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Vol. XXII, No. 9 4/27/98 to 5/10/98

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MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

STABBING WESTWARD:

Rockers Find Success Without Media Support



ARTIST FEATURE:

Jann Arden

UP CLOSE:

Mike Watt

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David Batteau



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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XXII, No. 9 April 27—May 10, 1998

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Modern News 818-551-5000
Newsways 213-258-6000

COUNSEL: Mitchell, Silberberg & Knupp

Manufactured and printed in the United States of America
Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except Christmas/New Years by Music Connection, Inc., 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607. Single copy price is \$2.95, Canada \$3.95. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Periodical postage paid at North Hollywood, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1998 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607.

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FEATURES

Is Your Creative Freedom Being Threatened?



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MC takes an in-depth look at a proposed state bill in California which some feel could ultimately infringe upon artistic expression within the music industry. We speak with the controversial bill's author, Assemblyman Keith Olberg, and free speech advocate Hillary Rosen, President/CEO of the RIAA.

By Steven P. Wheeler

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Stabbing Westward

These industrial rockers from Chicago moved to Los Angeles following the success of their previous album, and now they return with their third Columbia release, *Darkest Days*, which promises to bolster the band's popularity despite a lack of media attention.

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STABBING WESTWARD COVER PHOTO BY DEAN KARR

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Current

The Second Annual Fender Catalina Island Blues Festival is scheduled for the weekend of May 1-3rd. The evening of Friday, May 1, kicks things off with a "blues club crawl," and Corey Stevens will headline the Saturday afternoon concert at the Descanso Beach Club. Jonny Lang headlines the evening show at the Casino Ballroom, with Debbie Davies featured as the opening artist. Sunday will feature an afternoon show at the Avalon Theatre with Honeyboy Edwards and Taj Mahal. The final show of the festival, on Sunday evening at the Casino Ballroom, will feature Chicago blues guitar legend Buddy Guy. Individual tickets and a variety of packages are available. Last year's festival sold out, so it is highly recommended that tickets be purchased in advance. If tickets are available on festival weekend, they will be sold for an additional \$5 per ticket. For more info about tickets, hotels, or travel arrangements, call 888-25-EVENT, or check the Internet at <http://www.catalina.com>.

There will be a free lecture and demonstration dealing with the Alexander Technique—a complementary approach to voice and music studies—conducted by Shula Sendowski on Thursday, May 21, at the Imagine Center. The Alexander Technique is known as an effective tool for the singer and musician who wants to learn how to increase body awareness and efficiency, as well as change postural habits, or maintain ease, balance and comfort while performing. Call 818-886-4153 for information.

Veteran vocal coach and performer Gloria Bennett, who is also the author of *Break Through From Rock To Opera—The Basic Technique Of Voice*, will once again be conducting "Finding Your Voice: A Singing Workshop." The course, which will work in conjunction with Bennett's book, will be offered through UCLA Extension, and will be held at Schoenberg Hall on the UCLA campus every Wednesday night, from July 1-August 26, 7-10 p.m. For further information on how you can register for the workshop, contact Cathy Costello at 310-206-5075.

The Cutting Edge Subterranean Music Show, which airs weekly on KIEV (870-AM) in Los Angeles, will hold a special one-hour live broadcast at the Museum of Television and Radio in Beverly Hills on Friday, May 8, beginning at 8 p.m. This broadcast will be dedicated to the memory of Sabrina Csato, a former deejay-for-a-day and frequent co-host of the show, who was tragically killed in an auto collision on Pacific Coast Highway while on her way to school this past March. Prior to the broadcast, a reception will be held at the museum, beginning at 6 p.m. If you would like to attend the reception, call the station at 213-245-2388.

Peter Brunner, Logic Audio expert, and owner of Electronic Music Box, will begin a series of four Logic Audio seminars to be held on Tuesdays, April 21-May 12th. Each of the two-and-a-half-hour classes will focus on a different aspect of Logic Audio. The cost is \$75 for individual classes, or \$240 for all four sessions. To register, or for further information, call Electronic Music Box at 818-789-4250.

The Songwriters Guild will present their latest edition of "SGA Story Night" on Wednesday, May 6, from 7-9 p.m., featuring composer/pianist Nacio Herb Brown, Jr., writer of "Just Because You're You" and "I Laugh To Keep From Crying." The series is an informal evening of stories and insights offered by those who "lived it, succeeded at it, and helped form it." For further information, contact the Songwriters Guild at 213-462-1108.

Five hundred of the most talented students from Los Angeles area schools will perform at the fourth annual "Youth At The Greek" event at the Greek Theater on Wednesday, April 29, beginning at 7:30 p.m. The concert showcases the talents of students—kindergarten through grade twelve—from over 2,000 schools in the Los Angeles School District. "Youth At The Greek" was created after the riots in 1992 to help promote unification in Los Angeles. Tickets are available at all Ticketmaster outlets. To charge by phone, call 213-480-3232, or you can call 213-665-6235 for further info. **MC**

IN MEMORY OF LINDA MCCARTNEY

The staff of *Music Connection* would like to send out our condolences to the family of former Beatle Paul McCartney in memory of his wife, Linda, who died of cancer on Friday, April 17, at the age of 56. Paul was a member of the Beatles when he met his future wife, who was a successful rock music photographer, in 1967. The two were wed in 1969, and would rarely be seen apart over the next 30 years. Throughout Paul's solo career, Linda played keyboards onstage with her husband, including her work as a member of the hugely popular Seventies act Wings. Linda leaves behind four children—Mary, Stella and James, as well as Heather, her daughter from a previous marriage.

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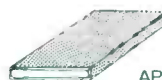


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Pictured (L-R) during the recent Orville H. Gibson Awards at New York's Hard Rock Cafe are: John Fogerty, Lifetime Achievement recipient; Shawn Colvin, Best Female Acoustic Guitarist; Henry Juskiewicz, CEO/Chairman, Gibson; Leni Stern, Best Female Jazz Guitarist; Sunny Ralfini, Nordoff-Robbins; Mike Stern, Best Male Jazz Guitarist; Anita Cochran and Lee Roy Parnell, Best Country Guitarists; Lindsey Buckingham, Best Male Rock Guitarist; Rocky Brown, wife of Luther Allison, who was voted Best Male Blues Guitarist; Genevieve Stona, GM, Hard Rock; and Sebastian Steinberg, Best Male Bassist.


Gibson Awards

Many of the world's top guitarists turned out recently as legendary recording artist John Fogerty was honored at New York's Hard Rock Cafe as the recipient of the 1998 Orville H. Gibson Lifetime Achievement Award. B.B. King, Emmylou Harris, and Vince Gill are the only other artists who have received the award. Held one day prior to the Grammy Awards, this event also included Orville H. Gibson awards for Best Male and Female Guitarists in the areas of Rock, Acoustic, Blues, Country, Jazz, as well as Best Bassist and Most Promising New Guitarist. More importantly, the annual presentation also raised \$10,000 for the Nordoff-Robbins Music Therapy Foundation, which has collected over \$40,000 for the charity which helps severely handicapped children through the use of music.

Country For Children

There is a new web site on the Internet called My Kind Of Country (<http://www.uao.org/mkoc/CP/child-protection.htm>), which is designed to draw attention to issues related to child protection through music. The site, which is run by Marlene Slater (e-mail her at: MarliS@centuryinter.net), features songs from country artists and songwriters which relate to child protection issues. Also highlighted are links to information on missing children, tips on child protection topics, as well as other child protection sites around the Internet. The site does not solicit donations from its visitors, however it does draw attention to charitable organizations which may.

all the board sports industries. This marks the fifth year in a row that *Airwalk* and *Warp* magazine have united athletes and musicians to raise money for teenagers living with HIV/AIDS, and to prevent further infection through education of the disease. Bear Mountain Resort, at Big Bear Lake in California, was this year's location, and venerable radio station KROQ (106.7-FM) presented some of today's hottest recording artists, including the *Offspring*, the *Specials*, *Royal Crown Revue*, *Steel Pulse* and *One Hit Wonder*.

OnBoard Entertainment and TransWorld Media handled production for the event, and athletes displayed their skills on a skateboarding halfpipe, a snowboard jump and double-barrel halfpipe. Boasting past participating acts such as 311, *Sublime*, *Rage Against The Machine*, *Beastie Boys*, *Seal*, and *Blink 182*, this remains one of the music industry's hottest annual events. 



One of the non-musical highlights of this year's Board AID 5 for LIFEbeat was the onstage presentation of a gold record to TransWorld Media to commemorate the passing of the \$500,000 mark in total donations raised by the five annual events. Pictured above are: Brian Sellstrom, President of TransWorld Media, holding the plaque as Tim Rosta, LIFEbeat Executive Director, looks on.

Board AID 5

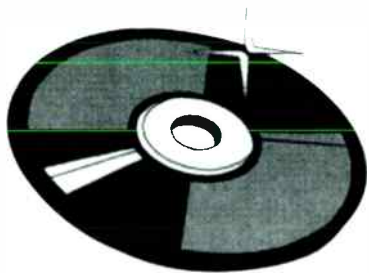
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Professional Musicians

Local 47

By Jonathan Widran



Richard Espinosa, VP of the Hollywood-based Professional Musicians Local 47, says that his organization no longer calls itself the Musicians Union because the idea of "union" has some negative connotations in our society. Yet, however one chooses to refer to this 100-year-old, non-profit organization, which currently boasts over 10,000 members, it offers a wide range of services crucial to the needs of

any serious musician.

"A working musician's life is not always easy, and many businesses take advantage of them," says Espinosa. "But we're behind our members 100 percent, helping them get paid for contracted gigs, ensuring fairness, offering legal advice, reviewing contracts, bargaining for TV, radio, recording and video performances, handling job referrals, and fighting to do away with the pay-to-play idea. We even offer reasonably priced medical benefits and pensions. If you are with us, you have all this and more at your disposal."

Aside from all of those services, which any organization of musicians might provide, Local 47 also offers great deals on day-to-day things which most musicians accept as part of their life's work. These include a CD radio promotion program, a well-equipped 32-track recording studio for \$30/hr., a video program, inexpensive rehearsal rooms, and facilities for CD manufacturing, graphics and mastering. The Musicians Network, a job connection program, also helps musicians who are looking for casuals to play.

