on drugs he doesn't do. I'm really pissed off. I've had it. I just can't take it anymore that these kids are that stupid. But if they are that stupid, we are not their parents. We're not going to solve their problems for them. We can't.

"We had a horrible experience with Kurt Cobain, and from that day on, we have made a concerted effort to try and not be involved in a business relationship that is infected with drugs," Stone explains. "We have dropped four platinum acts that have done drugs, for the reason of their doing drugs. We've put our money where our mouth is very quietly by dropping them and distancing ourselves from artists who have had drug problems."

Stone admits there is a drug problem, but he, along with some other executives who refused

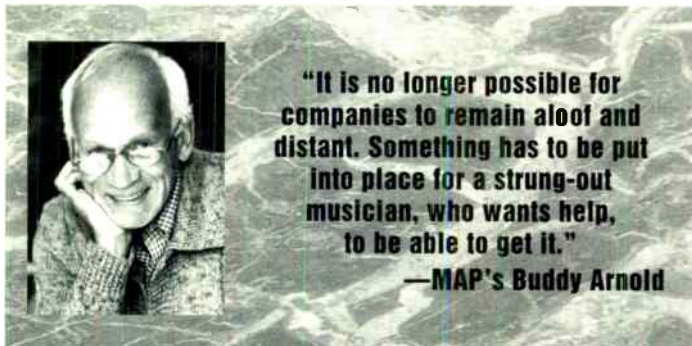
to speak on the record, says he will not be involved with the MusiCares program. "If they were really serious about this, then the record companies would take a real hard look at their staff and start at the top, because I know executives who work at major record companies who have worse drug problems than my clients.

"Second, why not, instead of making a big grandstand, have all the record companies drop all the clients who have drug problems?" Stone asks. "Drop all the major clients that have drug problems and make sure all the other record companies don't sign them. If you drop a multi-platinum act at EMI, Sony shouldn't come along and sign them. If the kids in these bands know that they'll lose their record deal and nobody else will sign them if they do drugs, then maybe you can affect the outcome. The bottom line is, everyone is going to stand up, make a big noise, but none of them will put their money where their mouth is.

"Everyone is running around saying this is horrible," continues Stone, "but for the next multi-platinum act that gets dropped by a manager because they do drugs, there will be 20 other managers who will sign them and 20 other record companies who will sign them—and that's the problem."

So why, after plaguing the music industry for more than 40 years, are executives now starting to take the drug

problem seriously? "Why not now?" asks Blind Melon manager Chris Jones. "I think people have tried a lot of different ways to help. The drug problem has always been there and now is as good a time as any for



"It is no longer possible for companies to remain aloof and distant. Something has to be put into place for a strung-out musician, who wants help, to be able to get it."

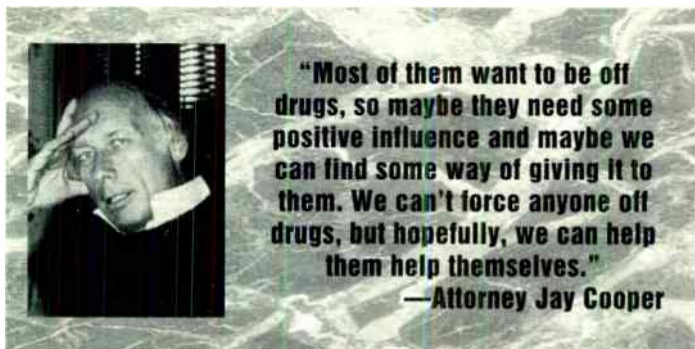
—MAP's Buddy Arnold

there is a support network out there and this is how to get in touch with them.

"Most managers and most bands are kind of out there in their own little bubble sometimes," Stewart continues. "They don't realize that there are a lot of people that really do care about their lives and what goes on. It takes a little getting together and saying that publicly so people know where to go. I've talked with other managers and they've had problems in the past and they've had no where to go. You don't know where a decent treatment place might be, you don't know who the right counselors are or even how to handle it. Hopefully, this will overcome that."

While Stewart and other managers are bonding together to help addicts, others are taking a more aggressive route, choosing simply to not work with drug addicts.

Ron Stone of Gold Mountain Entertainment, which represents such mega-artists as Bonnie Raitt, managed Nirvana when Cobain died and currently manages Wendy and Lisa (Wendy is the sister of recently deceased



"Most of them want to be off drugs, so maybe they need some positive influence and maybe we can find some way of giving it to them. We can't force anyone off drugs, but hopefully, we can help them help themselves."

—Attorney Jay Cooper

Smashing Pumpkin keyboardist Jonathan Melvoin).

"[Melvoin] died of some drug overdose, and this is a kid who doesn't do drugs," Stone says. "I'm highly suspicious of this whole thing. He's in the drummer's room and O.D.'s

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Music Connection is very aware of how delicate an instrument the human voice is and how important vocals are to the success of an artist or a band. For the sixth consecutive year, we have compiled a list of SoCal voice instructors, who can help you in a variety of ways in the vocal arena. There are many theories and ideas revolving around the coaching and training of vocalists, so make some calls and see which instructor best fits your needs.

Compiled by Carla Hay

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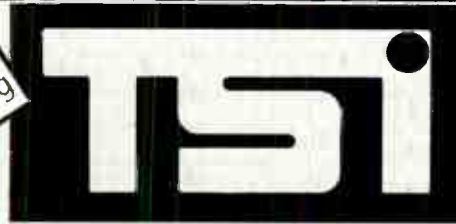
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Specialty: Extending vocal range and power. Singer's voices improve fast and stay healthy. All styles, including pop, R&B, country and alternative rock. National competition winners. Videotaped workshops, frequent industry showcases. Authors of million-sellers, *Born To Sing*, *Sing Like A Pro* and *ABC's Of Vocal Harmony*.

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<25 Are Drugs Killing The Music Industry?

everyone to step up and take care of themselves. There's always been an awareness of the problem. In music, it's part of the cliché, 'sex, drugs and rock & roll.' It's time to find a new cliché, or take the drug part out of it.

"The list of people who have died from drugs is getting too long," continues Jones. "Every time I hear bad news from the road, I relive my experience. I know how they feel. Since Shannon passed away, there have been five people who have died or have been arrested or been put in a serious situation because of drugs, and there are a lot more that haven't been publicized."

One of the most dangerous times for musicians to get involved with drugs seems to be while they're on tour. "There's no safety net out on the road," Michael Greene says. "Through the Manager's and Promoter's Committees, we're going to put contacts in each of the cities for drug programs right on the tour itineraries."

Stewart adds, "It's almost like a nomadic lifestyle on the road. In fact, we're looking to put together a committee for tour managers and crews because they're the ones who are dealing with the artists on a day-to-day basis, and a lot of the road crew guys are the ones who have drug problems. They're probably the hardest working people on the road, and I know there's a lot of substance abuse that goes on on their end. There's a lot of temptation on the road."

Another goal of the program will be to help people who work with the addicts. According to Jones, "People who aren't the addicts need to deal with the fact that there are people who are addicts affecting their lives. Everyone is affected, but the managers are the ones who deal with the artists one-on-one and a lot of times you become friends. Shannon was one of my best friends."

One of the main reasons MusiCares has been able to set up this program so quickly is by aligning with MAP, which has been helping musicians with drug problems since 1992. "MusiCares has the ability and capacity to do a wonderful job and has the staff and power far beyond what MAP has," Arnold says.

"MAP is great in terms of intervention and putting people into treatment," Greene says. "But MAP is much more centered around musicians. We believe if you're a journalist working in the music area, an artist, radio promoter, lawyer, art director, roadie or whatever, and if you have the exact same needs, we want to see that the entire music community is taken care of."

Arnold admits there are few differences between MAP and the MusiCares program, "At this time, MAP is acting as the rehab arm in regard to facilities for MusiCares. We already have a network of providers at the best possible prices, because a majority of the people we treat don't have money."

With MAP on board, committees forming, an 800 number in place (1-800-MusiCares) and financial assistance available, the program seems to be off to a good start. However, there are some things the program will not do such as endorse the withholding of royalties or drug testing for artists. "I don't know who


even mentioned drug testing," Greene declares. "It's ridiculous. We're not the drug police. We are not even telling people not to do drugs. If they ask, I would obviously tell them not to, but the fact is, we are primarily interested in people in our community who already have addictions.

"If the labels want to get into drug testing, then they need to give the artists pensions and health insurance. They need to treat them the same way they treat other employees," Greene explains. "They don't have the right [to do drug testing] if they aren't willing to give the artists rights, so it's a whole different issue. Even if that did happen, I wouldn't be for drug testing. There's something really slimy about it."

Most people in the industry agree. "I don't believe in drug testing," says Stone. "I don't

believe we can have an effect over how our clients live their lives. We're not their parents."

Time will tell whether the Drug Intervention Program will be successful and make a dent in the drug epidemic plaguing the music industry. "Basically we just want to set up a support system, and I think the work we do will stand for itself," Greene concludes. "We're already getting people into treatment and musicians are in rehab by calling the 1-800-number. What's important about it is, that it's totally confidential. If anybody calls, even if they go into treatment, no one will ever know about it."

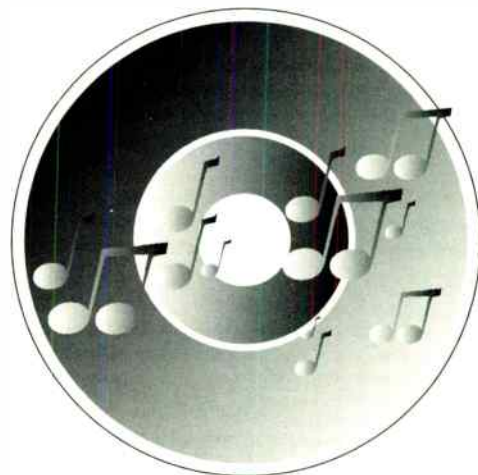
For more information, contact MusiCares at 310-392-3777. To seek addiction help, call 1-800-MusiCares. 

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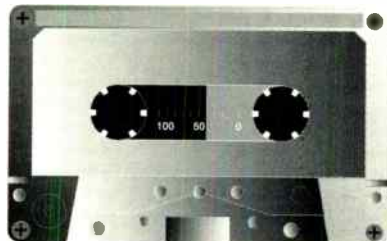
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Martin Oran

Contact: B.O.L. Management
310-399-7469

Seeking: Label Deal
Type of music: Rock

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: Oran has put together a fine acoustic-based demo that is pure American rock—a sound that defies the image his photo put across. There are some nice moments, including thoughtful production and gritty vocal performances, but there is also a noticeable lack of range here. Perhaps some professional guidance could help turn the page.



Dragon

Contact: Artist Hot Line
213-739-3359

Seeking: Label/Mgmt. Deal
Type of music: Hard Rock

- Production 5
- Lyrics 3
- Music 4
- Vocals 4
- Musicianship 6

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: You could actually say that this is what the Allman Brothers might have been doing if they were formed on the Sunset Strip in the hair-band era of the Eighties. The big problem is that the trite lyrics and the vocals fail to match the musical intensity of the rest of the band. Some talent here, but it's not fully realized yet.



Free Delivery

Contact: Artist Hot Line
818-603-6590

Seeking: Label Deal
Type of music: Alt. Rock

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

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: This two-song demo included a manic rocker and an "alternative lounge" instrumental—a dichotomy that left us scratching our heads. Pushing the envelope can be a good thing, but you need to have a goal in mind. These guys seem to have forgotten that. There's some talent here, but it's not being used wisely at the moment.



Circe's Smile

Contact: Rob Wallace Jr.
818-341-5576

Seeking: Label/Mgmt. Deal
Type of music: Alt. Rock

- Production 5
- Lyrics 3
- Music 3
- Vocals 2
- Musicianship 4

Average

- 1 2 ★ 4 5 6 7 8 9 10

Comments: The first thing that comes to mind about the vocals is an immediate feeling of discomfort, which would be fine if this was some hardcore band, but the vocals here need to have more melodic sense. The songs aren't much better, and the band tends to meander musically. Someone in the band needs to take charge and focus these guys.



Max Baxley

Contact: Artist Hot Line
213-969-1910

Seeking: Label/Publishing Deal
Type of music: Alt. Folk/Rock

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

Average

- 1 2 3 4 ★ 6 7 8 9 10

Comments: While the language of the humorous ode to the "slacker" generation ("Disillusioned With Life") will keep it off radio, it also highlights Baxley's lyrical prowess. The simple song structures help the publishing angle, as there's plenty of room for artist embellishment. But a publisher might want to roll the dice anyway and help develop Baxley as an artist.



Bella

Contact: Artist Hot Line
310-474-3158

Seeking: Label Deal
Type of music: Dance/Pop

- Production 6
- Lyrics 4
- Music 4
- Vocals 3
- Musicianship 5

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: Bella is a solo act—producing, writing and performing—steeped in dance textures. However, at this juncture, he only shows promise in production. His abilities as a singer are not up to par, and while the songs have an occasional hook, they aren't very memorable. Pursue the production angle and keep working on the material.



Lej.

Contact: 308 Productions
909-946-2770

Seeking: Label/Mgmt. Deal
Type of music: Alt. Rock

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

Average

- 1 2 3 ★ 5 6 7 8 9 10

Comments: Lej. is a local trio that has put together a blood-pumping guitar sound with some subtle dynamics. Unfortunately, the vocals are not very expressive and the production is not as clear as it should be. The lyrics are average, if not forced at times, but the songs do show some thought. This is an average band with above-average ideas.

SUBMISSION GUIDELINES

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

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

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



LeAnn Rimes
Blue
MCG/Curb

1 2 3 4 5 6 7 8 9 10

Producer: Wilbur C. Rimes and others
Top Cuts: "One Way Ticket (Because I Can)," "Cattle Call."
Summary: The natural talent of this young girl is grossly overshadowed by too much production. It has a very manufactured feel to it, and the single "Blue" makes Rimes sound like a Patsy Cline clone instead of a singer with her own style. Obviously able to yodel, Eddy Arnold's steady influence is felt on "Cattle Call." However, even Mr. Arnold's appearance can't undo the over-manufactured effect that the entire project emanates at every turn. Rimes needs to tone down the production next time out and find her own voice.
—Jana Pendragon



Gloria Estefan
Destiny
Epic

1 2 3 4 5 6 7 8 9 10

Producer: Emilio Estefan, Jr. and others
Top Cuts: "You'll Be Mine (Party Time)," "Reach," "Higher."
Summary: Though the typical Diane Warren cuts will get all the attention, the real charms of Estefan's latest is how she perfectly integrates the Latin grandeur of her jazzy *Mi Tierra* with her mainstream sensibilities. Mixing brassy barnburners like "Higher" with more reflective sentiments, Estefan makes the wise choice of letting husband Emilio and other factions of the Miami Sound Machine handle the production chores. Hopefully, fans will dig beyond the inspiring Olympic theme "Reach" to discover just how Estefan follows her own dreams.
—Jonathan Widran



Rosie Flores
A Honky Tonk Reprise
Rounder Records

1 2 3 4 5 6 7 8 9 10

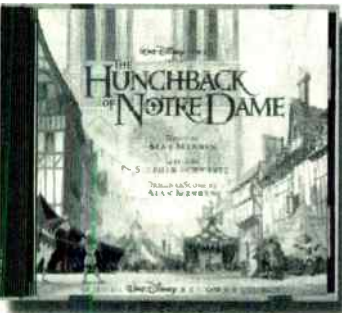
Producer: Various
Top Cuts: "Crying Over You," "God May Forgive You (But I Won't)."
Summary: This reissue of Rosie Flores' 1987 debut album for Warner Bros./Reprise is a victory for all concerned, especially since it includes six bonus tracks that only solidify Flores' standing as the quintessential C&W girl singer. The cast of supporting characters (Pete Anderson, James Intveld, Greg Leisz and a pack of other top players), which helped make this album such a critically acclaimed hit at the time of its release nearly a decade ago, is an excellent collection of C&W talent. This blast from the past is emotionally satisfying in every way.
—Jana Pendragon



Drayfus Grayson
Apartment 17
Nymphonic Records

1 2 3 4 5 6 7 8 9 10

Producer: Not listed
Top Cuts: "Cloudy Day," "Oh."
Summary: This well-crafted CD could very easily find a home on A/C radio. Reminiscent of Crowded House, with a dash of the Gin Blossoms and Toad The Wet Sprocket thrown in for good measure, this talented songwriter has an emotive voice and a talent for soaring melodic hooks. The best tracks, "Oh" and "Cloudy Day," are mid-tempo ruminations on love, and any songwriter who wonders when Elvis is coming back to save the world ("Psalm 126: Church Of The Latter Day Elvis") is all right with me. For further information, contact Lori Kessler of Kessler Management: 310-434-5674.
—Keith Bearen



Various
The Hunchback Of Notre Dame
Walt Disney Records

1 2 3 4 5 6 7 8 9 10

Producer: Alan Menken and Stephen Schwartz
Top Cuts: "Topsy Turvy," "Out There," "A Guy Like You."
Summary: Even if the All-4-One and Bette Midler ballads aren't quite as stirring as previous Menken ballads, he and Schwartz better prepare a space for next year's Oscars anyway. The most interesting aspect of this score is the way Menken and Schwartz adapt church choir ideas to somehow make the traditional Latin religious sentiments decipherable. "Topsy Turvy" is the tune the kids'll be humming on their way out of the theater, but "A Guy Like You" (sung by Jason Alexander) is a tune right up there with any Broadway classic.
—Jonathan Widran



Patsy Cline
The Birth Of A Star
Razor & Tie Music

1 2 3 4 5 6 7 8 9 10

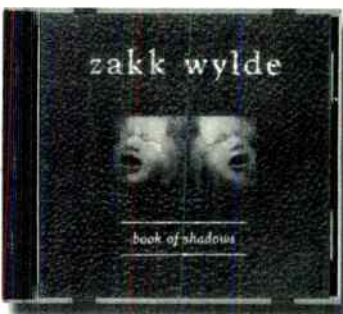
Producer: Mike Ragogna
Top Cuts: "Walking After Midnight," "Two Cigarettes In An Ashtray."
Summary: This treasure trove gives the listener an intimate glimpse of a major star before she finds stardom. This compilation, featuring Cline during her performances on Arthur Godfrey's television show of the Fifties, proves just what a significant vocalist she was. Interspersed with conversation between Cline and Godfrey, this is a significant piece of Americana. To say Patsy Cline was one in a million is trite; to say she was one of a kind is not saying enough. No one, before or since, has been able to match her style, grace or vocal power, and that is her true legacy.
—Jana Pendragon



Soundscape Pyramids
The Return
Soundformation Music

1 2 3 4 5 6 7 8 9 10

Producer: Christopher Pellani and Jim Wright
Top Cuts: "Idols Of The Tribe."
Summary: Producer/percussionist/project leader Christopher Pellani creates a Native American soundscape designed to lift listeners up to new spiritual heights, and there is definitely a cool new age-meets-hippie vibe, as odd native vocals blend with flutes and spacey textures. Unfortunately, it's more about atmosphere and funky rain dances than actual memorable tunes you can take to your heavenly destination. This is a fine, if scattered, soundtrack for your next trip to Sedona, filled with a lot of neat percussion and drumbeats, but not a great deal of focus.
—Wanda Edenetti



Zakk Wylde
Book Of Shadows
Geffen

1 2 3 4 5 6 7 8 9 10

Producer: Ron Albert & Howard Albert
Top Cuts: "Way Beyond Empty," "What You're Lookin' For."
Summary: Once Ozzy Osborne's protege, now seeking to find his own way, Zakk Wylde is following a similar path to the one Neil Young forged long ago. With the ghost of Lynyrd Skynyrd seeping into many of the cuts, Wylde walks dangerously close to the country rock edge. He has grown beyond his heavy metal youth. Still, this is a dark album that seems to represent the artist's struggle to find the light. With the final cut, "I Thank You My Child," there is the suggestion that Wylde is indeed moving toward the light for good. Let's hope so.
—Jana Pendragon



ROCK



Possum Dixon

Silverlake-based Possum Dixon is currently on a brief U.S. tour in support of *Star Maps*, their sophomore effort for the Interscope label. For more info, call Interscope's Debbie Bensinger: 310-443-4547.

The Hearts Of Space/Fathom label has released a trilogy of top-notch reissues featuring the work of Robert Rich, Tim Story and former L.A. composer Michael Stearns, who were all putting out ambient-flavored music long before it was fashionable.

Story's *Abridged* CD spans his first five releases (before he was on the Hearts Of Space label), with eighteen tracks that show the formation of his pure, uncluttered musical stylings.

Rich's *A Troubled Resting Place* is actually the precursor to his acclaimed "darkwave" album *Stalker*, as it features the same dense aural textures, but incorporates a wider degree of primitive instrumentation.

Collected Ambient & Textural Works 1977-87 and *Collected Thematic Works 1977-87* represent much of Stearn's work and are musts for fans and academics of the electronic ambient movement. *Collected Ambient & Textural Works 1977-87* shows the development of Stearn's often-copied sonic fingerprints (the resonant space sounds, haunting chimes, deep timbres, etc.), while *Collected Thematic Works 1977-87* focuses more on the composer's

film scores. Contact Shawn Bates at Hearts Of Space Records (415-242-8888).

With its August 4th grand opening celebration, the long-awaited Billboard Live promises to be a venue unlike anything ever seen before on the Los Angeles club circuit.

Situated on Sunset Blvd. where Gazzarri's once stood, the Billboard Live debut party will make history as the nightclub shuts down the Sunset Strip from Doheny to San Vicente Blvd. for a massive celebration that will extend into the street in front of the club.

The venue features two Sony Jumbotrons that will broadcast the music, which includes opening night performances by Tony Bennett and the Gin Blossoms, and happenings inside the club to the party-goers outside.

According to the President of Billboard Live Keith Pressman, the venue is an "entertainment facility for the Nineties." The interior has been completely redone and features a state-of-the-art sound and lighting system.

An award-winning design team has given Billboard Live a unique atmosphere, which features seven stations equipped with interactive monitors that will allow patrons to see music, animation art and Billboard chart info, etc.

Once Billboard Live completes its plans for twelve new clubs across America in the next four years (with a 13th situated in cyberspace!), club-goers will be able to interact with each other nationwide. "We're even setting up a cyberspace jam," adds Pressman.

The venue also has a restaurant upstairs and a "members only" club in the basement area. And for all the musicians who remember Gazzarri's closet-size, filthy dressing room, Pressman assures that Billboard Live has been "redesigned to be comfortable for the artist." This includes new dressing rooms, showers and a green room. And get this: There's even a revolving stage!

Billboard Live is operated by the company of the same name (who, like Billboard Entertainment, license the Billboard name from BPI publishers) in a partnership with Billboard magazine. —Tom Farrell



Billboard Live opens in West Hollywood.

COUNTRY



Gary Myrick

Good news for roots rocker Gary Myrick and his band Havana 3AM. They are about to release their first project on Burnside Records out of Portland. Burnside scooped up Myrick and the boys after seeing them at last year's North By Northwest. Expect *Texas Glitter & Tombstone Tales* to make some big waves for this L.A. favorite. Contact 818-971-6155.

MORE GOOD NEWS: The Rhinestone Homeboyz will be opening for Robert Earl Keen at Jacks Sugar Shack on August 23rd. The 'boyz have been doing some recording and will be shopping for a deal. Call Jacks at 213-466-7005.

The folks at Jacks also out-did themselves recently when they featured a night of hillbilly and C&W music starring L.A.'s own Cousin Lovers, as well as one of Arizona's top bands, Flathead, and two of the finest talents out of Texas, Jesse Dayton and Wayne "The Train" Hancock. If you haven't seen Dayton, whose first release on Justice Records is outstanding, make a point of doing so. He comes through town often, and he's building a well-deserved following.

Justice Records is also the new home of the legendary Billy Joe Shaver. Look for the new project to be out in early August. If you can't

locate the CDs from Dayton or Shaver, call the label at 713-520-6669. They put out some really fine C&W and roots music.

Locally, Skizmatic Records is releasing *Volume 1: Turning The World Blue; A Tribute To Gene Vincent & His Blue Caps*. Released on August 1st, the album is being backed up by a California tour featuring Russell Scott & the Red Hots, the Sun Demons and Buddy "Party Doll" Knox. You can catch these rockabilly cats at the Derby on August 13 and at the Foothill on August 18th. Call the label for details at 310-399-2953.

Hot country rockers Rio Grande will be at Jacks on August 13 for a special performance before they leave for a tour of the Southwest. They are also doing a night at Country Star on the 14th. Already big in Texas and New Mexico, the band is extending the tour to include the Northwest and parts of Nevada. To find out more, call 213-478-1229.

Country Star is also the new home of Muffin, who is expanding his reach to Universal City. Call the Muff Man at 818-761-7176.

Back from Nashville and triumphant is Kathy Robertson. Her new CD, *At the Cantina*, is capturing everyone's attention. Get a copy and hear why. Also back in town after a visit down south is up-and-comer Denise Bradley. Professional in every sense, call Denise at 310-285-4628.

A terrific show to look forward to on August 11 at Weber's includes the Losin' Brothers, the Plowboys, the talented Ruth Gunderson and the Lonesome Strangers. Be there for some good music! Call 213-989-9796 to find out more.

Finally, Bakersfield hero Merle Haggard was hospitalized while in Nashville after a heart attack. He's going to be just fine, thankfully, but he'd love to hear from all his fans. Send correspondence to his office at Hag Inc., P.O. Box 536 in Palo Cedro, CA 96073. Haggard holds a very special place in the annals of American music, especially for those of us here in the wild, wild west.

—Jana Pendragon



Jesse Dayton

JAZZ



Herbie Mann

Herbie Mann has long been a household name in jazz. Four decades ago he was largely responsible for the popularization of the flute. In the Fifties, Mann played bebop, the next decade he was a pacesetter in Afro-Cuban and Brazilian jazz and in the Seventies he often drifted into pop.

In recent times the flutist has recorded several diverse sets for **Kokopelli**. It was therefore quite surprising that he only drew a small audience on his opening night at **Catalina's**, but Mann played as if the house were full.

Utilizing just a trio that also included the Brazilian guitar of **Bruce Dunlap** and the quiet but versatile percussionist **Claudio Slon**, Mann showed that he is still very much in his musical prime. His enjoyable set was highlighted by Bill Evans' "Peri's Scope," "Estate," "St. Thomas" and his old hit "Comin' Home Baby."

Charlie Watts has always enjoyed jazz. The drummer of the **Rolling Stones** occasionally puts together a

jazz group, and he recently performed bebop-oriented music at the **Henry Fonda Theatre** with a quintet and a string section. Sorry to say, a great deal went wrong.