"Our main goal is protection, and we believe there is power in numbers," explains Barbara Markay, one of Local 47's business reps. "For rock & rollers who don't want to play casual gigs, but need a place to showcase their music, we have an auditorium which gives them a place to showcase. If they are dealing in the red tape of major or indie record companies, our legal staff can assist them, too."

Beginning May 30, Local 47 is offering a Saturday night concert series for rock and alternative musicians. The aim of the concerts, which will run on the last Saturday of each subsequent month, is to give these musicians an alternative venue to the pay-to-play style performances so rampant in many L.A. clubs. Another objective is to give musicians an organized platform from which they can network, promote, and learn to efficiently manage their careers. It's the perfect setting for those looking to connect with agents, managers and labels.

The showcase series is being produced by Stephen Cox, who says, "Historically, the union has been lacking in country and rock groups, while catering more to jazz, classical and commercial musicians. But we want to reach out and help the rock performers, help them create their recordings and deal with record companies."

"Right now," he continues, "my focus is on creating an awareness of our organization for rock musicians who might not know such a route will soon be available to them."

For a start-up fee of \$226, which includes the first year's membership, and \$136 per year thereafter, Local 47 can be looked at as a great investment all the way around. "We exist solely for the benefit of our members, who can feel the security of belonging to an entity that will support and back them anyway we can," says Espinosa. "We offer our services in cohesive fashion, and very much from our hearts. Just about everyone who works here are musicians, themselves, so we understand the lifestyle, the difficulties and the needs very well. We know there is a certain attitude musicians have of 'once bitten, twice shy,' and our goal is to provide the backup so that such fears can be overcome."

For further information on Professional Musicians, Local 47, contact 213-993-3119.

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SIGNINGS & ASSIGNMENTS



Helena Coram

Helena Coram has been named International Artist Relations Manager for **Warner Brothers Records**. A seven-year veteran at the label, Coram was most recently Artist Relations Manager. Contact her in New York at 212-275-4500.

In other WB news, **Warner Brothers Publications**, a company under the Warner Music Group, has promoted **Fred Anton** to the post of President and Chief Operating Officer. He was previously the CFO/COO for the company. Contact WB Publications' Miami, Florida offices, at 305-620-1500.



Yon Elvira

Virgin Records has promoted **Yon Elvira** to Senior Director of Publicity. Based at the label's Los Angeles headquarters, Elvira will plan and implement national media campaigns on behalf of the label's artists, as well as oversee the activities of Virgin's West Coast publicity staff. He was previously National Director of Publicity, based in New York. Contact Virgin at 310-278-1181.

Asylum Records has undergone major changes as co-President/CEO **Joe Mansfield** and co-President **Kyle Lehning** have exited the Elektra-affiliated label, after two and five years, respectively. Elektra chief Sylvia Rhone has since appointed **Evelyn Shriver** as Asylum's new President. Most recently, Shriver had been running her own company, Evelyn Shriver Public Relations. In addition, **Susan Nadler** has been named Vice President of A&R for Asylum. Contact Elektra Records' L. A. offices at 310-288-3806.

Kimberly Brightman has been named Vice President, Finance for **Universal Concerts**. Based in Los Angeles, Brightman will be responsible for financial planning, systems, business deal analysis and operations for the company. Prior to joining Universal, she was Director, West Coast Finance for HBO. Contact the Universal Music Group at 818-777-0915.

Littlite, a manufacturer of work-lamps and accessories for the professional audio and lighting industries, has appointed **Gary Pace** to the position of Littlite Sales, where he will coordinate the company's Eastern U.S. sales in the MI, pro audio and sound reinforcement markets. For information, contact **Jesse Walsh** at 616-695-5948.



Sonia Muckle

Sonia Muckle has been upped to Vice President of Publicity for the **Jive**, **Silvertone** and **Verity Records** labels under the **Zomba Music Group**. She was previously Senior Director of Publicity for the label group. For more information, contact **Dan Klores Associates Public Relations** in New York, at 212-685-4300.



Joe Testa

The **Yamaha Corporation's Pro Audio & Combo Division** has announced two new appointments in the Drum Department: **Joe Testa** has joined the company as Drum Artist Relations Manager, and **David Jewell** has been named Product Manager, Drums. Testa will be responsible for general artist relations, while Jewell will define marketing and sales strategies. Contact Yamaha's offices at 714-522-9011. 

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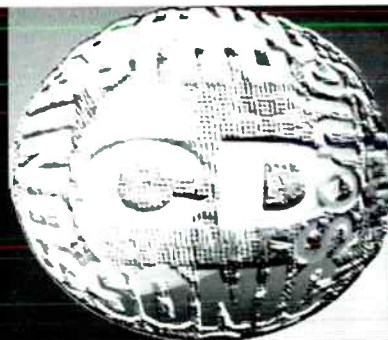
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Brad Pressman
Director Of A&R
Sonic Images

Duties: Full service
Years With Company: 6
Mailing Address: P.O. Box 691626 West Hollywood, CA 90069
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Web Site: http://sonicimages.com

Background: Sonic Images is a West Hollywood-based indie record label (distributed through Universal), which releases film and TV soundtracks under the Sonic Images banner. The first three releases under the Universal/Sonic Images agreement, which was inked late last year, were the soundtracks *Chicago Hope*, *Lois & Clark: The New Adventures Of Superman* and *Poltergeist: The Legacy*. There is also a sister label, Earthtone Records, which releases new age, world and ambient music. Unlike many companies, both labels accept unsolicited material.

Brad Pressman has been with the label for more than six years—from answering phones in the beginning to securing major distribution. He also writes a monthly column for *Musica Morsels* called "Ask The A&R Dept.," and frequently guests as a panelist at various music industry conferences.

Label History: "Sonic Images was started in 1991 by artist Christopher Franke, formerly of Tangerine Dream, as a distributing entity for soundtracks as well as ambient and new age music. Franke saw the need to fill in a gap in the music industry where there was a lack of emphasis on soundtracks from television shows. The philosophy behind the label is that every genre of music has its niche, and our goal has been to tap into a market within the style of music with which we work."

How A&R Works: "The A&R process for Sonic is two-fold. For the soundtracks, we work with composers and studios to make sure that all the wonderful music out there these days in film and TV finds its way onto an album. It is a

real challenge to find the gems from what sometimes amounts to hundreds of hours of music over the lifespan of a TV show. Then there's the other side of developing artists in the genres we work with.

"For Sonic Images, this involves ambient and space music, but we also have a sister label called Earthtone Records which specializes in new age and world music. Our current soundtrack albums include music from the TV series *Chicago Hope*, the feature film *Eve's Bayou*, and the soundtrack to a Sony Playstation game called *Jurassic Park: The Lost World*. That's right, we even release music from games which we feel have an exciting and dramatic score. Earthtone Records' latest releases include Canadian vocalist Marcomé, the Native American groove of Stonecoat, and a virtuoso guitar player called Nocy."

How To Get His Attention: "What attracts my attention to artists is that they have a fan base and a self-produced CD already manufactured. This proves to me that even if they don't get a label deal they are going to get their music to the masses on their own. What turns me off, as an indie label A&R Director, is an artist who hasn't taken the time to find out what type of music we release and sends me a poor sounding cassette of loud rock music. There are a lot of people competing for label attention these days and I'm impressed by those who understand the industry."

The Power To Sign: "Although I do have signing power for artists, everything is run past Christopher Franke [President] and Rudy Panke [VP] to make sure that upper management will support this record all the way through. In fact, I usually seek the response from most of our staff. That way, everyone can be excited about a new project."

Playing Live: "I still believe that there is no substitute for an artist playing live to achieve a fan base and produce sales. However, I will say that technology has given us alternative ways to sell music, including the Internet, listening stations and enhanced multimedia tracks on a CD. I'll admit that many of the artists on Earthtone Records do not tour and are, in fact, studio musicians. This is mostly true with our electronic artists."

Polishing The Act: "We usually try to work with an artist's manager on polishing the live performance and making sure that they have the ability to self-promote through media, radio and retail."

"I think the artist development process is a long one, and we do not expect too much too early, but, rather, let the artist grow into his or her own career."

It's Who You Know: "There is hope for 'roadie-less' bands, and the way they get my attention is not from the stage or the Internet, but through contacts in the industry whom I trust. Most of the projects we have signed have been referred to us by a lawyer, a manager or an artist who knows what our labels look for."

The Marketplace: "Although new age and world music produce less than seven percent of total sales each year, they are both extremely viable mediums. Our label, as well as many of our competitors such as Narada, Higher Octave and Hearts Of Space, has proven that radio airplay is not everything."

"We had one album break for us through the alternative market, which has recently become a great outlet for new age and world music sales. Chains such as the Nature Company and Natural Wonders can move up to 30,000 units of a title throughout their 150 locations."

"This is accomplished by exquisite artwork, positive word-of-mouth, and giving the consumer a chance to hear the music before he or she makes a purchase. I personally think that new age and world music have yet to reach their peak. The only proof I have is better acceptance from retail, the commitment of college and non-commercial radio stations to break these types of music and a growing need for music suitable to fit an aging America. Let's face it: people are living longer lives and probably won't be cranking Pearl Jam on their car stereo forever."

Reaching The Audience: "There is certainly a difference in marketing new age music from pop music. You have to try to reach people, not in the record store necessarily, but during the course of their day of shopping and treating themselves to aromatherapy or massage. We have put CDs into clothing stores, crystal shops and bookstores in order to reach an audience which is open to buying music they hear in such a place."

"Our heavy in-store play doesn't come from Warehouse or Tower, but from the little crystal shop in Big Sur, California. Especially for artists that do not tour, we need to expose their music through in-store play, listening stations and airplanes where you have a captive audience for many hours."

Market Saturation: "I think the market has been oversaturated for the past six years, due to the fact that it is extremely easy and inexpensive to produce your own album at home. The new age labels being bought out by major companies are simply doing a better job of reaching people in this genre. The glut comes from every home artist with a Yamaha and a DA88 who produces a record just because they can."

"Our part of the industry has a responsibility to produce and release an album, which will in the end rise to the top. The genre we work in is oversaturated with medium quality albums which don't have their own identity."

—Interview By
MC Staff Writer Tom Kidd

AMERICA GETS SOME OXYGEN



Oxygen Records, a division of the King Biscuit Entertainment Group, has announced a multi-album deal with Seventies-era pop-rockers America. Under the terms of the deal, the duo's latest album, *Human Nature*, will be released on June 30th. The album features guest appearances by the Eagles' Timothy B. Schmidt, Chicago's Robert Lamm and Jason Schiff, as well as the last recorded work from late Beach Boy Carl Wilson. Pictured (L-R) finalizing the deal are: (standing) Jim Morey, band manager; Kevin Cain, Managing Director, Oxygen Records; (sitting) Gerry Beckley, America; Steve Ship, President, Oxygen Records; and Dewey Bunnell, America.

BONEY'S HERE TO STAY



Warner Brothers Records recording artist Boney James recently re-signed with the label. James, whose current CD, *Sweet Thing*, recently won a Soul Train Award for "Best Jazz Album," will be touring throughout the spring and summer. Pictured (L-R) are: (standing) David Altschul, Vice Chairman/General Counsel, WBR; Paul Brown, producer; Robert L. Oppenheim, James' attorney; Matt Pierson, Sr. VP, Warner Jazz; Fred Brown, VP, Legal & Business Affairs, WBR; Howard Lowell, James' manager; (seated) Boney James; and Phil Quartararo, President, WBR.

Lolla-Gagging '98

While various concert festivals have been quite successful in recent years, the touring alternative rock festival that started it all, *Lollapalooza*, has been cancelled for the first time in seven years. It seems that event organizers were unable to secure a headlining act after the recently reformed *Jane's Addiction* disbanded.

Lilith Fair Returns

While *Lollapalooza* disappears from the 1998 concert scene, last year's mega-successful *Lilith Fair* is back. The 57-date tour, which kicks off in Portland, Oregon on June 19, hits Southern California on Saturday, June 27, at the *Rose Bowl* in Pasadena. The impressive Southland lineup includes *Lilith* founder Sarah McLachlan, Erykah Badu, Sheryl Crow, Natalie Merchant, Shawn Colvin and the *Indigo Girls*.

Do The Wango Tango

Tickets are already on sale for KIIS-FM's *Wango Tango* event at Edison International Field (formerly Anaheim Stadium), featuring Mariah Carey, Gloria Estefan, Paula Cole, Hootie & The Blowfish, Wyclef Jean and Tom Jones. KIIS deejay Rick Dees will co host the event with Will Smith.

One Less Pepper

Guitarist Dave Navarro has officially quit the *Red Hot Chili Peppers*. Navarro is working on a project with Pepper drummer Chad Smith, while band founders Anthony Kiedis and Flea are working on material for a new album.

Warped At EAT'M

The fourth annual *Vans Warped Tour* will kick off its summer schedule on May 16 with a benefit concert to conclude the *EAT'M (Emerging Artists & Talent in Music)* music conference and festival, which is being held in Las Vegas from May 14-16. Proceeds from the concert, which features such artists as *Voodoo Glow Skulls*, *Aquabats*, *Wank*, the *Smoothies*, the *Vandals* and *Mad Caddies*, will benefit a number of charities. For further information on attending *EAT'M*, contact 702-792-9430.

Country Contest

Jim Beam is inviting all unsigned country music bands and musicians to submit their best performance on audio or video tape for selection as one of five finalists in the *Sixth Annual Jim Beam Country Music Talent Search*. Those wishing to enter need to submit a performance tape (audio or video) by August 22nd. Official rules and entry information may be obtained by calling 800-290-2604. The talent search will culminate in Nashville on November 12, at the *Wild Horse Saloon*, with a "Battle Of The Bands" competition.

Budokan's 20th

Any rock fans of high school age in 1979 will remember that *Cheap Trick's* infectious *Live At Budokan* album permeated the airwaves of rock radio throughout that year. Well, 20 years to the day of that memorable concert, *Legacy* (a division of *Sony Music Entertainment*) is releasing *Cheap Trick At Budokan: The Complete Concert*, a two-CD set which pre-

sents the entire nineteen-song performance from April 28, 1978, in the original set order. The digitally remastered sound is jarringly impressive, and includes such originally omitted songs as "California Man," "Elo Kid-dies" and "Can't Hold On." In addition, the new release contains such multimedia content as interviews and live clips from the original concert. A welcomed and expanded return of one of power pop-rock's finest moments.

From The Vaults

On May 12, *Polydor/A&M Records* is set to release *The Philosopher's*

Stone, a two-disc, 30-track compilation of rarities and unreleased tracks from *Van Morrison*. The material, which is from the years 1971-88, includes such longtime bootleg favorites as "Crazy Jane On God," "Twilight Zone" and "Madame Joy." Morrison will also be performing with *Bob Dylan* and *Joni Mitchell* at *UCLA's Pauley Pavilion* in Los Angeles, on May 21-22, and at the *Arrowhead Pond* in Anaheim, on May 23rd.

Mutiny Records has announced the discovery of a lost third album from the influential punk band *Generation X* (featuring a vocalist named *Billy Idol*) which will be released on May 19th. *Sweet Re-*

venge features eleven unreleased tracks, as well as the original version of the song that launched *Idol's* solo career, "Dancing With Myself." The New York-based label can be reached at 212-614-8963.

Label News

Water Sign Records, the label owned by veteran producer/artist *Jeff Lorber*, has announced that their first release will be *All The Colors* from singer-songwriter *Sonny Southon*, due out on June 9th. *Water Sign Records* is marketed and distributed by *AV Experience America Inc.* and the *Unity Label Group*. Contact *Rick Scott* at 310 274-0248.

Rykodisc has announced the launch of *RykoLatino*, to be helmed by *Aaron Levinson* and *Brad Reubens* in Philadelphia. The new label plans to focus on music of the Caribbean, with an emphasis on the music of Puerto Rico. For more information, contact *Tracy Mann Hill* at 914-348-0472.

Neumann Contest

Neumann, the noted microphone manufacturer, is celebrating its 70th Anniversary with the multimedia-based *Sound Engineering Contest*, which features materials that are available on their web site. Organized into six categories, each participant will choose three of those categories and answer questions dealing with each subject. Prizes will be awarded to the highest scoring entries from participants worldwide. Closing date is September 21st. For information, visit their web site, at <http://www.neumannusa.com/contest.htm>.

—Compiled By MC Senior Editor Steven P. Wheeler

TWISTING THE NIGHT AWAY



Twisted America Records, the house music label distributed by *MCA Records*, was named "Label Of The Year" in the category of Best Independent Label Distributed By A Major, at this year's *Winter Music Conference* in Miami. Label reps pictured with the award are (L-R): *Mark Davenport*, General Manager; *Julie Griner*, National Sales & Marketing; *Rob DiStefano*, A&R; *Jeff Zakim*, Operations Manager; *Mike Bergin*, Radio Promotions; and *Steve Newman*, Graphic Design.



STAND UP STRAIT



Barbara Orbison's Still Working Music Group celebrated George Strait's recent Number One hit "Round About Way," co-written by the company's Wil Nance and Tom Collins Music's Steve Dean. The song is the second Number One for Still Working. Pictured (L-R) are: Steve Dean, George Strait (well, sort of!) and Wil Nance.

LOVE IS A GIFT



Olivia Newton-John has a lot to celebrate with a new MCA/Nashville album, *Back With A Heart*, and the 20th Anniversary release of *Grease*. Shown at Nashville's Ocean Way Studios during the recording of the song "Love Is A Gift," co-written by Newton-John, Victoria Shaw and Earl Rose are (L-R): producer Tony Brown, Newton-John, Shaw and Rose.

BMI, ASCAP & SESAC

In response to the House Of Representatives' passage of HR 2589, The Copyright Extension Act, with the inclusion of the Sensenbrenner Amendment, Francis Preston, President and CEO of BMI, issued the following statement: "We're very pleased that the House has passed the Copyright Term Extension Act, often called 'Life plus 70.' It will offer American creators and copyright holders the same protection now enjoyed by their peers in most developed nations around the world.

"The Sensenbrenner Amendment, however, is a direct attack on struggling songwriters and a fundamental America tradition—the protection of intellectual property rights, the backbone of our economic health and creative freedom. The amendment enlarges the profits of some of America's large

corporations at the expense of individual songwriters, making it legal for businesses to use a creator's property without having to pay for it."

In addition, Preston said, "The Sensenbrenner Amendment will seriously undermine our country's copyright laws, and hurt tens of thousands of struggling songwriters and composers throughout the United States. We strongly urge the Senate to pass the original version of the Copyright Term Extension Act without this harmful amendment." For further information, contact BMI at 310-659-9109.

ASCAP is proud to sponsor the Local's Only Showcase Stage during this summer's fourth annual Vans Warped Tour. In each city during the tour, ASCAP will, along with the local promoters in each market, help to choose one of the five to six area bands presented on the stage. Contact ASCAP at

213-883-1000 for more information on this opportunity.

SESAC recently held a demonstration of their revolutionary new MusiCode at the Bel Age Hotel in West Hollywood, in which publishers, composers, songwriters and executives in attendance witnessed the watermark technology developed by the ARIS Corporation. In the demonstration, this system managed to identify snippets of music lasting less than three seconds.

SESAC hopes that this technology will essentially do away with the archaic cue sheets now used by television broadcasters, and track SESAC performances for payment much more accurately. SESAC remains the only performing rights organization to thus far utilize BDS, Broadcast Data System, for broadcast monitoring and royalty distribution. You can contact SESAC at 615-320-0055.

New Online Agreement

The National Music Publishers' Association, Inc., as well as other groups representing copyright owners, reports that a framework agreement on Internet copyright protection has been reached with online service providers.

"The agreement balances the interest of creators and copyright owners as we advance into the digital age," said NMPA President/CEO Ed Murphy. "Cooperation between those who provide the content that makes the Internet a vibrant place to visit, and those who provide network access and services will be essential as Congress moves ahead with consideration of bills to implement World Intellectual Property Organization Treaties on copyright in the digital age."