The sound system was horrendous (the acoustic bassist mostly drowned out the strings!), young trumpeter **Gerard Presencer** played an excess of notes to cover up a paucity of ideas and Watts' "discovery," singer **Bernard Fowler**, sounded as if he were sleepwalking through four very slow ballads.

Altoist **Peter King** had some good Charlie Parker-influenced solos after he warmed up, while pianist **Brian Lemon** often took individual honors when he was audible. As for Charlie Watts, he must have been a bit embarrassed by the consistently tumultuous applause from the fans who were thrilled to see a member of the **Rolling Stones** so close up. He did not even take a single drum break!

Also seen recently was the **Clayton/Hamilton Jazz Orchestra** at the **Jazz Bakery**, prior to their successful tour of Japan. **John Clayton's** arrangements and the solos of such mighty players as **Snooky Young**, **Oscar Brashear**, **Rickey Woodard**, **Jeff Clayton** and **Bill Cunliffe** excited the capacity crowd.

Things really heat up on the local jazz scene during August. **Catalina's** (213-466-2210) presents **Bebop And Beyond** (Aug. 5), **James Carter** (Aug. 6-11) and **Reggie Workman's** all-star group (Aug. 13-18); and the **Jazz Bakery** (310-271-9039) features **Eddie Bert** (Aug. 5), **Kevin Mahogany** (Aug. 7-11) and the three tenors of **Red Holloway**, **Herman Riley** and **Rickey Woodard** (Aug. 16-17). Finally, the **L.A. County Museum of Art** (213-857-6115) continues its free concert series with a performance by **Bennie Maupin** (Aug. 9).
—**Scott Yanow**



Charlie Watts Quintet

URBAN



Keith O'Derek

Congratulations to producer **Keith O'Derek** who recently received an Emmy nomination for his documentary, **Straight From The Streets: Images Inner City L.A.** Covering issues of life within the inner city, the documentary includes interviews with **Ice-T**, **Ice Cube**, **Dr. Dre** and **Snoop Doggy Dogg**. To order a copy, contact **Upfront Productions** at 310-516-0232.

The **Bill Picket Invitational Rodeo** (A Salute to the Black Cowboy) blazed into the **Los Angeles Equestrian Center** with a rousing performance by vocalists **Brian Motley**, **Howard Jones** and **Yvette Cason**, who recently thrilled audiences in the bound for Broadway musical **Sisterella**. Now celebrating its 12th year, the **Bill Picket Invitational Rodeo** is the country's only African-American touring rodeo.

Oleta Adams's recent concert at the **Wiltern Theatre**, which also featured performances by **Roy Braum** and **Doc Powell**, would have provided an excellent display of the songstress's gifted vocal abilities had the venue's sound system been in check. Although things started out smoothly, the **Wiltern's** sound took a dip, and by the night's end, all one could think about was a great con-

cert that almost was.

The Miami-based **Lil' Joe** record label has purchased the entire **Luke Records** catalog and all of its publishing interests. The deal affects almost all of the previous releases by **2 Live Crew**, **Luke**, **Poison Clan** and **Lorenzo**. Neither **Luke Records** nor that label's CEO **Luke Campbell** will have any rights to these works. **Lil Joe's** summer release schedule includes a new album by the original members of **2 Live Crew** (**Kid Ice**, the **Chairman**, **Brother Marquis** and **Mr. Mixx**).

Longevity Records executives **Dave Menefield** and **Charles Bryant** have announced a new distribution deal with **Dr. Dre's** new music label (unnamed as of this writing) through **Interscope/Uni Distribution**. An L.A.-based label, **Longevity** is a full service operation that is currently preparing a massive promotional/marketing/merchandising campaign to launch its debut group **Whoz Who**, a talented R&B quintet from Youngstown, Ohio.

Marv Mixx and **Roy Fowl**, CEO's of the Toronto-based **TopCat Entertainment**, were in town recently to introduce their new group, **RAM-Z**. Another R&B group from Ohio, **RAM-Z's** first single is "It's Your Move," produced by **Def Jef**.

NEW RELEASES: Check out the debut album from former **Beatnut's** member, **Al Tariq**. His album, **God Connections**, features **Sean Black** and **Problems** and contains "Do Yo' Thang," which was produced by **Lucien of Jungle Brothers** fame.

All lovers of rap/hip-hop will love the new anthology that highlights mega-rapper **Dr. Dre's** career. Featuring **Snoop Doggy Dogg** on the track "Deep Cover," **D.O.C.** on "Bridgette," and the classic **World Class Wreckin' Cru** single "Turn Off The Lights" with vocal gem **Michel'Le**, this **Dr. Dre** collection is truly on.

Finally, congratulations go out to **Master P.** (a.k.a. the **Ice Cream Man**), whose single "Mr. Ice Cream Man," was recently certified gold.

—**Gil Robertson**



Pictured (L-R) are producer **Lorenzo** and **Master P.** who are shown cooling down during a celebration that marks the golden success of their single, "Mr. Ice Cream Man."



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Flathead

Jacks Sugar Shack
Hollywood

Contact: Greg Swanholm: 602-254-7054 or 602-468-1096

Players: Greg Swanholm, guitar, vocals; Ruth Wilson, bass; Vince Ramirez, drums, vocals.

Material 8
Vocals 8
Musicianship 8
Performance 8

1 2 3 4 5 6 7 ★ 9 10

From the hip cover of the George Jones classic "Why Baby Why" to their own swing number "Alcoholin'," Flathead rocks, shocks, shuffles and twangs. The harmonies between Swanholm and Ramirez are very similar in scope and purity to that of the Louvin Brothers—and are, in a word, "wonderful."

Call them a rockabilly band or call them a hillbilly band, either way this outfit is a true unsigned treasure. This trio defines their music as "Rig Rock," in deference to their love of truck drivin' songs, but however you want to describe them, Flathead is something special. Other songs that were highlights included "40 Acres" and "Stone, Cold Silent."

But there's more than strong material here as Swanholm's got a Johnny Cash guitar style that is not only effective, but appears to be seemingly effortless in his skilled hands. His Fender Telecaster takes on a life of its own and ignites the stage, and bassist Ruth Wilson is not just another pretty face—astute and intense, her bass never lets up. The same could be said for Vince Ramirez on drums. In short, the rhythm section of this band is exceptional.

These three all work together well to produce a distinctive style all their own, and they do it with pure energy and showmanship (with the exception of the demure and sedate performance style of Ruth Wilson). Not only do their harmonies beckon an audience to pay attention, but their sheer presence onstage is hard to miss.

Veteran booker Steve Zepeda turned me on to this band months ago, and after several failed attempts to get out to see them, I finally made it. Was it worth the wait? Absolutely. This is certainly one band you will want to catch at every possible opportunity.

Based in Tempe, Arizona, Flathead has made quite a name for themselves throughout the southwest and now in the City of Angels.

Roots music of the very best kind, Flathead is on a roll and it doesn't look like anything is going to stop them. Easy to listen to and fun to watch, Flathead is not only entertaining, but they guarantee their audience a honky tonkin' good time. Catch them the next time they roar through town. You won't be sorry.

—Jana Pendragon



Flathead: A guaranteed honky tonkin' good time.

Automatic 7

The Whisky
West Hollywood

Contact: Bobby Leigh, Westman Leigh Entertainment: 213-651-0275
Players: John Hulett, guitars, vocals; Nic Nifoussi, bass; Ray Mehlbaum, drums.

Material 8
Vocals 5
Musicianship 8
Performance 5

1 2 3 4 5 6 ★ 8 9 10

Automatic 7 hammers out a contagious punk rock assault reminiscent of the Buzzcocks and Adolescents, with a touch of early Social Distortion and Bad Religion thrown in for good measure.

The songs are memorable without compromising ethics (i.e., none of the elementary soccer chant tactics leaned on by second-wave punk bands like the Adicts or radio-cozy harmonies employed by today's frat-boy punk heroes). The music is fast but not thrashy, sincere sans sneer and clever without being ludicrous.

Automatic 7's lyrical content focuses on a myriad of subjects—mostly orbiting around the darker side of existence. They don't possess the social relevance or complaints of their forefathers (the Clash, Sex Pistols), nor are they weighed down by nihilism.

While the terms "punk rock" and "musicianship" generally go together as well as "music journalist" and "wealthy," in Automatic 7's case, there is something worth writing about. Ray Mehlbaum's solid drumming binds this group together like a good political cause on Bastille Day. Yet there's enough of a controlled chaos in A7's rhythm section to avoid making the band sound like a metronome. It might help to think of Mehlbaum as a sort of punk rock John Bonham. And yes, he hits that hard.

You'd expect that playing to a Hollywood crowd is akin to asking

Scrooge for a raise, and Automatic 7 found out for themselves by the rather noticeable ten-foot gap between the audience and the stage. While the band seemed a bit less capable of closing the ranks than they could have been, we can at least be thankful they weren't slam dancing.

The San Fernando Valley-based trio comes off a bit more sincere than the Orange County punk achievers they're often compared to. Their tunes are solid, their visage is amiable and the members aren't out to raid the bones of their musical ancestors.

The members of Automatic 7 were probably in elementary school when Johnny Rotten and his Sex Pistols brought punk rock to our shores nearly two decades ago. But I'll bet they started cutting classes a few years later when the aggression reached Los Angeles and they saw their first flyer for a Germs or Black Flag show.

—Tom Farrell



Automatic 7: Contagious punk orbiting around the dark side.



(hed): An in-your-face blend of Coolio and Rage Against The Machine.

(hed)
Club 369
Fullerton

Contact: Ben: 714-825-0677
The Players: Jerred, vocals; Westyle, guitar; Chzad, guitar; B.C., drums; Mach, bass; DJ Product, master mixer; Da Finga, samples/keyboards.

- Material** 6
- Vocals** 7
- Musicianship** 7
- Performance** 7

- 1 2 3 4 5 6 ★ 8 9 10

Huntington Beach-based (hed) blends rap and hip-hop elements with traditional rock instruments to create a steamy sound that has all of the rhythmic punch and credibility of street music with an aggressive, hard-core rock edge.

It's kind of what Coolio, Rage Against The Machine and Korn might sound like if they somehow were

merged into one band. Lyrically, (hed) isn't nearly as socio-political as Rage, although singer Jerred does sing about some aspects of growing up African-American in "white" America. But for the most part, the lyrics tend to fall in the angst-driven, coming-of-age category.

Overall, this band is tight and they groove together well as a unit. There's a lot going on here musically, and even with so many musicians playing simultaneously, no one seems to get lost or noodle excessively.

In a live setting, the band comes off a little more rock than they do on their recording, which tends to emphasize the more hip-hop side of their sound.

Club 369 was packed to the rafters with a widely disparate audience on this night, and these fans wanted to mosh and rock out like nobody's business. The air was thick with anticipation (and the club was as hot as hell!), and when the band finally took the stage, the mosh pit was a swarming, sweaty bed of jabbing, jumping, bumping bodies. And often, those bodies could be seen flying through the air. And the band, with all its kinetic energy, lived up to the energy of the crowd. In fact, they were so intense, that I found myself forgetting to breathe! Jerred is a compelling presence, and his braggadocio vocal style and presentation worked well in the context of the band's driving, heavy sound.

The only downside to their live performance was the fact that the lyrics were difficult to decipher, probably due in large part to the breakneck speed at which they were delivered, as well as the wail of instruments that were layered on top of them. But because of Jerred's intense delivery, it became less of an issue.

While (hed) is a rela-

tively new band on the Orange County scene, they've already amassed a huge following. Currently, the band is in negotiations with various labels and if things go well, someone will re-release the CD that the band recently put out themselves.

—Pat Lewis

Scarlet Rivera Group

Club Sirius
Los Angeles

Contact: Nina Blackwood Management: 818-906-5441

The Players: Scarlet Rivera, violins; Tommy Eyre, keyboards; Mark Noreyko, bass; Kesso Fernandez, drums; Julio Ledezma, percussion.

- Material** 7
- Vocals** n/a

- Musicianship** 9
- Performance** 6

- 1 2 3 4 5 6 ★ 8 9 10

Scarlet Rivera and her group play memorable instrumental light jazz pop that could easily find its way on to the Wave, as the songs avoid the sappy elevator muzak pitfalls that plagues too much of the new age genre. If you like violin-prominent outings like *Dolphin Smiles* by Steven Kindler and Teja Bell, you'll love Scarlet Rivera.

Rivera's resume certain belies her appearance in a local club. *The New York Times* called her "one of the best woman jazz-pop instrumentalists around, and quite simply one of the best violinists today." Indeed. Rivera's violin work has appeared on albums by numerous artists including Bob Dylan, Tracy Chapman, Stanley Clarke and the Indigo Girls. Her touring credits extend to include the Duke Ellington Orchestra.

Rivera's sheer talent and work experience is matched only by that of keyboardist Tommy Eyre—a former member of Joe Cocker's original Grease Band, producer of the Gerry Rafferty hit "Baker Street" and musical director and/or arranger for George Michael and Wham! in their "Wake Me Up Before You Go-Go" days and a countless stream of collaborations with and including George Harrison, Mick Jagger, Gary Moore, Ian Gillian and others.

But aside from such history, Rivera held the audience's attention with her dazzling violin work. It's not easy being a frontman, er, frontwoman, in an instrumental group, especially when you're playing a violin. But Rivera gets into her work like a gypsy possessed and at other times shows an almost maternal affection toward her instrument and work during the band's more soothing numbers.

It's more than worth a trip out to see Scarlet Rivera and her band. Their musical prowess is immense, their songs are colorful and their performance is a welcome change from the usual antics you see in clubs.