BMI CELEBRATES BLACK HISTORY MONTH



In celebration of Black History Month, performing rights organization BMI held a press lunch honoring some of its legendary songwriters. Pictured at the sumptuous Southern-fried lunch held at the House Of Blues in Hollywood are (L-R): Eddie Holland, songwriter; Barbara Cane, Assistant VP, Writer/Publisher Relations, BMI; Wayne Henderson, jazz crusader; Brian Holland, songwriter; Hadda Brooks, boogie woogie queen; Bobby Womack, songwriter/artist; Lamont Dozier, songwriter; Rick Riccobono, VP, Writer/Publisher Relations, BMI; and Cheryl Dickerson, Senior Director, Writer/Publisher Relations, BMI.

UNISONG WINNER



UNISONG Grand Prize winner Lindy Robbins (pictured, right) and Brenda Russell (writer of such classics as "Piano In The Oark" and "Get Here") collaborated on new songs at Music Bridge's Celtic Harmony event in Dublin, Ireland. The 1998 UNISONG winner will travel with hit writers to collaborate with their counterparts in Havana, Cuba.

BMG SONGS TURNS ONE BLIND EYE



Kevin Cadogan, guitarist and co-writer for Third Eye Blind, has signed a worldwide music publishing deal with BMG Songs. The deal encompasses all of Cadogan's work with the band, including the current Top 20 single, "How's It Goin' To Be." Pictured on the set of Third Eye Blind's video for the upcoming single "Losing A Whole Year" are (L-R): Eric Gotland, Third Eye Blind Manager; Danny Strick, President, BMG Songs; Kevin Cadogan; and Steven Lowy, Cadogan's attorney.

Publishing News

Jim Pawlika has been appointed Director, Music Resources, EMI Music Publishing. He was previously Manager, Music Resources, but, in his new position, Pawlika will be responsible for promoting songs from the EMI catalogs for use in advertising, merchandising, television, film, multimedia and special projects. He can be reached at 212-492-1200

With Any Luck Music has a bona fide hit on their hands with "Then What," currently in the #2 position of *Billboard's* Country Singles chart. The song, which was recorded by Clay Walker, was co-written by Randy Sharp (profiled in *MC's* Songwriter Profile, Vol. XXII, Issue #4) and Jon Vezner. Congratulations to both Sharp and Vezner, as well as With Any

Luck's relentless songplugger, Jeanne Renner.

Bern Danny, Bern

Acoustic visionary and former winner of the National Academy of Songwriters' Artist Of The Year honors, Dan Bern has just delivered his sophomore release, *Fifty Eggs*, on Sony's WORK Group label. The album was produced by acclaimed indie artist/label entrepreneur Ani DiFranco. In addition, a track from the album, "One Dance," has been chosen as the end title for Jake Kasdan's new *Castle Rock* film, *Zero Effect*. Bern's national tour is slated to slam the *Troubadour* in West Hollywood on May 23rd. Bern's publishing is administered by Michael Eames for PEN Music Group (213-993-6542).

PHOTOGRAPH BY

DAVID BATTEAU

With over three decades of success, this veteran hits again with the title cut on Bonnie Raitt's latest

By Dan Kimpel



After almost three full decades in the business, songwriter/artist/guitarist David Batteau can joke, "maybe I'll be discovered when I'm about 55." In fact, Batteau has been discovered many times, as his formidable catalog of covers is testimony to both his endurance and artistry. "Fundamental Things" (co-written with Larry Klein and John Cody), is the latest link in this recorded legacy, and, in essence, serves as the title cut for Bonnie Raitt's new album, *Fundamental*.

Batteau's career saga began in the early Seventies when he and his brother, Robin—now a successful commercial writer—were signed as a duo to Columbia Records by Clive Davis. Their critically acclaimed debut, *Batteau*, rendered a cover hit, "Tell Her She's Lovely" for El Chicano. David then signed a staff deal with Almo Publishing and launched a long string of covers with "Walk In Love," a European hit for Manhattan Transfer.

A&M Records later signed Batteau as a solo artist, and his solo debut, *Happy In Hollywood*, became a hit in Brazil. And although he teamed up with co-writer Michael Sembello for numerous cuts throughout the Seventies with a diverse roster of artists, including Donna Summer, David Sanborn and Art Garfunkel, there was a musical evolution happening. "The Seventies had started to change," explains Batteau. "I had an old friend, Andy Summers, who had started a group and was playing the Whisky. I didn't like their name—The Police—and I didn't go to that show. But when I heard them it was a life-changing experience."

In response, Batteau put together a new band, Shaky Ground. Through the Eighties, he played live while penning cuts for such artists as Robert Palmer and Sergio Mendes. Batteau later signed to Atlantic Records with yet another group, Nomo, while continuing to collaborate. He was especially inspired by Toni Childs. "I was engrossed in her vision," he says. "We wrote a song called 'Let The Rain Come Down' and her record, *Union*, was truly a work of art."

"In 1993, I co-wrote and produced a gospel album, *Soul Mission*, with Darrell Brown, on Word/Epic Records. Booker T, Steve Cropper and Mavis Staples were on it. It was a breakthrough; it felt like the first record of my career. The record made a lot of Top Ten lists, but I was dead broke and I was enraged and depressed."

In his depression, he found an ally in bassist/producer Larry Klein. "Larry was in a similar emotional situation," recalls Batteau. "I found a soul mate who shared my passion for literature. I started to play out again, but I was dry, and money was tight."

"Then I sent my pastor, Dr. Gene Scott, a copy of *Soul Mission*. He started playing it at church and on shortwave, satellite and the Internet. My songs were being listened to all over the world. With *Soul Mission*, I felt I had honored the gifts God had given me."

After a period that Batteau calls his "walkabout," which lasted about six months, the writer got back to work, and found another soul mate in L.A.-based Latina chanteuse, Perla Batalla. "When I first heard her sing, she made me cry. I started writing with her for a record project called *Mestiza*. I felt this is the first real consummation of myself since *Soul Mission*."

As for his current co-write on the new Bonnie Raitt album, Batteau says, "I was working with John Cody and he needed something up-tempo. I was working on some grooves for my son to rap over and this was one of them. My original concept was the prophet Isaiah running naked around Jerusalem for three years because God had given him a commandment to do so. I took this idea to Larry [Klein] who brought the lyric into his world a little more, and we took it to John Cody, and he brought it into his world, too. The three of us finished the song together."

Batteau then talks of how the song reached its artistic target. "Larry is signed to Sony Music, and Tina Snow heard the song and her response was 'Bonnie Raitt.' She sent it to Bonnie six times, and eventually Bonnie believed in the song and cut it. It brought joy to the studio, and that's the reason it's the first song on the record."

Batteau sums things up by talking about his latest project: "I've written my own album, *Gospel In The Stars*, based on the Bible story told through all the signs of the zodiac." He adds, "Courage has so much to do with success, and belief is my compass point."

Contact Alan Melina at Plaything Music (213-933-9977).

MC

JOHN LENNON SONGWRITING CONTEST WINNER



Burbank, California native Renee Goldsberry and co-writer Andreas Geck were selected Grand Prize winners in the John Lennon Songwriting Contest. The two were honored with the award by rock band Spacehog and trip-rapper Imani Coppola at Hollywood's Guitar Center. Pictured (L-R) are Andreas Geck, rock co-winner; Brian Rothschild, contest executive director; and Renee Goldsberry, rock co-winner.



STUDIO FOR SALE: Jazz piano master Chick Corea has left his L.A. home and relocated to the East Coast, and, as a result, his L.A.-based Mad Hatter Studios complex is up for sale. While the studio is currently being run by Corea's management team, who will presumably exit upon its sale, the facility's technical staff have agreed to stay in place under the studios' new ownership, if needed. The two-studio complex, which includes separate office space, has been utilized by the likes of Paul McCartney, Prince, Vanessa Williams, Herbie Hancock and Whitney Houston, among others. Those with serious inquiries regarding the purchase of Mad Hatter should contact studio manager Mark Francovich at 213-660-5976.

PARAMOUNT RECORDING: Hollywood, California's Paramount Recording Studios has been busy, with Kenny Rogers and Grammy-winning rapper Coolio in Studio A recording a remake of Rogers' "The Gambler" for Tommy Boy Records. Rhett Lawrence produced with engineer Guy Snider...Def Jam act Onyx, Epic artist Macy Gray and Arista songstress Deborah Cox, have also paid recent visits to Paramount. Contact 213-465-4000.

MAN ABOUT TOWN: Mixer Rob Chiarelli has been bouncing back and forth between the Larrabee West (West Hollywood, California) and Larrabee North (Universal City, California) facilities, working on projects with MJJ/Sony artist Tatiana Ali, Clockwork/Sony act T.Q., and Red Ant Entertainment's Tan And Toi, Militia and Lord G. For more information about Chiarelli's activities, contact Metro Beat Music at 818-840-9001.

BEARTRACKS: New York's BearTracks Recording Studio has recently been home to a number of projects. Veteran cult artist David Broza was in recording basic tracks for new songs to be included on an independently-released "best of" compilation; Ben Wisch produced and engineered the session... Jennifer Kimball, former member of The Story, was at BearTracks mixing her first solo album for Imaginary Road/Polygram, with producer Ben Wittman and engineer Ben Wisch... Epic act moe were in working on their next release, with producer John Alagia and engineer John Siket. BearTracks is currently entering its second decade as a leading East Coast facility. You can contact them at 914-362-1620.

ME'SHELL GOT HER GROOVE BACK



Critically acclaimed artist Me'Shell Ndegeocello was recently in the studio with Grammy-winning writer-producers Jimmy Jam and Terry Lewis, recording a song for the upcoming soundtrack to the 20th Century Fox film *How Stella Got Her Groove Back* (written by *Waiting To Exhale* scribe Terry McMillan and starring Angela Bassett). The soundtrack is being written and produced by Jam and Lewis for release later this year on the pair's Flyte Tyme Records label. Pictured (L-R) in the studio are the film's director Kevin Sullivan, Jimmy Jam, Flyte Tyme A&R Director Prof T. and (front, seated) Me'Shell Ndegeocello.