—Tom Farrell



Scarlet Rivera Group: Immense musical prowess that avoids the usual new age muzak.

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CLUB REVIEWS

Single Bullet

Theory

Jacks Sugar Shack
Hollywood

Contact: Steve: 818-990-7826

The Players: Steve Stanley, lead guitar, lead vocals; Alan "Ruby" Rubens, bass, vocals; David Bagley, rhythm guitar, vocals; Jorge Barba, drums, vocals.

Material 7
Vocals 3
Musicianship 4
Performance 5

1 2 3 4 ★ 6 7 8 9 10

The members of Single Bullet Theory are playing the brand of Sixties pop made famous by such bands as the Association, Paul Revere and the Raiders and the Beau Brummels. Now, whether you like this type of pop/rock music or not, it was tightly constructed pop that always had a good hook.

Single Bullet Theory has followed in this fine hook-laden pop tradition, as the band's tunes are upbeat songs that stay with you (and chances are you will be humming one of their tunes the next day, whether you like it or not).

With songs such as "5 A.M." and "On The Wall," Single Bullet Theory's set consists of some very good music. The only complaint is that some of the tempos of the songs are a little lackluster, but that still does not drag down all the material.

By the same token, the playing of Single Bullet Theory is totally inconsistent. One minute there is a great guitar solo during one song and then the listener will hear three clinkers in a row.

Still, the biggest problem seems to be on the vocal side of things. Both the lead vocals and the vocal harmonies were all off at one point or another during the band's set. In addition, the rhythm section also seemed to need a kick in the pants at times.

This is a band that needs to have a meeting and get together on where they are going and how they are going to get there. At times during the set, it was almost as if the band members were on different pages of the same play book. The lack of chemistry really hurts the energy of Single Bullet Theory, and in particular, lead singer Steve Stanley, who has a very good attitude and punctuates the song with humorous stories.

Single Bullet Theory has some strong material and could be a very entertaining band with a killer set list. The members of the band just need to get together and make both their playing and stage presence a little more consistent.

Sometimes enthusiasm is enough to carry a band up the ladder of success, but how many rungs there are for these guys is another thing entirely.

—Jon Pepper



Single Bullet Theory: Hummable melodies wrapped in Sixties-styled pop.

Twenty Cent Crush

Jacks Sugar Shack
Hollywood

Contact: Steve Berns: 714-457-4428

The Players: Phil Rosenthal, vocals, guitar; Matt Fuller, guitar; Pat Tom, bass; Mark Smith, drums.

Material 7
Vocals 8
Musicianship 7
Performance 5

1 2 3 4 5 6 ★ 8 9 10

The material of Twenty Cent Crush is a mix of the instrumentals and songwriting of the Who with the vocal harmonies of the Beatles. The sound is British Invasion-esque and reminds one of the beginning of the psychedelic phase of pop music. And make no mistake about it, this is pop music.

The songs, while written with a Nineties sensibility, have catchy pop hooks, making for some very listenable music, very pleasant music—the kind of music you want to snap your fingers to. The only problem is that it borders on the frothy side. It is the kind of music that you may hum to yourself for several days, but by next month when the show is a distant memory, you will have forgotten all about it.

Twenty Cent Crush's strength is their musicianship. These guys are all good players (who sometimes border on being really impressive). Not only that, but they sport catchy vocal harmonies, which showcase the great chemistry of the group mem-

bers. Matt Fuller is a very good guitarist who takes some impressive solos. The drumming of Mark Smith and the bass playing of Pat Tom allow the music to swing along with its catchy pop rhythms, and while Phil Rosenthal is a good lead vocalist, he is overshadowed by the vocal harmonies. The first time you hear this band sing an interesting backup vocal part, you know that these guys can really harmonize.

The biggest problem with Twenty Cent Crush is that while the band has fair songwriting and good playing chops, there is a slight lack of energy. This lack does not kill the spirit of the show, but it does take some of the oomph out of the band's pop.

This is a good pop band who, with a little work, could be a great pop band. The vocal harmonies alone could make it for them. And it didn't hurt having a couple of female fans working themselves into a frenzy for the show.

—Jon Pepper



Twenty Cent Crush: The sound of the British Invasion melds with Nineties rock.

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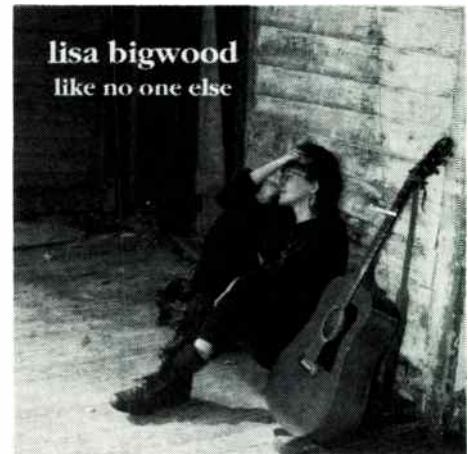
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NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
TOM ALEXANDER-Producer/Engineer State of the art 24-trk automated 56 input Neotek. Top of line tube & vintage outboard gear, impeccably quiet MIDI with 1000's of loops, samples & sounds.	310-657-0861	✓	✓	✓	✓	✓	Orchestration credits. Grammy winning album, platinum, and gold records. A relaxed recording and mixing environment. Pristine quality vocals, drums, and guitars. P-h-a-t bass	Enjoy working with artists, transforming your musical imagination into a musical reality, anything & everything from beautiful, lush strings to nasty rhythm tracks. Demo not spoken here! No specs	✓	✓	✓	✓	✓
FUNKY JIMMI BLUE - Prod./Kybd Complete digital studio, 16 tk DA-88, Mackie 32-8, Mac Performer, DAT mixdown, Akai sampler, synths, JD-800, SY-99, XB-2, & various other kybds.	213-525-7240	✓	✓	✓	✓	✓	15 years experience musician. 10 years pro recording experience. 5 years with major labels. International touring, musical director. R&B top 20 single, R&B top 40 album. Soul Train & BET credits	Versatile, easy to work with, very knowledgeable and soulful. Professional attitude. State of art studio. Flexible rates. Great stage presence.	✓	✓	✓	✓	✓
CLIFF B. - Prod./Arrgr./Kybds. Infinity Tracks	213-469-4981	✓	✓	✓	✓	✓	Platinum, etc. I don't name drop	Creative genius humbly at your service	✓	✓	✓	✓	✓
KEVIN CHOWN - Bass guitar/vocals Ken Smith 4 and 6 string basses. Trace Elliot Amplification (endorsed). Complete 16 track digital home studio, Mac, etc...	818-907-6976	✓	✓	✓	✓	✓	Young, talented bassist/vocalist/producer. New in town (from Detroit). Experienced. Great reader, versatile. schooled but not stiff, young and interested in working in all styles. Solo recording on Legato Records, Appolon Records in Japan. Available on request.	Versatile and easy to work with. Midwestern work ethic. Reviewed in Bass Player, Bassics, Bass Frontiers & others. In the pocket on the downbeat. Very professional.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr. 24-72 tracks, ADAT, Analog, Mac Performer, Vision, Cubase, Finale, K-2000, JV-1080, 990, 880, Proteus, Sound Canvas, RM-50	213-217-8469	✓	✓	✓	✓	✓	Top 10 club single. Skin Party, Billy Preston, Dean Estus, Jonathan Moffett, Ed Townsend, HBD USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film/TV scoring, artist development	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
TY DENNIS -"Songwriter's Drummer" Acoustic/Electric custom drums, drum programming, KAT, snares, dble pedal, AKG/Shure mics. No drum room, use MIDI kit. Real-time MIDI to sequencer.	213-256-5681	✓	✓	✓	✓	✓	Tons of experience live/studio. Song specialist. Reading/arranging. Click friendly. Dynamic. Serious groove from Bonham to Chad Smith to hip-hop. I've been hired (and re-hired) for every kind of recording/live gig. Alternative/funk - dynamic.	My first concern is the whole musical picture. I listen - period. Art of the alternative sound - I get it, know it, love it. Flexible rates	✓	✓	✓	✓	✓
JOHN FLITCRAFT - Bassist Ibanez 5-string. Eden bass gear.	310-390-2573	✓	✓	✓	✓	✓	B.I.T. grad., Berklee College of Music. Six years study with Gary Willis. Club, studio, and touring experience. Theater work.	Excellent groove player. hard worker. reliable. Bass lessons available	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings Renaissance harps (nylon or wire strung), mandolins, dulcimers, (Appalachian or hammered) psaltry, bouzouki.	818-569-5691	✓	✓	✓	✓	✓	Extensive pro studio, stage, media, and tour experience. Five solo albums and four more with international group. Celestial Winds. Own independent record company and publishing. Numerous album and commercial credits. B.I.T graduate, highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for all styles. Website: http://www.gez.com/gzworld/c_winds/home.html E-mail: harpgrm@aol.com	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, acoustic piano.	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music, National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. Jingle & songwriting track record.	Master & demo producer. Best live drums for the price. Keyboards, arranging, composing & woodwinds. MIDI & studio consultation. CD and cassette mastering. No spec.	✓	✓	✓	✓	✓
TERRY GLENNY - Violinist/Compsr. Acoustic / electric custom 5 string violin.	818-249-5200	✓	✓	✓	✓	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour television (including Tonight Show); electric violin on Mitsubishi jingles, country, new age albums; alternative bands; gypsy musical. 20 years professional experience. USC degree. Composer, arranger, producer. Live, video, film.	Very soulful soloing, improv, excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums Acoustic percussion and Drumset. Plus M.I.D.I. pads, triggers and sound modules.	213-874-5823	✓	✓	✓	✓	✓	RECORDING AND PERFORMING ORIGINAL MUSIC PROJECTS, NATIONAL AND INTERNATIONAL TOURING, FILM AND TELEVISION SOUNDTRACKS, MUSIC PRODUCTION. FLUENT LANGUAGES: ENGLISH AND SPANISH	GODD EARS, GOOD HANDS, AND A PRO ATTITUDE. AVAILABLE FOR LESSONS.	✓	✓	✓	✓	✓
RAY "DOC" HERNANDEZ - Drums Pearl "Top of the Line" kit. Free floating snare drums, Sabian cymbals. Fully endorsed.	818-441-6539	✓	✓	✓	✓	✓	World class drummer. 22 years pro stage and studio experience. Recording and touring credits include three CDs with the Buddha Heads. Opening acts for Great White, Gilly Clarke, B.B. King, Storyville. Soundtracks include My Cousin Vinny, Robo Cop 3, Melrose Place, many others.	Great meter (click friendly). Fast learner. total groove player, very versatile. Photo, CDs and video available. Get it right! Call "The Doctor".	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist Fender Stratocaster, Gibson L-7, electric classical, Korg MIDI converter.	213-993-5709	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include: Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Brandon Fields, Dave Carpenter. 5th Dimensions, Ben Vereen, Charo.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available	✓	✓	✓	✓	✓
BOB KNEZEVICH-Producer/Musician "Songwriter's One-Stop."	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording & teaching. Studio Music/Jazz degree. U Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.	✓	✓	✓	✓	✓
KRAGEN LUM - Guitarist Steinberger Strat, Jackson Strat, Takamine Acoustic, Mesa Boogie Amplification, Rocktron Intelliverb, and miscellaneous effects.	310-915-0423	✓	✓	✓	✓	✓	17 years experience. UCLA and Grove School of Music graduate. Studied privately with several studio/session guitarists. Extensive studio experience both playing and producing. Excellent ear. fast learner. very creative.	Professional attitude. Reliable, intelligent, and easy to work with. Will play or create the best part for your song. Flexible rates.	✓	✓	✓	✓	✓
BOB LUNA - Pianist/Kybds/L. Voc. Kurzweil K-2000, Kurzweil PC-88, Apple Power Mac 7500, Roland S50 and various other keyboards.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate, disciplined classically, strong rhythmic grooves. read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Music director for numerous artists. Lead vocalist/tenor range. Rehearsal pianist. Vocalize in "last minute" emergencies.	✓	✓	✓	✓	✓
BIBI MCGILL - Guitarist Gibson ES-335, Fender Strat, Marshall Fender Twin, Talk Box, Cry Baby, and numerous guitars and effects available to me.	213-462-7365	✓	✓	✓	✓	✓	Extensive studio experience albums/demos. National & international tour experience. Good ears, fast learner. Highly versatile, unique, yet able to adapt my style to give you what you want. Alternative, punk, psychedelic, as well as dance, blues, and funk.	Born performer, great image. professional, dependable. Hired again & again. Available for sessions, touring and casual gigs. Reasonable rates.	✓	✓	✓	✓	✓
MICHAEL - Producer/Guitarist/ Etc. Guitarist, bass, keys, whatever. Fully equipped studio. CD quality. Digital and analog. 8-40 tracks. Demos-masters. Tons of guitar stuff. Everything.	310-450-8100	✓	✓	✓	✓	✓	Many years experience as professional player, composer, producer, engineer. Good reader. Music and film credits. University of Miami graduate.	Reliable, serious, professional. Everything works. Lots of stylistic background. Real good with up-to-date, current sounds.	✓	✓	✓	✓	✓
STEVE MILLINGTON-Drums/Sngwrtr Drummer and songwriter. DW Drums, electronics, programs, keyboards, sounds, live drum room, click.	818-761-1431	✓	✓	✓	✓	✓	Specializing in the smoothest Pop/R&B grooves to the most stammin alternative/funk jams. Great listener. musical & creative. I'll put the right feel and the right groove on your hit songs! (Live/recording). Great attitude, reliable and on time. Very experienced.	The ability to capture the vibe and direction of the song & artist. Songs, beats, sounds, great gear. Will work with your budget.	✓	✓	✓	✓	✓
FRED MORGENSTERN - Drums Yamaha recording custom drumsets. Various snares, Electronics du jour, Orchestral/mallet percussion as required (infrequently). Baritone background.	818-762-3396	✓	✓	✓	✓	✓	20+ years of growing, listening, supporting, and leading the charge. All sorts of musical contexts, from the New York Philharmonic, to tours, to the local bar. New England Conservatory graduate. 30 years old. Please call for demo tape!	Let's not forget the transcendental, transformative qualities of music. They're why we all participate in this work. They're the only true goals.	✓	✓	✓	✓	✓
DUTCH O. - Drums Tama Superstar, birch shell drums. Perfectly toned, full, thick sound.	818-842-3949	✓	✓	✓	✓	✓	FREE! FREE! FREE! FREE! FREE! New in town. Trying to build a name. 15 years studio and live experience. Self taught. Dynamic, unique style. great ear.	Not a run of the mill, music school robot. My unique feel and energy will make your music live. Have a nice day!	✓	✓	✓	✓	✓
TONY OROS - Male Vocalist Professional lead and backing vocals. Strong, wide tenor range.	818-753-1320	✓	✓	✓	✓	✓	VIT graduate, nominated Outstanding Vocalist of the Year, Sept. 89. Also trained in classical and other techniques. Extensive studio experience with innumerable producers and projects.	Skilled and efficient. Hard-working with much versatility in tones and styles. Easy to work with. Many satisfied customers!	✓	✓	✓	✓	✓
CRAIG OWENS - Keybrds./Prod./Arr. ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wurflitzer, piano, bass, horns.	310-559-8403	✓	✓	✓	✓	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.	818-848-2576	✓	✓	✓	✓	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16,24,32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcasters. Friendly, professional, affordable.	Cow trash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓	✓	✓	✓	✓
BOB REYNOLDS-Vocalist/Songwriter Powerful, soulful voice. Great range and tone.	805-252-6063	✓	✓	✓	✓	✓	Tons of stage and studio experience. Worked with many major artists and producers. T.V. and film experience. Demo and session work at affordable rates.	Great rock voice. Quick in the studio. Tight harmonies. Easy to work with. Get your songs the way you want them the first time.	✓	✓	✓	✓	✓
DAVE SCHEFFLER-Composer/Prod. Complete Midi studio with 8 track ADAT and/or 48 track analog with classic Trident board, best mics, outboard galore.	818-980-1675	✓	✓	✓	✓	✓	20 years experience. Graduate of Berklee. Many album, film and TV credits. Resume available on request: will fax	Looking to produce serious artists with purpose and substance	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing, Vocal range: tenor.	818-359-7838	✓	✓	✓	✓	✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio. a madman on stage. Record producer/arranger. Wayne State University. Michigan. Ravi Shankar School of Music. L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓	✓	✓	✓	✓

NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	TV/MOVIES	QUALIFICATIONS	COMMENT	MUSIC STYLES			
									ROCK	POP	R&B	COUNTRY
PAUL TAVENNER - Drums Yamaha Recording Custom & customized vintage Ludwig kits. Nobel & Cooley piccolo. Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	818-753-9599	✓	✓	✓	✓	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader, excellent ear. I specialize in pocket playing, but can pull out the chops when needed. Berklee graduate. 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available	✓	✓	✓	✓
TREVOR THORNTON-Drums & Percus Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming	818-755-4686	✓	✓	✓	✓	✓	Top English drummer now available in USA. 19 professional years. Started gigging age 12. Many album credits including Martin Page. World tours including super group Asia, 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London	Very professional. Solid. Inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓	✓	✓	✓
SCOTT TURCHIN - Vocals/Gtr/Keys Unique, intense KSCA/KROQ style, baritone-tenor. Read, write, play, arrange.	310-826-8883	✓	✓	✓	✓	✓	Singer/songwriter looking for studio work or band. 15 years experience in every venue as solo and group; extensive studio experience; also TV, films, and voiceover. Real feeling, not just empty vocal production. Versatile, quick study, easy to work with	Specialize in alterna/roots folk-rock-reggae style. World beat like Seal, Petty, Gabriel, Henley, American, Celtic, African, Caribbean influences. Superb backups--instant harmonies	✓	✓	✓	✓
ALAN J. URASKY - Bassist Washburn Acoustic Bass, Ibanez electric & Fender Precision basses.	714-451-0965	✓	✓	✓	✓	✓	16 years experience touring, live shows, production work, sessions. Excellent ear. Work very well with people from all walks of life. Very open to your ideas!	I have the chops, but am also a very controlled player. Seeking group with deal or pending deal.	✓	✓	✓	✓
JEFF WILSON-Vocalist/ Harp/Sngwrtr Vocals for recording, TV, movies, demos, commercials.	310-285-3037	✓	✓	✓	✓	✓	SAG member. 10 years solid pro studio and stage experience. Three albums, commercial credits, television credits, film credits.	Versatile, spirited singer/songwriter with a soulful and unique voice. If you want a great vocal performance call me. "Smooth as silk - Strong as whiskey!"	✓	✓	✓	✓
JOHN ZANDER - Guitar/Synth Guit Tele with B-Bender, Gibson Les Paul, 335, Double Neck, Strats, Acoustic Nylon & Steel, Mandolin, Bass, Various Amps and Effects	310-928-3238	✓	✓	✓	✓	✓	Twelve years experience - studio, club, slide guitar, and arrangements, excellent improvisation skills. Professional teacher, lessons available.	Works well with artists and producers. Low rate for demos. I play it your way.	✓	✓	✓	✓

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If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 818-755-0103, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 818-755-0101, weekdays and ask for advertising. For Miscellaneous ads, call 818-755-0101. MC is not responsible for unsolicited or annoying calls.

2. PAS AND AMPS

- Acous bass amp, 125 rms pwr, cab w/ 15" JB spkr, \$400 818-990-2328.
- Alesis 16 chnl mixing board in box, \$300 310-439-9923
- Cinder blues Deville amp, class II, 2x12 spkrs, 45 watts, chnl switching, hi gain, separate clean chnls, reverb. Brand new cond, amp never left house, \$300 obo. 714-854-4234
- Fender Twin Rever II, xint cond, new spkrs, \$725. Ampeg VT-120 Tri-Axis, 1-12" combo amp, \$650 or trade for 8-trk recrdng equip. 805-269-0917
- Mesa Boogie 4x12 celestin cab, \$425 obo Mike 213-980-7821
- Peavy 15" scorpion spkr w/cab, nds repair, \$30. 213-662-1852
- Peavy Max bass amp system. Mono or bi-amp. Pre-amp, post-EQ tx loops. H/w line outs, 800 watts max. \$375. Doc 818-980-4685
- Peavy Dui cablues, all valve gut amp w/tremolo, 15" spkr, used for album proj only, like new cond, \$375 Warren 818-848-3562

3. RECORDING EQUIPMENT

- Full 16-trk 1/2" studio w/16x16x2 console, all up for gear, all wiring, \$2,750 310-553-0654
- Tascam 8-trk recrd, TR-9, uses 1/2" tape, near new cond, \$900 310-439-9923
- Tascam ATS-500 synch plus 2 smite chord new cond, in box w/manual. Cost \$900, sacrfr \$295 Charles 818-572-9803

4. MUSIC ACCESSORIES

- 2 Anvil ата cases, made to fit Ramsa WS-A200 spkrs Beaufit, like new cond, used very little, \$195 for pair 818-982-9877

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- Alesis Adat, xint cond, \$1,500 Warren 818-848-3562
- Rocktron camellion 24 bits, hi sampling gut fx procesr, new in box w/manual \$350. Charles 818-572-9803
- Roland MC300 seq, 4 chnl, xint cond, like new, incl manual, has disk drive, \$225. 310-823-0449
- System 7s mixer by Mark/Unicorn—Automate your mix by Midi! \$199 818-753-5635.
- Yamaha MD22 midi data hier, floppy disc storage unit Barely used, \$300 obo. Robert 213-954-8295

5. GUITARS

- 59 Zanebeck delx custm 11 strings, dbl necks, king pald steel, sounds wondrfl. Blond, both sides maple, Excaltbr intays, hrd shell case Value \$5,000, sacrfr \$1,800 818-572-9803
- Custom built P-bass, blk body & hd stock, EMP pckup, BadAss, bridge, \$450 or trade gut stuff or recrdng gear 805-269-0917
- Hamer sunburst w/hrd shell case good cond, \$400 John 310-262-7981.
- Ovation elec accus gut, steel string, model #1517 Lks/snds great, xint cond, w/hrd case, \$500 Msg 818-848-3111

6. KEYBOARDS

- Ansonic SQ2 keybrd synth w/32 vox, 16 chnl seqncr, w/case \$1,200 obo Robert 213-954-8295.
- Casio 61 full size keys, touch sensitv, 14 sounds, built in amp & spkrs, \$200. 818-990-2328
- Matrix \$2,775 Prophet V5 rack \$2,195 Memory Moog \$1,450 Linn 9000 \$650 Roland Dimensnd \$985. Oscar bass synth \$475 360-458-8666
- Steinway A 6 ft, ebony grand piano, complitly rebilt 1976, hardly played, new replace cost \$36,000, sacrfr \$15,000 818-776-8557.

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8. PERCUSSION

- For sale, Roland TD7 percussn snd module, basic/expand kit w/stand, good cond, \$1,500 213-463-0674
- Ludwig 6-pc custom blk drum set, 2 24" bass drums, 13, 14, 15, 16" pwr toms, absolute mnt, cases hrdware, \$1,800 818-964-6553
- Ludwig blue Vastalite drum set Immac cond, 11 pcs, \$1,700 or split-\$900 ea Dan 818-994-1283
- Paiste 16" signatr crash new, \$120 Paiste 20" 3000 novo china, \$125. Pearl 6 1/2" free-floating brass snare, \$225. 213-883-9578
- Simmons SDS-9 electrnc drum bram, midi w/drum mach built in, xint cond, \$175 obo 310-399-6831
- Tama Artistar, 5-pcs wall cymbals & hrdware Paiste signtr cymbals, cases incl Must sell now 213-938-7752
- Tama 6-pc Artistar 2 w/hrdware, 10", 12", 14", 16" toms, 6 1/2 x 14 snare, 22" kick, Like new, \$995 Len 818-340-8517
- Wntd, Tama 16x24 Impenal Star bass drum, blk or wht 818-985-1321

9. GUITARISTS AVAILABLE

- 24 yr old gut/sngwrtr sks rockin groove ala Kravitz, new STP, older Peppers, Eric 310-820-1967
- A dedicated gut/sngwrtr to join/form diverse melodic blues intl rock band, Hvy to acous, strong songs, feel, creatv, 1 gut prfl Intl Page Gtmour, 310-453-8628
- A! soufil, pr gut w/Pauls, Strats, Marshls, slide, vocs, chops, cool look, maj credits, Sks pro rock band, full bands only Doug 310-370-0360.
- All gut avail, tremelo, phase shifler, theremin, Paul, dancetrol, look, exp, vocs, wah wah 818-341-0850.
- All pop gut avail into Elastica, Sleepr, Buzzcocks, Echobly, Biondi, Muffs, Blossoms, Garbage, Dino Jr, No Doubt 213-255-9220.
- Anybody out there who still likes hvy m/face R&R that is not grunge or thrash, req musical ability. 818-783-3953.
- Attendn bands, Gut skng alt sndng act w/incredbl voc, bass, dmr, Want to form something wearily tone, cool fx 818-782-8762.
- Blk lead gut/bass, 27, ala Hendrx, Bootsy, Prince, Isley avail for paid sessns only 310-372-3208
- Blues, R&B gut, voc avail for working band Robbie 818-907-1915
- Creatv, soufil lead gut/wrtr w/recrdng, toung exp sks

- groovin pro band, Talent, heart, improv Intl Clapton, D/ Matthews, Dead, REM Patri 714-377-9096.
- Exp gut/keys/sngwrtr, 27, sks estab band or plyrs for energetic, melodic, pop rock, Intl XTC, Presidents, Ber. Folds, No addicts, Dave 818-547-0271
- Exp pro gut/sngwrtr for pro snts only Bluesy R&R 213-874-0882
- Gothic gut avail 12 yrs, early 20s, absolute pro. 818-754-4751
- Guit/sngwrtr, over 30, sks talent, mature sngtr for collab, Ong matfr, vein of rock, blues, funk, Prf SanFern Vly 818-761-7253.
- Guit/sngwrtr lead/rhythm, 24, lking to join hvy, dynamic, versatl blues intl band, Studio/live exp Marc 310-559-2498
- Guit/sngwrtr, rhythm/lead sks songmentband Team plyr M/Sweet, Westbrg, Oasis, GooGooS, Soul Asylum, Nial 818-981-8240
- Guit avail Can write, sing, no drugs, have exp. Intl Kiss, Stones, Halen, No flakes, serious only, Mark 818-858-8809.
- Guit avail for serious cntry proj, Strats, Pauls, Tele w/ BBendr, Mandolin, 15 yrs exp stage/studio, Studys w/ Will Ray of Helecasts John 310-928-3238
- Guit avail for sessns, demos, Pro snds, soufil parts, solos, Acous/elec, Lv msg 818-757-6768.
- Guit avail, lking for working cover band, top 40, classic & curr rock, can sing lead, harmony, Very easy to work w/ Ben 818-794-2062
- Guit avail, serious, pro blues, rock, cntry, alt, Great soloist, rhythm plyr, sing/sngwrtr, vintg gear, clear mind, easy to work with 805-495-8262
- Gut skng to join/form kllr groove live band w/great songs, Intl Page, James, Metallica, Fishbone, Peppers, Vocs, equip, transpo. John 818-996-3406.
- Guit, 29, sks to join/form band Intl BBKing, Gary Moore, Halen 10 yrs studio/stage exp Serious pros only 818-316-4230
- Guit w/guit synths, sings lead, avail for top 40 band Glendale/H/Wd area 213-222-4379.
- Guit, blues, alt, HR, slide, world class, ex-maj label Sks voc for collab. 818-760-7396.
- Guit, roots oriented, yrs of live/recrdng exp Sks work 310-455-9325
- HR gut sks band Ultra pro gear, image, alt, transpo. cash, Intl Cult w/ Sabbath Bulch 818-774-7784
- Hvy & versatl gut lking for killer band, No wmpns, no flakes Doc 213-467-9207.
- Hvy gut nds rhythm sectn, forming band, Sndgarden meets Groves heirs Bad Rains. 310-392-4246
- Intense, aggrsv HR metal gut w/vocs, gear, image-