YOU'RE A GOOD MAN, TONY BROWN

Producer/MCA Nashville President and seemingly omnipresent Nashville music icon Tony Brown (right) is at it again, this time at the country music capital's Ocean Way Studios, producing Grammy-winning MCA Nashville artist Vince Gill's (left) latest effort. Gill and Brown are pictured in Ocean Way's Neve Room, where they were recording with engineer Steve Marcantonio.



RUBIN'S SYSTEM



L.A. act System Of A Down recently finished recording their debut album for American Recordings, under the label's new distribution agreement with Columbia Records and Sony Music. American chieftain Rick Rubin, who signed the group, is producing their self-titled album, which is due for a June 9 release, after which the group is slated to hit the road with labelmates Slayer and the 1998 Ozzfest tour. Pictured in the studio wrapping up the record are (L-R): band members Shavo Odadjian and John Dolmayan, Rick Rubin, and band members Serge Tankian and Daron Malakian.

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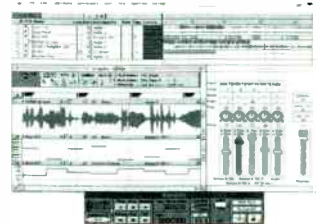
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Metro 4 from Cakewalk



Metro 4 is an integrated MIDI and digital audio recording system for Mac computers, which costs under \$200. Metro supports up to 64 tracks of audio playback, and you can use real-time effects such as reverb, flange, chorus, parametric EQ and delay. Third-party plug-ins like Adobe Premiere—or any VST-compatible audio plug-ins—also run under Metro.

With this single program, and a Mac equipped with either an Audiomediam III or Korg Soundlink DRS 1212 I/O card, you can record, mix and produce a professional sounding CD album. Metro will record and process audio sampled anywhere between 11.025kHz and 48 kHz, making it useful for any music delivery format from Web-based low-resolution streaming audio to music CDs and video/film work. Metro 4 supports 29.97 fps SMPTE code and word clock synchronization, so you can "chase-lock" to SMPTE/MTC, as well as sync to Apple QuickTime movies.

Some of Metro's MIDI/Audio sequencing features include editing of notes, controller, tempo, pitch bend and drum patterns in a single window; display of many different tracks in the same window; draw (with the mouse) pitch bend, tempo change, and other MIDI and audio track data; fade, cross-fade and automated volume and pan of MIDI

and audio tracks; quantize, groove quantize and apply a human feel to MIDI data.

Cakewalk has also added some interesting song composition tools, such as the Rhythmic Explorer, Create Chord and Note Spray. The Rhythmic Explorer is a fast and easy way to create drum fills, swing patterns, trills and grooves by real-time audition of various rhythmic parameters and the two arpeggiation algorithms. Create Chord is a way to change chord progressions by just typing in the chord change. Note Spray generates notes using the mouse with pitch, key, rhythm and velocity parameters adhering to a predetermined range under your designation.

For more about Cakewalk's Metro 4, you can contact Cakewalk in Cambridge, MA, at 888-CAKEWALK, or you can get more information by visiting their web site, at <http://www.cakewalk.com>.

Power Brights from Thomastik-Infeld

Power Brights are just one line of electric guitar strings made by established guitar string maker Thomastik-Infeld. Power Brights are round wound with MagnaCore alloy on a flexible hex core for a bright and aggressive tone, extra long sustain and reduced playing effort. Designed to enhance harmonics with high frequency boost, Power Brights are said to love distortion.

There are sets of strings from Extra Light (.008 to 0.040) and Light (.009 to .042) to Medium Light (.010 to .045) and Medium (.011 to .046). There is also the Power Brights Heavy Bottom Series, which are made the same, but have

heavier gauges toward the basses for players who like a fatter tone in the lower mids and bass.

They come in .009 to .046, .010 to .050 and .011 to .053. Thomastik-Infeld makes Classical and Concert Guitar Strings, Bronze Acoustic Guitar Strings, Electric Jazz and Archtop Guitar Strings, both for swing and bebop, the Power Brights for rock/blues/country, and Sliders for blues players who want a big, round tone. Custom sets are also available for twelve-string players, Nashville high strung use, or any other combination in either flatwound or round wound. For more info, contact U.S. importer John M. Connolly at 800-644-5268.



Electro-Harmonix's Q-Tron

The Q-Tron is an envelope controlled filter which uses the same opto-electronic design as the famed Mutron III. Since the Q-Tron is Electro-Harmonix's first new product in fifteen years, they wanted it to have several new features which update the old Mutron box. You still get all that drippy, vowel-like auto wah-wah effect, but now with a better frequency response and a lower noise floor.

Q-Tron's features and controls include a switchable up/down filter drive switch, variable filter peak control, hi/lo range control, selectable low pass, high pass, band pass and a mix of BP and Dry combined filters, variable gain with overload indicator, switchable boost,



and both effect and direct outputs. The Q-Tron sells for \$249 retail and comes in its own wooden box. Contact New Sensor at 212-529-0466, send e-mail to: info@sovtek.com or check the Internet, at <http://www.sovtek.com>



DAVID COLE

The veteran studio wizard who has scaled the charts with the likes of Bob Seger and Richard Marx is looking to discover unsigned talent

By Jonathan Widran

Generally speaking, the role of a producer is to create an environment in which the artist can feel comfortable enough to realize their potential. But veteran boardsmith David Cole recalls a time when he had to step beyond those tasks and save what became a Number One smash.

A longtime engineer at Capitol Records who had just taken a staff producer job at MCA, Cole was co-producing Richard Marx's 1989 album *Repeat Offender* when Marx sent him a simple demo of "Right Here Waiting."

"I listened to it while driving, the tears started flowing, and I got that all important goosebump factor," remembers Cole, who had also co-produced Marx's breakthrough self-titled album in 1987, as well as landmark albums like Bob Seger's *Like a Rock*. "I told him he had to record it on the album, but he wanted to focus on being more of a rock singer. So he asked me to give it to Gladys Knight, who fortunately passed. As we got close to finishing the album, at the eleventh hour, he agreed to slap it on there."

Cole has a unique perspective on his work, because his production career grew out of both the musical end of the spectrum (a guitarist by trade, he struggled in local bands for years) and the technical side (working at Capitol from 1976-85, he engineered hits for Seger, Steve Miller and Maze featuring Frankie Beverly). It follows, then, that Cole's entire approach to producing lies in the kind of moment he had with Marx—total commitment to shade in whatever gap needs filling, providing full support to the artist.

"I liken it to being like an Olympic coach, where I am always raising the bar, challenging them to give their best performance," he says. "But that always varies, because everyone needs a different sort of input. So I either coax, coerce, or challenge them to meet their goals."

"At the end of the day," Cole continues, "it's the artist's record. The greatest compliment I can receive is having them say, 'This came out better than how I heard it in my head.' But to capture the right vibe sometimes requires risking upsetting them. I think Richard's technique is awesome, but if he didn't give me goosebumps, I'd shake my head and say, 'Give it another shot.' All the technology and the greatest song in the world doesn't mean anything, if I can't respond as a music fan and say, 'This is perfect.'"

Despite his successes, Cole also enjoys undertaking more risky projects. His current pride and joy is his involvement with the roots-rock band Farm Dogs, featuring famed Elton John lyricist Bernie Taupin and veteran Rod Stewart band members Jim Cregan, Robin Le Mesurier and Tony Brock.

Co-producing both the band's debut, *Last Stand In Open Country*, and their new *Immigrant Sons*, Cole has been one of the Dogs from the start, and even volunteered to create their web site (<http://www.farmdogs.com>).

"Bernie never saw Farm Dogs as a rich man's vanity project," Cole explains. "His idea was to create a vibe along the lines of Springsteen's *Nebraska*, with a little Stones or The Band influence. He wanted to create and record the songs at his Santa Ynez ranch in the environment where he first conceived the lyrics. He wanted to capture the influences of the region rather than just make another generic record."

"I brought organization to the project, some shape," Cole explains, "and I played both arbitrator and devil's advocate when something was getting too self-indulgent for me to imagine an audience listening to it or a radio station playing it. Or I might offer a good arrangement suggestion."

Despite his success with some of the major names in the industry, Cole also says that he is always on the lookout for new bands and artists, and accepts unsolicited material.

You can send submissions to David Cole, at P.O. Box 575, Seal Beach, CA 90740. He can be reached at 562-598 2539.



The House Of Blues in Hollywood, California (pictured here at the time of its initial opening) marked its four-year birthday on May 3rd.

BACK TO SCHOOL

Cal State Northridge has been hosting some pretty decent lunch-time concerts, which are a great way to get yourself some exposure to the college masses, and, more importantly, get paid for it. The concerts are put on by AS SPACE—that's Associated Students' Student Productions And Campus Entertainment—and are held on campus every Wednesday from 11:30 a.m. til 2 p.m. Recent acts for the free noontime concerts have included the Aquabats, Wank, Drill Team and a host of others.

According to Tanya Stein, who handles the promotions and publicity for AS SPACE, bands are given food and stage hands, and are provided with a PA, and, as we mentioned previously, get paid. So, how do you get a gig there? Send your submission packages to: CSUN, AS SPACE, attention: Claude Hebron, 18111 Nordhoff St., Northridge, CA 91330. There are only two gigs left for the Spring semester, but AS SPACE is already setting up gigs for the Fall semester as of this writing.

A NEW NEIGHBORHOOD

Remember the glory days of the Whisky No Bozo Jam? You could go in there any Monday night and the place was packed to the rafters. Then there was Bianca's Hole, an alternative version which fared well for a brief time. Currently, every Monday night the venerable Whisky is breaking ground by hosting the Neighborhood, one of the first big venues to consistently feature local electronica and industrial bands.

I know, back in the industrial heyday there were a slew of small clubs featuring industrial music—there still are—but hardly any major clubs in Hollywood have tried to tap into the burgeoning electronica movement.