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touring/recrdng exp sks same in music or band. Serious pro, ready to go. 818-980-5638.
 *Kynama Wald avail for long-hair rock band. 2nd guit or backup vocs, limited exp but gd equip, great head. Work at Warner Bros. 818-953-3472.
 •Lead guit sks hv rock/metal band for touring/recrdng. Infi Wht Zombie, Metallica, Judas Priest. Good equip. Transpo, lols exp. welcome overseas work. Mike 818-783-6721.
 •Lead guit, vocs, 29, sks success driven band. Rancid, Goldfinger, Clash, Ramones, Nirvana. Shrt blk hair, fanci guit sound. Lv msg 310-288-5705.
 •Lead guit, 35, for blues rock/classic rock or/cv cover. Equip, exp, transpo. Beck, Hendrix, Kosoff. 818-509-1020.
 •Lead guit/keybrdst avail for wkend dance rock cover band. 310-285-8462.
 •Pro guit/voc sks to join/form mysterious, rock/metal band Infi Zep, Fleetwood, Ozzy 213-644-9049.
 •Pro lead guit w/feel, chops, maj endormnts sks pro blues oriented band Maj studio, touring exp, SRV to Richie Coston. 818-783-9051.
 •Pro R&B guit, old school, funky, tasty, lead/rhythm, studio/live exp. 818-380-1582.
 •Pro R&B guit, nasty groovin pocket plyr. Old school funk, soul/fibe, can ply anything. No BS, pros only. Mark 818-380-1582

•Reggae, soca, calypso, jazz, funk guit, 37 CD, tour credits, Xpress, slowing improv, pro only Ex-Phil Chin, Saprdilla, Ross Michael, Jambalia etc Darrell 714-444-6951.
 •Rhythm guit, 41, sks losers/hasbeens to jam w/in Acton, Antipe Vly area. Lv msg 805-269-0917.
 •Rhythm guit, HR, hv groove, Sabbath plus many others, Strait forward, Gibson, Marshl To join/form. 310-305-1009.
 •Rhythm guit, 19, into Straddling, Ronnie Woods, Aerosmith, lngng for guit to write, jam with, whatever lzy 213-960-1034.
 •Slick of the rock scene? Acous/elect guit ala McLaughlin, Strunz, Django lknng to join jazz combo. Sam 818-796-1647.
 •Tastefl, melodic, blues, rock, lead, slide, acous guit/writr sks working or recrdng projs only. 818-761-9354.
 •Venice guit/keybrdst/voc sks talentd musicians to form creatv musicl exp. Drew 310-450-5254.
 •World class lead guit/lead voc avail for pro paid sits. Pro gear, credits on req. 818-771-9585.

9. GUITARISTS WANT

•2 estab fem singr/sngwrtrs ready to expand, sk orig guit plyr. All pop, blues, jazz. Rehrr in Hilywd. 213-465-0224.
 •2nd guit ndd to expand sound. Acous crnt w/psychd topng. Open ears, mind, groove a must. Doors, Zep, Blind Melon, Young. Aaron 310-854-0082.
 •2nd guit w/vocs wntd for classic rock cover band now forming in SthBay area. Dbi on keybrds a plus. Jeff 310-318-2933.
 •A* guit wntd for estab Hilywd band. Exp'd pro only. Gigs, studio, Cracker, Pistols, old Bowie, charisma, relabl.

chemcl-less w/contemp hair. 213-469-3459.
 •A* talentd blues rock, R&B guit wntd by post-Warner Bros producer/writer for new label proj. Michael 818-566-8745.
 •A1, you say you like funky rhythm guit licks, you like to play Parliment, J/Brown, Bootsy, AWB? Call me for deal. 213-681-1629.
 •Acous/elect guit w/strong rhythm/lead abl. A groove a plus for alt rock band. 100% dedicatd, no flakes. Infi Peppers, Pinks, Oasis, STP. Greg 310-305-1143.
 •Aggressv 2nd guit wntd for estab touring band. Infi Korn, Deltones, Helmet, Rage. Thick snd a must 213-782-4024.
 •Anybody lknng to jam? This 36 yr old intrmed lvl bass plyr w/vocs sendng out invite. Serious but fun, blues, crnt, roots rock. 818-763-2908.
 •Are you diverse? Band sks 2nd guit, creatv team plyr. Mazzy, Radiohd, Velvel, Janes. 213-464-3675.
 •Auditing guit for pro-mindd song-oriented rock band w/ strong matrl. CD on nat'lly dist indie label. Mark 818-450-0301.
 •Bass, guit, drrm ndd for unique band w/fem harmny vocs. Alanis meets Indigos. 310-459-5325, 310-459-9286.
 •Blk fem voc/lyricist into Sonic Yth, Mazzy, Codeine. Likrs for guit/drrm for song collab, possbl band formatn. Eyyes 818-432-8166.
 •Blues rock guit plyr wntd by fem front blues rock band doing covers/orgs. Have atly w/labell int, paid gigs, pros only. 818-342-5343.
 •Casual club band lknng for exp guit. Rock, blues, covers, some orig. Bob 818-843-8225 days.
 •Crnt lead guit plyr wntd for org cntry band. John 818-884-8210.
 •Drrm sks guit for writing proj. Infi Seal, Gabriel, G/ Michael, some AIC. 818-881-2929.
 •Drrm sks Tony Tom equv, hvly & evil to form aggressv band. Rob 213-726-7262.
 •Elec/acous guit ndd to complt hi energy trio w/org matrl. Ala jazz, rock, world 213-240-4343, email edrex@primenet.com.
 •Estab LA band windie CD nds new guit. Style acid alterna-pop. Lv msg 213-891-3681.
 •Fem lyricist/voc sks guit/sngwrtr w/101.9 feel to recrd/ form band. Must be strong sngwrtr/arrangr, serious pro only. 818-754-2430.
 •Fem solo guit wntd for pro hvly rock band w/blues roots. Rehrr, mgmt, gigs. 213-933-1104.
 •Formng acifl rite/mare. Think NIN, Eon Flux, Bondage, M/Manson, glam, gothic, turd down Strats, Pauls, Har Dye, E/Scissorhnds, Samples, Motley. 213-883-9578.
 •Formng hard core chick band nds fem guit, open mind, over 18, begins ok. Infi strait edge, indust, punk, hard core, old school. No flakes. 818-545-1002.
 •GOATHEAD sks Sabbath type 2nd guit. Pauls, Marshl stacks, star image, transpo, job req. 818-774-7784.
 •Groove oriented for laid back funk/rock. Infi Janes, Kravitz 213-935-1680.
 •Guit/vangwrtr sks guit/lead voc/sngwrtr to write/form band. M/Sweet, Red Cross, Replacmnts, Beatles, Niall 818-981-8240.
 •Guit/vangwrtr wntd, estab band, work on latest CD. Band #1 priority, no drugs, no metal. Matt 310-226-6313.
 •Guit/voc wntd, forming cntry variety band. Work Antelope Vly, Tehachepe, Bakrsfld, Ventura. Also up to 2 wks poss road work per mnth. Chuck 818-784-1830.
 •Guit & voc ndd by drrm & bass plyr to form CCR tribute band. Great \$\$ polent, CCR buffd nd only apply. Duane 310-425-5359.
 •Guit living life in the funk, pref gay or bi-sxl or open musicly/socialy to form cosmic funk grp. Serious sngwrtr a must. 213-764-4964.
 •Guit ndd for estab alt pop rock band w/24 trk studio, payng gigs, label int. Infi Melissa, Hootie, Alanis. Are you curious? 714-998-3783.
 •Guit plyr into Beatles, Who, Partridge Family wntd by fun, exp, well-connex plyrs for occasnl, possn regulr, cover jams. Cool clothes, vntg gear, Hilywd. 310-829-2245.
 •Guit plyr wntd for alt pop band tour proj in Sept. Beatles, Foofigthers. Some pay after gigs, poss CD recrdng. Bob 818-703-0194.
 •Guit w/gd singng vox wntd for org rock band into gd argmnts, w/gd clean melodic 2 & 3 pl harmonys. Infi Beatles to Yes. 30 yrs+, serious & dedicatd only. Mike 818-991-2001

•Guit wntd for org HR band. Infi Helen, STP. AIC Bckup vocs a plus. Tony 310-322-5421
 •Guit wntd to accompany fem singng duo. Ong/covers, rock, pop, cntry style. Do coffee houses, demo, poss pay. Must be dedicatd, relabl. 818-990-8021, 805-252-5207
 •Guit wntd for alt rock music who can make melodies. Vox Mail 310-285-8805
 •Guit wntd for trio w/own indie release, HR, metal, punk, funk, weirdness mixtr. Must have big snd, transpo, help pay for rehrrs. Larry 213-850-7215.
 •Guit wntd for song-oriented rock band, Elec/acous, slide pndf, Lokout, indie CD 818-450-0358.
 •Guit wntd for club work, touring. Strong bckgrnd in latin, Carrion styles pref. Miguel 818-787-4760
 •Guit wntd to collab w/lyricist/voc. 213-467-5901
 •Guit wntd by pro exp. Infi Joplfn, Bach, Corabi to form proj. Eric 310-231-3955
 •Guit, lead, wntd for org band, Focused on dynames, recrdng 24-trk, perfmg. Must be able to create unique parts, vocs helpfl. 310-281-7593.
 •Innovatv Asian guit/sngwrtr sks 2nd lead guit for new prog/wrk band proj. Infi O'Ryche All EuroHR. Serious only. Howie 213-481-1359.
 •Ltn fem guit plyr ndd for R&R band, bi-lingl. Joe 310-869-4669.
 •Lead guit wntd for org rock proj w/CD. Dan 818-843-6711.
 •Lead guit wntd to complt band Infi Elton, Beatles, Bowie, funk also. Flakes, hired guns take a hike 310-288-8298.
 •Lead guit wntd for unique pop/rock concept band Voc/humor a must. No flakes, atl, addicts, nukes Andrew 818-990-9356.
 •Local artist sks creatv lead guit that can groove, funk, rock for org rock/alt/folk band. Serious, dedicatd, relabl, fun. Chris 213-845-9499.
 •Rhythm oriented lead guit for hvly aggressv band w/gigs, rehrr, mgmt. Alice meets Alanis. 818-769-2738
 •Snglr/wrtr sks guit to collab, Infi Merchant, Cowboy Junkies, Kristin, Les Moody, spacy, serious only. Lv msg Julie 310-396-0289
 •Snglr/sngwrtr w/relists soul, R&R heart sks partnr for collab, brain stormng, perfmg. Jamez 213-654-0701.
 •We sk someone pwrfl to help chnl sprt. Must be believ w/compassn. Infi Buddha, McKenna, Zep, Doors, Gypsy Kings, Ali Kahn. Mano 213-887-1848.
 •We have dynamic music, pwrfl fem voc, intrng lyrics, home studio, 40 passnt songs ala REM, 4/Blonds, but no gut. A little help? Danny 818-559-3630
 •Wntd, age 20-28, sknny, cool, fashion, glam band. Lates 70s, Bowie, Mott/Hoopie, TRex. Have recrd deal. 213-663-1290.
 •Xint fem guit ndd for all grl alt rock band. Must be relabl, sngwrtr a plus, fun proj. 310-473-2145.
 •Xint fem cntry singr sks #1 pickr to form hot new cntry band. Infi Lori Morgan, Shanai Twain 818-998-4690.