According to Whisky manager Tisa Mylar, the all-ages evening has been going well. It takes place

every Monday, and is free to get in (as long as you buy a drink ticket for \$5, that is), and generally features seven bands.

Electronica and industrial acts interested in playing the Neighborhood should send their tapes to the Whisky, attention: the Neighborhood, 8901 Sunset Blvd., Hollywood, CA 90046.

HOB BIRTHDAY

The House Of Blues will be cel-

A NEW ROCK & IMAGE

Topanga Canyon venue the Rock has reopened with a new name and image. Now dubbed the Showroom, the Valley nightclub is hoping to change its image away from the FM Station-type of bands and clientele it had been previously attracting.

Owner Phil McGovern says he prompted the name change because he "didn't like the reputation" that the Rock had, adding that the all-ages Showroom will lean to-

wards music that is "not so heavy," including rockabilly, cover bands and karaoke.

It seems that the changes are already off to a good start, with local clothing store Vintage Buzz hosting the Sapphire Room every Wednesday for an evening of rockabilly and swing music. For further info on the Sapphire Room, call 818-992-5177.

The Showroom is located at 7230 Topanga Canyon Blvd. in Canoga Park, but bands interested in playing the venue should send their packages to: 16115 Comet Way, Canyon Country, CA 91351, attention: Phil McGovern.

LATER ALLIGATOR

The Alligator Lounge has cancelled any plans to re-open at the Santa Monica location it called its home for the past several years. If you recall, the venue closed around Christmas time after a one-day shutdown by the Health Department, and opted to stay closed for remodeling purposes with plans to re-open in the summer. We now hear that Alligator co-owner/manager Deb Randall is looking for a new locale in the North Hollywood area. Stay tuned.

PASADENA'S LOFT

Many people are just beginning

PORTABLE HEADS TO EAT'M MUSIC FESTIVAL IN LAS VEGAS



Portable, a group that is under the guidance of managers Vicky Hamilton and Doug Campbell, has released their recommended self-titled CD. The band, which features former members of Getting Red, will be playing at the first annual EAT'M Music Festival at the MGM Grand Hotel in Las Vegas on Tuesday, May 5th. If you want further information on Portable, you can reach them by phone at 818-767-6272, or you can contact them by e-mail (tototunes2@aol.com).

The Loft Concert Café™

to hear about the Loft in Pasadena, even though it recently celebrated its first anniversary. The reason for the current buzz is that the venue has been actively stepping up its booking and advertising campaign during the past few months.

The Loft, which is located at 30 W. Green St. in Old Town Pasadena—an area which has been rather barren in terms of live original music venues—has a capacity of 489 people, serves no liquor, welcomes patrons of all ages, and offers plenty of parking. The venue also boasts a huge stage (20x30'), an impressive PA system with a 40-channel TAC Scorpion board, separate monitor mix (with ten monitors onstage) and an open floor plan.

Recently, the Loft has played host to such bands as **Dave Wakeling's Bang**, the **Skeletones**, **Hepcat** and **John Easdale**. According to promoter **Robert Hernandez**, the venue has "a shortage of bands," and is seeking to increase its booking schedule from the current four-nights-a-week to seven. The Loft books all styles of music—although it tends to shy away from punk—and is having good luck with ska bands.

Interested acts should have a minimum "no bullshit" draw of 40 or 50 people. You can send packages to the Loft's production office, c/o Robert Hernandez, 622 East Villa St., Suite B, Pasadena, CA 91101. For lineup info, call 626-564-1406.

LOCAL RELEASES

Johnny "Secret Agent Man" Rivers has released his first album in fifteen years on the Studio City-based **Soul City** label. The CD's first single is "Down At The House Of Blues," a tip of the hat to the venue that Rivers frequents (he recently teamed up with Bakersfield boy **Dwight Yoakam** at the House Of Blues for a benefit dedicated to the late rock pioneer **Carl Perkins**, which raised over \$8,000). You can reach Soul City at 818-980-1441.

Mindspore Records has released **Los Angeles: Critical Mass—The Emerging Electronic Underground**, which chronicles the breaks, beats and bass n' drums sounds of our city's underground, but thriving, electronica scene. You can call **Lynn** at **Green Galactic Communications** (213-466-5141) for more information.

Local faves **Lava Diva** have released their long-awaited and way-cool independent CD. You can contact them at 213-665-6569. And Los Feliz-based pop rockers **Mindflower** have self-released **Cydonia** on their own **Mothership** label. The group is just beginning to hit the Southern California club scene and is already making an impact with the handful of gigs they've played. Interested parties can find out more by calling Mindflower's publicist, **Rhonda Saenz**, at 818-769-1780.

Finally, on a major label note, **Stanford Prison Experiment** has released its long-awaited album, **Wrecreations**, for **Island Records**. For more info on the album or the band, contact Island at 310-288-5327. **MC**

CLUB OWNER PROFILE

In a city where promotion is an art form, you rarely get to peek beyond the promoters who book and aggrandize their venues, and the bands that play them. But if you did, you'd find where much of the real power lies on the local club scene, as it has always been the club owners who set or approve the policies which impact the L.A. venues. With that in mind, we take a look at club owner **Ava Berman**.

Berman, along with her brother, Steve, started out in the club business "by default," as she terms it. "My brother and I started in Chicago.



He had a construction company and bought a building that had a really seedy nightclub in it. It was either keep the nightclub or get rid of it. We decided to keep it and wound up completely remodeling."

The nightclub in question was christened **Union** by the Bermans, and it quickly became one of Chicago's hottest venues. "After the good fortune we enjoyed with **Union**, we built another club called the **Bridge**, which was an outdoor nightspot that sat on the **Chicago River**."

In 1990, the Bermans looked west, and their first venture in the City Of Angels was the successful **Vertigo** club in downtown, which she and her brother purchased in 1990, prior to teaming up with **Prince**, and turning the venue into **Glam Slam**. They also purchased



Ava Berman

Clubs: Martini Lounge, Union, The Garage
Phone: 310-285-5525
Mailing Address: P.O. Box 38142
Los Angeles, CA 90038

Club Maxx, which eventually became **Hell's Gate** and most recently, **Goldfingers**, the **Sunset Social Club** and **Dragonfly**.

Berman describes club ownership this way: "The most important thing about the nightclub business is knowing when to get out. You have to sell when the club is worth selling. We sold **Dragonfly**, and people were saying, 'Why would you want to sell **Dragonfly**, it's so successful!?' Well, that's the reason why."

Berman took the money generated by the **Dragonfly** sale and fixed up the **Sunset Social Club**, renaming it **Union** in honor of the brother-and-sister team's first club venture back in Chicago. They even remounted the original sign on its present day location. "Then we bought **Martini** and fixed up **Club Maxx**, which wasn't doing so great, and transformed it into the successful **Hell's Gate**. So, we sold one nightclub, fixed up two, and bought a third.

As for current trends, Berman says, "Right now, a lot of the Eighties vibe is coming back. People are trying to get back into rock & roll. Like what **Riki Rachtman** is doing [Rachtman just re-opened his Eighties hotspot **Bordello** at **Martini**]. The Nineties version of the Eighties."

In terms of live music in L.A., Berman believes that "because of what's happening with the Eighties thing people are paying more attention to being performers. That whole anti-rock star thing is not happening anymore, thank God. The bands I've seen, and the ones I manage, all pay attention to fashion and looking really good."

Berman manages a trio of local bands—namely **Slick Fifty**, **Chickenhawk** and **Flood**—applying the same business acumen she uses to run her successful clubs. And while she sees the local scene as healthy, she also agrees that it is still a long way from the **Sunset Strip** glory days. "The whole **Sunset Strip** thing was a phenomenon," she explains. "It would be great if that, or something like that, came back. Everyone always wants to recreate things to make them the way they were, and it's never that way. You can't recreate it. Everyone has to figure out how to do something different, then another thing will come up and the next big thing will be on its way."

Following this interview, Berman and her partners purchased **Club Sirius**, near **Pico** and **Robertson**, and she has put the finishing touches on a new coffeehouse called **Home**, on **Hillhurst Avenue** in the **Los Feliz** area. **MC**

BARKING UP A STORM AT THE ROXY



Bow Wow Wow recently returned to the **Roxy** on the **Sunset Strip**, their first gig at the venerable venue since 1982. The band, which is winding up their four-month tour of the States, will soon be heading into the studio to work on new material for an album slated for release later this year. Pictured celebrating backstage at the **Roxy** are the band and a few friends (L-R): **Ken Phillips**, **BWW** publicist; **Richard Blade**, deejay, **KROQ** (106.7-FM); **Annabella Lwin**, **BWW** vocalist; **Rodney Bingenheimer**, deejay, **KROQ** (106.7-FM); recording artist **Joan Jett**; **Kenny Laguna**, producer of the band's biggest hit "I Want Candy"; **LeRoy Gorman**, **BWW** bassist; and (kneeling) **Dave Calhoun**, **BWW** guitarist.



LAUNCH

NBC GETS LAUNCHED: TV network NBC (<http://www.nbc.com>) has announced a strategic agreement with CD-ROM magazine *Launch* (<http://www.mylaunch.com>), under which *Launch* will become the exclusive online music partner for the network's national and local web sites.

Launch will work with NBC to develop music-related content online for the web areas tied to individual NBC programs, beginning with *The Tonight Show With Jay Leno* and *Homicide: Life On The Street*. The content will include features derived from the *Launch* site as well as exclusive new content, including music news, interviews and music purchase opportunities.

One source at *Launch* indicates that upcoming online tie-ins will include an area dedicated to the various musical guests appearing on *Late Night With Conan O'Brien* and possibly even those performing on *Saturday Night Live*.

In addition, NBC has also acquired an equity interest in the privately-held company **Launch Media, Inc.**, publisher of *Launch*. Specific details of the deal were not disclosed. For more information, you can contact **Fiona Posell** at Launch Media Corporate Communications, by e-mailing fionap@2launch.com.

EURO-COM: After three successful American events, and one previous escapade to Europe, the **World Research Group** (<http://www.worldrg.com>) is presenting the fifth **Musicom** event at the **Mount Royal Hotel** in London, on June 25 and 26th.

The conference will once again be chaired by music and multimedia veteran **Ted Cohen**, and will cover vast aspects of the converging worlds of music and technology, from online music sales and promotion strategies to copyright issues in cyberspace and the continuing fluctuation of the enhanced CD and CD-ROM market.

While not everyone will be able to afford a trip to London for the event, those interested in getting a taste of the information available through the various keynotes and panel presentations can order audio cassettes of the conference and/or copies of the source materials distributed to attendees.

For information, visit the **WRG** web site or call

800-647-7600.

LOUNGING AROUND: Those who only read *Playboy* magazine for the articles will know that the publication has always placed a high value on the cultural significance of music, a fact which is made most evident by the scope of the annual **Playboy Jazz Festival**.

Now, **Playboy Entertainment** has taken their commitment to the art of jazz into cyberspace, with the opening of the **Playboy Listening Lounge** (<http://www.playboy.com>). Though under the umbrella of the Playboy web site, the content for the Lounge is being developed in partnership with **Rhino Records** (<http://www.rhino.com>), so you can count on top-quality music information.

At the Lounge, visitors will have a chance to browse through a combination of Playboy and Rhino music resources, including soundclips from Rhino products, exclusive *Playboy* interviews, and more. There are also plans for live webcasts and "backstage pass" type coverage of Playboy parties and music events.

On the "real world" side, a retail tie-in with **Tower Records** will provide Playboy Lounge listening stations, which will feature the products profiled at the Lounge. If you can pull yourself away from the pictures, the Playboy Lounge is the place to hang.

CUSTOM JOB: There may be a new trend in online music commerce. It seems as though, lately, there is a movement toward a new form of online music sales which is, at the moment, relatively unique to the Internet: custom CDs, for which you can choose your own tracks from catalogs of thousands of major and indie label releases.

The latest company to jump on the bandwagon is **Custom Revolutions** (<http://www.custom.disc.com>). The Connecticut-based company is in the process of licensing a library of over 100,000 songs from

various record labels, with many of them already available. A visit to the Custom Revolutions site will allow you to create a custom ten-song CD for a price of \$17.99, plus shipping, with the CD being shipped to you within 24 hours of your order, thanks to an automated process, which, the company boasts, can create thousands of discs a day.

Initially, the site has an Americana slant, with artists who already have tracks available

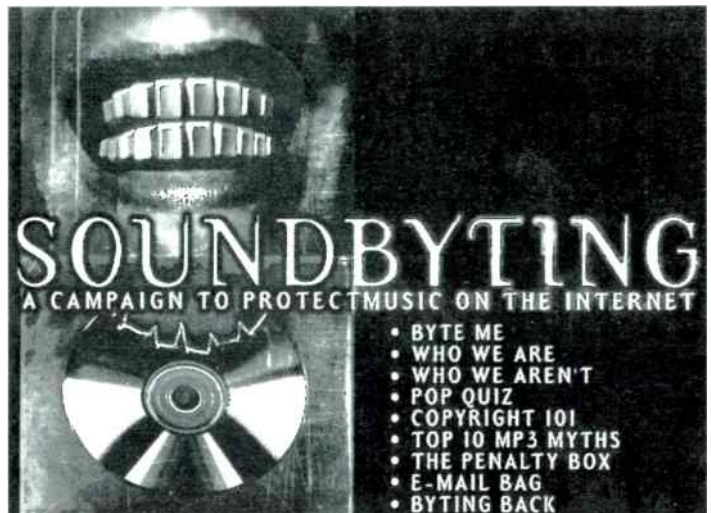


a new spin on music

able, including the likes of **Buddy Guy**, **Duke Ellington**, **Jim Croce**, **Charlie Parker**, **Hot Tuna**, **Robert Cray** and the **Modern Jazz Quartet**, to name just a few. Surf over and see if the custom treatment works for you.

MUSIC EDUCATION: In their continuing efforts to combat the prevalent music piracy taking place online, the **Recording Industry Association of America** (<http://www.riaa.com>) has announced a new education program aimed at college students, who are among the largest group making copyrighted sound files available online.

Dubbed the **Soundbyting** campaign, the RIAA's efforts include partnerships with ten major universities across the country, and a new web site at <http://www.soundbyting.com>. For the campaign, the



RIAA has prepared a wealth of student and faculty/administration materials designed to make college students aware of the legal issues and penalties involved in distributing musical recordings online without the permission of copyright holders. The universities involved are being serviced with promotional items, including large posters to be displayed in campus computer labs, as well as form letters which can be sent or given to students when they register for online accounts through the school, and handouts including information on copyright laws and infringements/penalties for faculty and students.

The ten universities initially involved include Carnegie Mellon, Cornell, Case Western Reserve, M.I.T., University of Washington, University of Maryland, University of Texas at Austin, Clarkson University, USC and Texas A&M.

For more information on the Soundbyting program, visit either of the web sites referenced above.

INTO THE MUSICOSM: Another new online music resource has sprung up, in the form of the Musicosm (<http://www.musicosm.com>), a site set up in the form of a fictitious online record label.

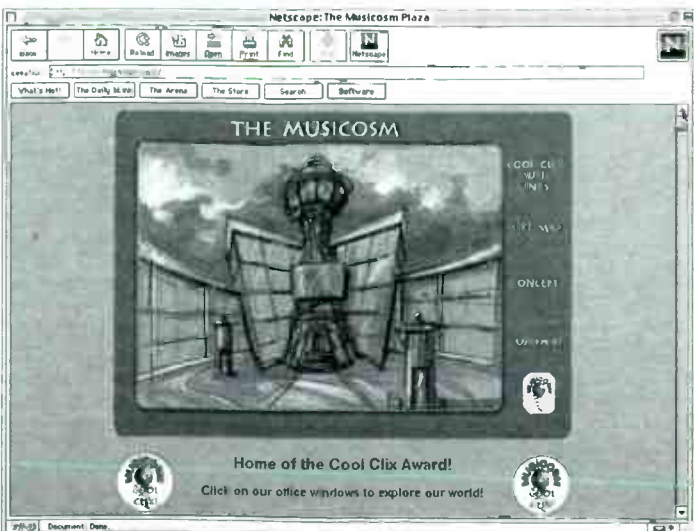
At present, the site is loaded with links, broken down by each character's personal interests, covering all spectrums of music, from artist sites to industry-related resources to publications and real record companies. Eventually, the site is planning to host cybercasts, online chats and other interactive events, so it will be worth revisiting after a time. Scope it out.



LOUDER & LOUDER: RCA/BMG-distributed urban music label Loud Records continues to plow through cyberspace, with yet another label release utilizing the enhanced CD format hitting the shelves of a record store near you.

This time out, it's the new self-produced album from Davina called *Best Of Both Worlds*, which can be popped into your Mac or PC CD-ROM drive to take you further into the music, with a mix of multimedia content, including QuickTime video clips. In addition, under the ongoing BMG-America Online promotion deal, owners of this particular CD-ROM can also access America Online software included with the disc, and proceed to take advantage of 50 free online hours from AOL. Drop in the disc and you'll soon find out how to get the best of both worlds. **MC**

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Local heroes **Slojack** are the subjects of a new film by **Richard Perez**. The film contains interviews, live concert footage and rare videos documenting the story of Slojack so far. Hopefully, it will be done by summer and premiere in the fall. For fur-

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maximum rock & roll

ther information, call 213-953-1268 or e-mail them at band@slojack.com.

Airing right now on PBS is the stunning six-part series **Yo-Yo Ma: Inspired by Bach**, in which the virtuoso cellist collaborates with a variety of artists whose creative visions are wedded to the music of **J.S. Bach**. Joining Ma in this heady adventure are ice dancers **Jayne Torvill** and **Christopher Dean**, choreographer **Mark Morris**, film-



Yo-Yo Ma and director **Atom Egoyan** examine the theatricality of Bach's music in *Sarabande*.

maker **Atom Egoyan**, Kabuki performer **Tamasaburo Bando**, landscape designer **Julie Meservy**, and director **Francois Girard** using the works of 18th Century architect **Giovanni Battista Piranesi**. The 60-minute programs were first broadcast in pairs on consecutive Wednesdays (April 1, 8 and 15), but will repeat. If you miss the PBS play, **Sony Classical** will release the six films on video, both individually and as a set. They also have the companion two-CD soundtrack, with new performances by Ma. Check your TV listings for airings in your area.

There may be a sequel to *Titanic*—the soundtrack, that is. Composer **James Horner** plans a "Titanic Suite," and some of the Irish and chamber music he used as sources. If all goes well, there may also be a series of Titanic concerts. Because of the phenomenal success of the film, a home video release has been put on indefinite hold.

Taking America by storm with their spontaneous choreography of martial arts, the **Shaolin Kung Fu Monks Of China** recently appeared on *The Tonight Show With Jay Leno* and also on *Live! With Regis and Kathie Lee*. Touring the United States and Canada to raise money for the monastery where the Shaolin Monks learned and perfected their precision craft, the Monks are a must-see-to-believe phenomenon.

You've likely heard music from the motion picture *City Of Angels* on your favorite station by now. The **Warner Sunset/Reprise Records** soundtrack features music by some of today's favorite music stars, including **Alanis Morissette**, the **Goo Goo Dolls** and **Peter Gabriel**. The most eagerly anticipated is Morissette's "Uninvited," her first new recording since her multi-platinum *Jagged Little Pill*. This is a moody, moving new single which is fast becoming a radio favorite, all reportedly, without much help from her record company. Also notable are "Iris," a haunting new single from the Goo Goo Dolls which is a lot like "Name" from their double-platinum album *A Boy Named Goo*, and "I Grieve," the first new solo recording from Peter Gabriel since 1994. A fine soundtrack.

Following in the footsteps of the late **Keenen Ivory Wayans Show** is the talk show TV debut by **Magic Johnson**. **Sheila E** will lead the band on this new addition to the late night talk/variety schedule.

Music journalists **Dave Adelson** and **Roy Trakin** have taken to the airwaves. Their new Saturday night radio program *C Notes* (on KLSX, 97.1-FM, 7-9 p.m.) investigates the inner-workings of the music biz.