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10. BASSISTS AVAILABLE

36 yr old intrmed lvl bass plyr w/vocs lknng to jam. Serious but fun, blues, cntry, roots rock. 818-763-2908.
 •A1 pro bass/sng/sngwrtr, endorsd w/int'l album, touring credits, SDT/EMG sks hv pro band signd or close to it. Rusty 818-888-4963.
 •Bass, bass, plays acous uprite & elec frettd/frets bass, into jazz, rock, blues, R&B. Has groove, reads, for gigs, recrdngs, showcvs. Joseph 818-763-8078
 •Bass/voc pro, sings over 50 cntry cntry, variety tunes Avail for work & travel anywhr. Also forming poss band Chuck 818-784-1830
 •Bass & vocs, mature plyr lknng for serious sit. Melodic, loik, rock, cntry, soft rock, voc harmny. Adult stuff George 818-982-9877
 •Bass avail for recrdng, perfmg. All styles, frettd/frets, elec/uprite acous, jazz, funk, R&B, site reading etc. Profs only. 818-909-4952
 •Bass ndd for San Diego rumba, funk, gansta rap, death metal band. Must have pro gear, dedicatn. No drugs or flakes. Jason 619-631-6822
 •Bass plyr drrm duo, both late 30s, lknng for guit for unofficl club band. Rock & blues covers some orig Bob 818-843-8225 days
 •Bass plyr avail for gigs, recrdng. Jazz, rock, blues, reeds. 310-390-2573
 •Bass plyr sks alt pop band w/mgmt &/or deal. Infi Radiohd, Blur, Spacehog, Look good, sing well. Serious only. Lv msg 213-953-1164.
 •Bass plyr avail for paid gigs & jamming. Can play almost anything. Speclz in slapping, pluggng, various sng styles. Adam 818-789-4571
 •Bass plyr skng 50s & 60s R&R band 818-443-6546

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Bass plyr avail. Pro gear, pro att, touring/recording exp. anything from punk rock to hard core. Jerry 213-874-1980.

10. BASSISTS WANTED

#1 absolutely fresh KROQ/Y107 band, BLESS, w/ Godhead tunes, connex, gigs, studio, lockout, momentum. Auditing bass w/vocs, style, disciplin, hungri, sanity! BLESS 213-662-5269.

Bass plyr wntd for orig melodic rock & progress rock band. 30 yrs+, serious & dedicated only. Mike 818-991-2001.

Bass w/gd instincts for originals covers wtd for R&R, blues based 50s-90s fun party rock. Vocs, writing abil a plus. Pro goals only. North OC. Tim 310-690-8585.

Can you take us higher? It's a vibe we're skng. Acous blues, psychd stomp. NY/young. Doors, D/Matthews, Mellon, Pomo/Pyros. Aaron 310-454-0082.

Local artist sks create bass plyr that can groove, funk, rock for orig lolita/rock band. Serious, dedicated, fun, reliable. Chris 213-845-9490.

Wntd, bass plyr for estab band. Infl Cure, Red House Painters, Joy Divison. Todd 310-445-2254.

11. KEYBOARDISTS AVAILABLE

All plyr w/top gear to join/form band. Dark, mystic, exotic, unique, etherl snd. Pomo meets Garbage, goes to movies. Rick 213-469-6748.

11. KEYBOARDISTS WANTED

90s funk rock band w/CD, lockout, gigs, lkng for sampr/ drum mach/sr/ arlist for looping ala Zombie. Zave 310-824-1472.

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12. VOCALISTS AVAILABLE

#1 fire breathing, vinegar peeing, pop punk rock all vox avail to comph band w/bomb only. No losers, no day jobs. 818-781-0582.

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- 21 yr old w/ht Motown/gospel singr w/incredibl voc, soul, alt, vibz. Now avail for top R&B/Motown working cover band. Jeff 310-726-3677. 22 yr old tenor avail for recrdng sessns, concerts, bckgrnd/front. Eng/Spansh. Pref styles Madonna, M/Jackson, Babyface. Shemrn 213-990-8248. 23 yr old singr/sngwrtr, writes pop rock, ballads ala B/Adams, Blossoms. Sks pro sit, sngwrtr in this vein. 310-967-4018. 25 yr old voc/gut pro sks band. Snds like Bono, Isaaks, Ferry. Have songs, good frntman. 818-973-2260. AAA voc/frntman avail for HR blues band. Hanoi, Stones, Crowes, Choir Boys. Have talent, dedicatn, image. Play guit, blues harp. Angel 818-752-2118. Aggrevy pro fem singr/sngwrtr lking for hvy groove all fem band. Have great songs, xtensv stage/studio exp. Must have tape. Funster 213-661-2971. Attractv male, 22, voc lking to sing pop ballads, R&B Styles Whitney, G/Michael. Michael 213-860-0930. Exp & tralnd yng voc lking for paid studio work, doing R&B ticks, hiphop & rap loop vocs. Can sing any styles, very pro. Nadia 310-840-2095. Fem singr/dancr/sngwrtr sks product w/studio access. Maj recd labels int. Hiphop/Latin dance style. 310-281-7174. Fem voc, ready to work. Sessns/demos only. Pwr, range, great to work with. Demo avail on req. Rose 818-769-4333.

- Fem voc avail for sessns, demos, top 40, showcvs. Leads/bckgrnds, tape avail. 818-769-7198. Fem voc, D/Ross meets J/Osborne meets Merchant. Lking for bass/guit to collab on songs, possbly form alt funk band. Shaunda 818-432-8166. Fem voc lking for WestSide band to join. Maj infl Chapman, Alanis, Tori. Bonnie 310-207-6820. Fem voc/lyricist sks pianist & guit for gigs. Infl Tori, Alanis, Joplin. Laura 310-921-0881. Fem voc pro. Has workd w/Eiton, David Foster, Jareau, Cosby. Sks studio, live, TV, film, tour, demo. Paid gigs only! 213-660-1994. Formr Hap Hazard voc. Loud, aggrsvy pro. Infl Joplin, Bach, Corabi. Avail for projs. Eric 310-231-3955. Free sesan work by pro voc who wants to update demo. Barntn to alto, Elton to Metallica to Dwight. Limid time offr. 213-204-0327. Frntman sks supporting cast to take over indust. Must be creatv, hip, love music. Infl Steely, Pnnc, Bowie, Eric B, Rakim. Orlando 213-462-1852. Identical twin fem singrs lking for sessn work, sing w/orig grp that writes orig materi. Anna 909-931-0722, 909-946-3152. Lead guit, vocs, 29, sks success driven band. Rancid, Goldfinger, Clash, Ramones, Nirvana. Shrt blk hair, giant gut sound. LV msg 310-288-5705. Lead singr/sngwrtr lking to join/form pop/rock band. Wid like collab partnr. No metal. 310-398-9938.

- Male alto. Infl Sade, M/Gaye, Ella. Avail for studio work, demo work. Carnel 818-899-4348. Male pop singr avail for demos, jingles, sessn work. Exp, talentd, most styles coverd. When you rd real exp, call me. Steven 213-876-3703. Male tenor voc, pro exp, most styles. Avail for sessns, projs, gigs. JR 818-884-2146. Male voc w/great vox, range sks orig band ala Eagles. Dan 310-775-0004. Male voc sks orig rock band already formed. Infl Jovi, Lou Graham. Team plyr, dedicatd, much studio/stage exp. Doug 805-375-7270. Male voc w/vox that flies. Blues, jazz, pop, R&B. Steve Perry, Basha, Aretha. Ken 213-863-4932. Male, 30 yrs, diligent, unflinchng, fierce quest for truth, enlightnmt. Spiritl motives beyond religion, unabashed candor, poignant, profound, human. Dan 213-462-3583. Music ls lile. Singr sks band in motion Bowie, Oasis, Petty, Radicnd etc. 818-780-7069. Male, 30 yrs, diligent, unflinchng, fierce quest for truth, enlightnmt. Spiritl motives beyond religion, unabashed candor, poignant, profound, human. Dan 213-462-3583. Music ls lile. Singr sks band in motion Bowie, Oasis, Petty, Radicnd etc. 818-780-7069. Male, 30 yrs, diligent, unflinchng, fierce quest for truth, enlightnmt. Spiritl motives beyond religion, unabashed candor, poignant, profound, human. Dan 213-462-3583. Singr/sngwrtr lking for gritty blues rock band w/innovatv hvy edge. Infl Stones, Crowes, Zep, Humble Pie. Melanie 818-789-6502. Singr/sngwrtr/gut lking for open mindd, creatv band/musicians to create versatl music. Anthony 310-471-0535. Singr/sngwrtr/lyricist, 2nd tenor, 3 1/2 octvs. R&B, pop, soul, funk, Join/form orig proj. Infl Seal, Dag, Wonder, Cook. Serious only. Mark 310-202-7843. Singr, male, 25 yrs old. Versatl, image, exp. Lking for musicians/sngwrtr to form band. Infl Prince, Bowie, Kravitz, NIN. G 800-385-1438. Talentd yng fem voc sks top 40 pop cover band w/gigs Great pipes, stage presnc, loves performng. Melissa 805-289-4563. Top notch pro fem voc sks working band &/or studio sessn work. Have songs, gospel & R&B pop. Debbie 818-795-7022, 818-816-5746. Venice guit/keybrdst/voc sks talentd musicians to form creatv musicl exp. Drew 310-450-5254. Voc lking for sit w/bkng or label mt. Infl Chris Robins meets Chris Cornell. Tyler 213-651-1954. Voc sks musicians to help form cabaret act. Infl Holly Cole, Tori, Michl Feinstein. Scott 213-461-4999. World class male lead voc sks blues or blues rock band. Infl G/Allman, R/Charles, J/Bruce, J/Cocker. Nathan 818-243-2696.

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12. VOCALISTS WANTED

•Fun! fem bckg/voc wntd for 10-pc retro R&B SHAK'R MACHIN' Groovy D 213-461-5901.
 •2 fem voc, sing Span & Eng for poss performc in LA as well as intl. Patty 818-294-6426.
 •A+ talent! bk fem blues singer wntd by post-Warrior Bros producer/writer. T/Turner shape, style & grace. Michael 818-566-8745.
 •A-1 male funk voc for Parlmtnt, Bootsy, Tower/Power, Heatwave, Prince, Time, Slave, Ohio Players, Switch, AWB type band. Recrdng, signing now! 213-469-2333.
 •A11 voc wntd for signd rock band. Intl AIC, Zep, Sndgardn. Have lckout studio, rehsl. 310-543-1505, 310-543-1885.
 •A1 fem R&B, funk, soul voc. Right look, good range a must. Ndd 4 solo, grp, rap acts being signd right now. 213-681-1629.
 •A1 pwrfl, emotnl male vox for melodic diverse blues infl rock. Hvy to acous, good range & creatv. Intl Zep, Floyd. 310-453-8628.
 •African Amer male, approx 30, to sing gospel on demo. Paid. Rob 213-667-3003.
 •All top drawr proj snds like Garbage meets Porno & goes to movies. Sks true talent ala Alanis, Trent, Bjork, Perry Farrell. Rick 213-469-6748.
 •Attractv fem Hendrix & Zep-heads nd only apply. Male guit formng grp of orig matrl. Have rehsl/recrdng studio. SthBay Mike 310-377-3172.
 •Auditing pro voc. must be strongly focused, reliabl, easy to work with. Have CD recrd, very strong matrl. From STP to Prong. Paul 818-753-4170.
 •Awesome male voc, 19-27, wntd for all orig band. Have mgmt, rehsl space, Zep, STP, Hendrix, Bolan, Alice. John 818-980-2537.

•Band into Iggy, Rubber, Bowie, anti-formulaic great music. Sks best singr/screamr in known universe. Tape/photo to 8306 Wilshire #1217, BevHills 90211.
 •Bckup voc wntd ala Paula Cole, Kate Bush, Oleta Adams for all orig pop rock band. Intl Gabriel, Seal, Tears, Henry 310-582-0024.
 •Cntry rock blues band sks 2 fem bckg vocs. Must have harmony, exp. Lenny 818-767-1415.
 •Creatv, animatd, nsky voc stylist wntd for rock band. Many intl, alt, indust, punk, pop, hvy, packd into 1 sound. 818-982-1576.
 •Estab hard groove alt rock band sks pro mindd voc. Intensity, rage, image, att, will, dedicatn. No80s screamr. Vincent 310-804-3238.
 •Exp pro guit/sngwrtr skng singr/frntman to form bluesy R&B band. 213-874-0882.
 •Estab Queen tribute act sks F/Mercury. 818-382-2999.
 •Fem voc/keybrdst, ages 25-29, for alt dance band. Dedicatn, commitmnt essentl. 818-952-7239.
 •Fem voc wntd Rock music w/good melodys. Rich 310-429-9605.
 •Fem voc, 19-29, wntd by ambitious yng songsmiths for recrdng, future band sit. Serious Westside music only. Raymond pgr 310-587-0487.
 •Fem voc, attractv image, w/long hair, under 28, wntd for funkadic proj. Early Prince, Bootsy, Hendrix, Parlmtnt. 310-372-3208.
 •Frntman, pwrfl singr & rhythm guit for 90s rock band. Intl Stones, Crowes, Steve Ray. Have studio, hvy indie contax. pros only. Jack 310-452-3037.
 •Funky band lking for male voc. Styles acid jazz, funk, house, classic soul. Pro att req. Nickie 310-837-4305.
 •Get lit in shape. Guys/girls wntd for touring gospel choir. All orig music. 818-768-3330.

•Guit & voc ndd by drmr & bass plyr to form CCR tribute band. Great \$\$ potentl, CCR bulds nd only apply. Duane 310-425-3559.
 •Guit lking for voc/lyricist to collab with. Dark, depresng, disint gratn, wishish snd. If you snd like you've had vox lesns, don't call. Chris 818-761-5555.
 •Guit, keybrdst & drmr sks 2nd keybrds & singr/bass for atrosph alt rock band. Constant rehsl a must. Tom 818-244-4231, Mike 818-247-3261.
 •HR singr wntd by guit to form band. Have recrdng studio. Intl Purple, Rainbow, Scorpions. Call after 10pm 818-914-1669.
 •Hvy alt band sks voc w/cool vibe, att, writing & collab skills. Rehse in NoHo. Into Deltones, Filter. 619-687-5133.
 •Indie mindd eclect, pure alt voc w/mind of their own. TcdH 618-980-2110.
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must, new progrsv HR band proj. Intl Q'Ryche. All Euro HR. Serious only. Howie 213-481-1359.
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- Lead slngtr/gult/sngwrnt exp. serious, pref range R.McCauly, R.Gillan, Staley. HR, alt, tribal groove, you call it. Free studio, PA, Mike 714-897-0838.
- Lking for top notch voc for top 40 variety lounge grp. Must be strong, pro. Stan 818-505-1964.
- Lking for instr vax & presnc. Lobs of Staley, Cornell, Haggar, Bach. I am building a bomb! I nd the fuse. 818-843-4310.
- Lyricist/sngwrnt/singer wntd. Twisted, rootsy, moody, interesting. Spacehog, Sndgarm, STP, Cult, Crowes, Lovebone. Compl band w/8-trk. David 818-567-4026.
- Male/fem voc ndd by keybrdst/arrangr for demo work on spec. Vandross, Whitney style. Aaron 213-482-8443.
- Male lt/enor, ala Brad Delp, Fran Cosmo, Steve Walsh for positiv, orig HR band in formty stages. Ala Boston, 38 Specl, Thin Lizzy, 310-316-9564.
- Male voc wntd for org band. Inlf AIC, Pantera, Sndgarm, NIN, Serious only. Age 25+ under. Bernard 213-467-1047.
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- Producer/wrtlr w/productn studio & indie connex lking for fem singers to recd, produce, shop. Hot vocs, yng, good looks, hiphop & R&B style. 909-396-9908.
- Serious singers wntd for HEAVEN BOUND SOUND, gospel grp w/CD. 4-pt harmnys, 818-765-1487.
- Slick voc ndd for HR band. Must love Ozzy, Crew,

Sabbath, Stripper. Matt 818-982-3852.

- Singer/sngwrnt ndd to form org band for gigs, studio. 213-293-3777.
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- Voc/gult plyr wntd for formng band. Inlf Westberg, P/Case, N/Finn, M/Sweet. 818-996-5426.
- Voc wntd for metal style band. Progressv & melodic, hvy sndng org matrl. George 310-837-4364.
- Voc wntd to form serious band. Inlf Gabriel, Portishd, LenCohen, Bono, Radochd, Jeremy 310-441-0979.
- Voc wntd by gult to form HR machn. Songs come 1st. Pro equip, att, etc. Old meets new, AC/DC, Cult, AIC, STP. 818-790-0755.
- Voc wntd for org rock band w/windie label. Inlf Ozzy, Scorpz. Lv msg 909-399-3874.
- WIND OF CHANGE sks sng/sngwrnt that's open mindd, versatl, pwrfl, has stamina. Inlf Halford, Mccarty, Tate, Perry. Serious only. 818-897-5811.
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- Check It out, brilliant live drmr, on, D.W. drums. Doing radio house, hiphop, rave, techno, pwr grooves. Pro bands only. Boyney Rocks 310-316-9458, pgr 310-610-8477.
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- Drmr avail for demos, gigs, projz, recrdngs, various sntz. Exp readi, compoz, recrdng/ourng. Inlf funk, jazz, latin, fusion, classcl. 310-839-2702.
- Drmr avail for tourng, recrdng sessns. Lots of exp. Time 213-588-8387.
- Drmr avail, good image, intoswing, cntry, blues. Stage/ studio/tour exp. Pro sntz. Eric 213-935-8187.
- Drmr avail, likes Glenn Mars, Dashbord Prophets, 7 Yr Bitch, Roxy Music, Nymphs, TRex. Sks estab band. Daniel 310-836-1298.
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- Drmr w/physicl disability lking for band willing to try something unique, diffrnt. 25+ yrs exp, plus endorsemnts, wide range styles. 310-796-4923.
- Exp drmr avail, very open mindd, experimentl. Inlf Steven Perkins, Deconstruct, Jeff Buckley. Collin 310-239-8941.
- Funky drmr w/gear, vocs, hand percussn, pro att sks paid sit or signd att for gigs, recrdng, showcng etc. Very versatl. 310-281-1778.
- HR drmr avail to join form band. No losers. Inlf G&R, AC/DC, Skidrow, Cult, 818-783-6439.
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- Jazz drmr, 25, lking for anything if you're out there. Contemp, swing, fusion. Also freelance any style. Xint snd, equip, reliabl. Promo avail. Scott 213-662-8060.
- Jazzy neo lounge drmr lking to swing. Pinheads stay home. Dave 213-654-4972.
- Maj label pro drmr. Have 2 maj releases out, US tours, endorsemnt, lking for tours, studio, signd bands. Pro bands only. Hvy rock, rock, funk. Frank 602-930-5855.
- New Orleans drmr avail. Promo avail. Scott 213-662-8060.
- Open mindd drmr/sngwrnt sks collab from guit, bass, keybrds or band. 818-881-2929.
- Pop, R&B, rock, jazz infl. Many recrdng exp drmr avail for recrdngs, touring, demos, showcng, gigs. 818-789-8342.
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- Pro drmr w/concert exp, dbl kick accu set, dbl kick Roland TDE 7k elec set, 20 yrs exp, all styles sks pro bands only. Steve 818-981-0545.
- Pro drmr w/pro equip, good att, sks estab cover band for side proj. Rehrl sp avail. Nick 818-241-2596.
- Pro drmr, ex-Berklee, rock, blues, jazz, soul, pop. Avail for live or studio performcs. Doug 310-556-6152.
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- Solid drmr, mid 30s, w/hops sks band or musicsn w/ horn sectn into pop, rock, R&B. Bonham & Ferrone. Xint equip. 818-964-6553.
- Solid drmr lking for estab pro band. Live/studio exp, dependbl, have transpo. Many infl. Jeff 818-762-3802.
- Yes! I have cool/versatl image & I can play! Seal, Gabriel, Vibe? Cool! STP, Spacehog, vbe? Digi! Pro only. Jonathan 770-434-4021.

13. DRUMMERS WANTED

- #0 drmr w/Dave Grohl like chops for complt band sit w/ songs ready to recd, shop. Inlf STP, Bush, Pumpkins. John 818-985-2310.
- #1 drmr for fem frnted rock band w/maj label int. Must have recrdng/ourng exp. Send matris to PO Box 481154, LA, CA 90048.
- #1 drmr who plys w/finesse, pwr, feeling ndd by 90s song-oriented rock, HR band w/great vocs. Passion, connex. 818-508-0174.
- #1 drmr wntd. Tattooed, mohawk, pierced physio w/meter. Wntd by pop punk alt band w/it all. 818-781-0582.
- #1 modern drmr, infl everything, ndd by 90s rock/HR band w/great songs, vocs, passion, exp musicsn, connex. all org. 818-789-1042.
- #1 drmr wntd for HR grp. Must have open mind, clean open pwr snd, for showcng etc. 310-397-3316.
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- #Band w/percussn skng drmr to expand sound. From lolk tinged acous to tribal psychd. Exors, Zep, Blind Melon, D/Mathews. Aaron 310-854-0082.
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•Sax plyr/EWI wind synth plyr avail for studio work, demos, all styles Also for horn sectn arrngmnts Rick 818-845-9318
 •Sax plyr, tenor & alto, flute & clarinet. Sks working band, recrdng sessns, rehrs slnd rock Xint reodr, sroing Craig 213-294-6404
 •Trombnst avail for work Styles of any kind. Horn sectn & arrng also avail. Hank 800-100-0611.

14. HORNS WANTED

•A few good clarinet plyrs, male/fem, wntd for Marine Corps band Staff Sgt Talbert 213-294-3679.
 •Intrnm jazz, funk, blues prj skng sax plyr Serious & intellng nt only apply. Dave 213-654-4972
 •Sax plyr wntd for very busy jump swing band. Must play 40s style, be willing to dress 40s. Linda 818-292-2264.

15. SPECIALTIES

•All/new new wave band lknng for tour, Gigs, mgmt, we have songs, very xtensv life exp. Producers welcome! Eric 310-208-3772
 •Amazingly versatl prp exp trand male voc sks producer/sngwrtr w/connex for pop, adult contemp, R&B, Chrstn recrdng 213-204-0327
 •Atentn fem dancers wntd for R&B artist, Tamatha Must be Chrstn, Slt & prntie, Faith, Mary/Bigh, NSWW style music. 310-453-1339
 •Attractv fem w/busns knowldg lknng for investors, Serious only. 310-239-7832.
 •Backline bass gut tech, 12 yrs exp. avail. Pro, hrd working, skng tour w/local, maj acts. Resume avail on req. John 818-848-2094
 •Bands wntd for tribute disk for Cult. Anyone interested? Joe Campbell 800-235-2679
 •Bass plyr & drrm team wntd by sngtr/sngwrtr/lead gut & keybrd plyr to join estab rock band. 310-393-7913.
 •Cake Walk pro audio t/urng wntd in exchange for use of systm & pro vocs. 213-876-4778
 •Childrens Music Network believe kids deserve quality music that helps them in all aspects of living 847-733-8003.
 •Columbian cumbia grp nrd for artistic theatre show 310-273-1319.
 •Dbi read plyr, Eng horns & oboe, nrd for eclec AAA band releasng 2nd CD. John 818-501-6566
 •Emergency! I nd a compatbl 8-trk reel/reel to transfr mstrs to Adat. Recrdng on Tascam 388 8-trk 1 1/4" drive, 7 IPS, ASAP. 805-522-0031
 •Estab producer wntd for fem artist w/sngle to be releasd by label, Style rock, R&R, swamp, alt. Very unique Diana 818-905-4545.
 •Feel is what I deal. Percussn avail. Voc, harmonica Reggae, funk, jazz, acid, afro pop, soca etc. Pro, not drum set. 818-345-2345.
 •Fem voc lknng for gut plyr, drrm, bass, keybrd plyr to go on cruise liner. Play only, variety songs. Must be able to lv all behind. Serious only. 310-842-8581.
 •Guit, drum techs nrd to work w/many local bands Clubs, parties, etc. John or Selene 818-759-8382.
 •Horn plyrs or sectn for Parlmtnt, Towr/Power, Heatwave, Ohio Plyrs, Cameo, Slave, J/Brown, AWB type music Studio & deal for you. 213-469-2333
 •Investr wntd for indep rap, R&B label. Nd financl bkng for top productn & release. Serious only, Ronnie Waller 310-633-2053.
 •Investrs wntd for album/trou prj by 22 yr old bi-ling multi-talentd busns onentd male artist. Shemm 213-990-8248.
 •Keybrdst/sngwrtr lknng for glam rockrs, male/fem, HR or metal. Will relocate. Lance 2150 S. Ingram Mill Rd. Springfield, MO 65804.
 •Lknng for anybody who knows of/about Raw Angel Valerie 212-207-8958.

•Pacific Asian Musics Alliance Do you feel isolated? We may have connex your lknng for. Dennis 818-563-3126
 •Percussn wntd by flamenco jazz gut plyr to collab with Scott 213-466-4567.
 •Recrdng eng mgr wntd. Avail for overdubs, mixing, must live around SanGab Vly. 818-280-3456.
 •Road crew, drum/gut techs wntd for band w/productn deal. Pay negotbl. Local gigs now. Must have transpo, no drug addicts pls. 213-856-8946.
 •Rock stars sk recrd deal 213-980-7891
 •Samplr/drum machn/seq artist for 90s funk rock band w/CD, lckout, gigs for looping ala Zombie. Zave 310-824-1472.
 •San Diego only progrm nds videos. All styles. VHS or supr VHS. Send to Up Yours, PO Box 521, San Luis Rey, CA 92068.
 •Star credit, mgmt, agent wntd by artist, pro drrm France 310-798-8294.
 •Tastefl gut/sngtr/sngwrtr w/great groove, gear, ear, melody, att. Tossd off sinkng ship, lknng for new vehicle. Funk popularl. 818-547-0271.
 •Tribute bands wntd to unite w/other tribute bands to put on big show. Especly novelty 70s tribute acts like Sonny/Cher, T/Orlando, Bay City, etc. 818-752-8658.
 •Wntd, investre Trans-ambient artist w/marktbl proven matrl w/longevty lknng for investors for CD manufc, healthy return. Kurt 805-241-9940.

16. SONGWRITERS

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 •Adult contemp & pop hit songs wntd by top notch voc, 3 covts avail. will recd vocs. send songs for free. 213-876-4778
 •Attractv fem sngwrtr lknng for prjs Good w/

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 •Career mindd sngtr/sngwrtr/producer nrd for collab, duets Ready for secure recrd deal Dance/pop/R&B styles. 909-594-5804
 •Fem lyricist/voc sks gut/sngwrtr w/101.9 feel to recrd/ form band. Must be strong sngwrtr/arrngr, serious prp only. 818-754-2430
 •Guit, blues, alt, HR, slide, world class, ex-maj label. Sks voc for collab 818-760-7396
 •If you nd a pop, R&B lyricist call 213-734-2217.
 •Lyric pckg avail for estab band, producer All songs org, contemp KROQ type hooks. Can also write to music. Call for free pckg, Brett 714-894-6311
 •Lyricist & sngtr sks commtd music wrtr to start ong band Infl Merchant, T/Chapman, 818-706-2566.
 •Lyricist sks music Eclec wrtr can convey emotns, Contact E Buckley, 2351 C.I.A #41, Brooklyn, NY 11223
 •Lyricist wntd by recrdng artist/keybrdst w/2 albums. Must have xint connex to have songs placd. 818-342-3100

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 •Sngtr/sngwrtr/lead gut & keybrd plyr sk bass plyr, drrm team to join estab rock band 310-393-7913.
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