General Hospital star **Wally Kurth** and execs from **Walt Disney Records** take a break from recording the track "Power To Believe" for the label's newly released *Music Of General Hospital*. Pictured are (L-R): (seated) Kurth, who plays the soap's Ned Ashton; and **Harold Kleiner**, Executive Producer, WDR; (standing) **Nicole Johnson-Phillips**, Marketing Manager, WDR; **Tim Hyde**, Director, Radio & Video Promotion, WDR; and **Liz Kalodner**, VP, WDR.

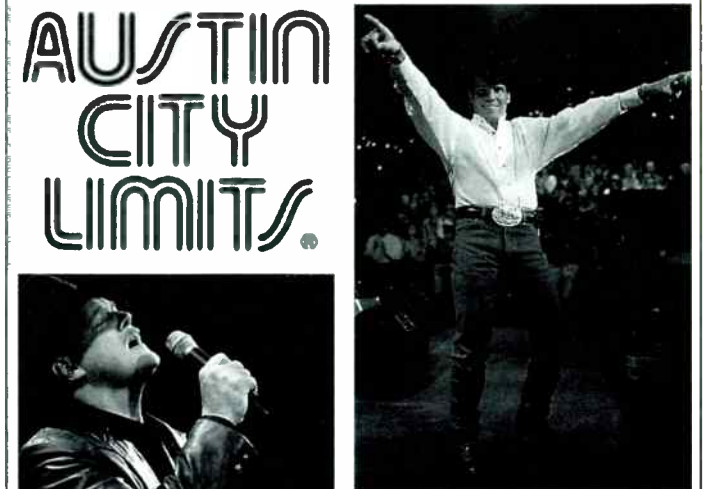


Tonight Show host **Jay Leno** is pictured with the **Shaolin Kung Fu Monks Of China**, who recently guested on the NBC late night program.

Now in its 23rd year on PBS, *Austin City Limits* remains the original live music series to showcase performers who continually blur the lines between country, blues, rock and other all-American music styles. April featured debuts by two top country artists, **Clay Walker** and **Trace Adkins**, but there were plenty of notable returnees as well, including legendary Chicago bluesman **Buddy Guy** and rock & soul band **Storyville**, which includes guitarists **David Grissom** and **David Holt**, singer **Malford Milligan**, and former **Stevie Ray Vaughan**

band members **Chris Layton** and **Tommy Shannon**. All episodes repeat throughout May, June, July and August. Check your guide for show times.

There's a "For Sale" sign hanging on **Lisa Marie Presley's** three-level, 5,200-square foot harborside mansion in Clearwater, Florida. The property, not more than a few blocks from the **Church Of Scientology** where **Michael Jackson's** former wife is a member, was valued at \$1.2 million when Presley purchased it in 1996. **Paula Angenendt**, the real estate agent handling the sale,



Captured during their recent performances on the PBS concert series *Austin City Limits* are (clockwise from top left) **Storyville**, blues great **Buddy Guy**, and country stars **Clay Walker** and **Trace Adkins**.

is under orders not to tell reporters details of the current sale, including the asking price.

Coming to **Telemundo** is singer and actress **Maria Conchita Alonso**, who will have her own daily talk show. Alonso is known for roles in both Spanish language and Hollywood films.

John Leguizamo will play famed Mexican bandleader **Juan Garcia Esquivel** for **Fox Searchlight's** period biography of the Sixties' bandleader, one of the originators of space age lounge music.

Bette Midler will play novelist **Jacqueline Susann** opposite **Nathan Lane**, as her husband, in **Universal Pictures' *Isn't She Great***.

Former **Wall Of Voodoo** vocalist **Andy Prieboy**, a talented man we never thought got his fair share, has a new musical in the works. The satire based on the life of **Guns N' Roses** singer **Axl Rose**, ***White Trash Wins Lotto*** should be ready for performances next month.

Global music personality **Nenad Bach** has recently completed the score for ***King Of Cool***, a new biopic about the life and times of actor **Steve McQueen**. Written and directed by **Rob Katz**, this hour-long documentary, which was commissioned by **American Movie Classics**, explores the life of the quintessential Sixties movie star. "It was a real challenge to create musical landscapes that accurately fit the many moods of the film," said Bach.

choice in the Sixties. The film first aired on March 31, and should now be in repeats. Check your guide for show times, or send e-mail to **B r u c e t u n e @ a o l . c o m** for more information.

As Show Biz told you previously, local trio **Mr. Dyer's Daughters** appear in an upcoming film with **Patrick Swayze**, but you may not have heard their new five-song demo, and that's something you need to check into. This sampler is going to be a collector's item when this country-pop sister act hits it big. And make it big they will. Their soothing, spiritual take on **Travis Tritt's** "Worth Every Mile" is worth every second of your attention, though the single should be the jaunty and uplifting "Music To My Heart," an original which holds its own against the **Diane Warren**-penned opening cut, "Love Can Move Mountains."

The tight harmonies and stunning professionalism of **Elsa, Linda** and **Sonja Dyer** makes this a must-have, even for those of you who don't think you like country music.



Elvis Presley is performing again at **Radio City Music Hall**, thanks to **Elvis: The Concert**. This new presentation by **Graceland** and **Elvis Presley Enterprises** features a 20-foot-tall video Elvis flanked by live singers. Video producers cut footage of Elvis shot between 1970 to 1973 and isolated his voice. Original members of his band and a sixteen-piece orchestra play along. Other resurrection concerts already in the works include such performers as **Janis Joplin** and **Jimi Hendrix**.

ety show—**MTV Networks**, a unit of **Viacom, Inc.**, and **Biz Enterprises** has announced a multi-year licensing deal to develop and launch a customized, 24-hour MTV for Russia.

MTV Russia, the new Moscow-based music television network, is scheduled to launch during the fourth quarter of this year. The advertiser-supported Russian language network will be distributed via VHF and UHF terrestrial frequencies and will reportedly reach more than ten million households. This will mark the first time a western television network has been customized for a Russian audience.

The network will be tailored to the musical tastes and lifestyles of 12-34-year-old Russians. All music video playlists for MTV Russia will be determined in Moscow by a locally-hired staff, and be presented by Russian VJs. The network will feature a unique mix of music videos from such local artists as **Mumij Troll**, **Spin**, **DJ Groove** and **Invanushki International**, as well as international acts like **U2**, **Madonna**, **Spice Girls** and **Backstreet Boys**.

Tom Freston, Chairman and CEO of MTV Networks, said, "The launch of MTV Russia is a cool milestone and a dream come true for MTV. This MTV will speak Russian, look Russian, be Russian. It will reflect the youth of Russia and connect them to their peers everywhere else."

Boris Zosimov, Chairman of Biz Enterprises, added, "With the rich musical and cultural variations of the region, MTV will highlight the music and issues of interest to the first generation of free Russian youth. The strength of MTV's global brand will help make this historic launch even more vital to young people as it becomes the first western network to be custom-made for a Russian audience."

In addition to utilizing extensive demographic research and highlighting pro-social programs and initiatives, MTV Russia will also broadcast signature programs like **MTV Unplugged**, **MTV Video Music Awards** and **MTV Europe Music Awards**.



Nenad Bach and **King Of Cool** writer/director **Rob Katz**.

"But because I had a lot to work with, I think I was able to accomplish just that." Bach's newly completed album is a compelling blend of mystical music performed on traditional acoustic instrumentation, although Katz and Bach decided to use an electric guitar, the instrument of

year's event. Accepted formats are 16mm and 35mm, up to 30 minutes in length. This year's festival dates are September 4-7, at the **Seattle Center**. To receive an application, call 206-281-8111. The entry deadline is May 5th. Check their web site at <http://www.onereel.org>.



Qwest Records founder **Quincy Jones** poses with **Julie Taymor**, director of the Broadway play ***The Lion King***, and **Qwest** recording artist and ***Lion King*** star **Gina Breedlove**.

Call **Michael Houbrick** at 213-850-3210 for a copy.

Bumpershoot's third annual **1 Reel Film Festival** is currently accepting applications for this

Qwest Records recording artist **Gina Breedlove** is currently starring in the Broadway musical version of ***The Lion King***. Breedlove, who plays **Simba's** mother, **Sarabi**, is currently working on her new **Qwest** album, which is set to be released in the early part of next year. **Qwest** founder **Quincy Jones** recently saw the show where he met director **Julie Taymor**.

While **MTV** continues its current trend of moving away from a strict music video format in the United States—the station has reportedly commissioned fifteen new pilots for series, including a 30-minute vari-



HIP-O COVERS THE GREATS: Hip-O Records has released a slew of albums dedicated to the songs made popular by such rock immortals as the Beatles (*Meet The Covers: A Tribute To The Beatles*), the Rolling Stones (*Cover You: A Rolling Stones Tribute*), Chuck Berry (*Chuck B. Covered: A Tribute To Chuck Berry*) and Elvis Presley (*The King's Record Collection: Original Versions Of Songs Later Recorded By Elvis Presley*). None of the material on these compilations were recorded specifically for these projects, which works in their favor as they cover various eras. The fourteen-song set dedicated to the Fab Four features the likes of Little Richard (in a rollicking "I Saw Her Standing There"), Todd Rundgren, the Grass Roots and Earth Wind & Fire; the fourteen Stones' tracks contain the work of Linda Ronstadt (her hit take on "Tumbling Dice"), Leon Russell, Otis Redding, Ike & Tina Turner and Johnny Cash; the Berry album features Jerry Lee Lewis, Buddy Holly, the Kinks, the Beach Boys and Rod Stewart, while the Elvis CD includes vintage recordings of "That's All Right," and "Hound Dog," among others.

LEGACY RELEASES: Probably the best remastered reissue series released thus far this year is Sony Legacy's Santana set, featuring the group's first three albums—*Santana*, *Abraxas* and *Santana III*. Simply put, you have never heard the spectacular sounds and subtle textures of these three albums anywhere near this quality (and they feature bonus live tracks). The label has also issued a new greatest hits compilation, *The Best Of Santana*, which is the best of its kind as it touches on not only the early standards, but also such mainstream rock hits as "Open Invitation," "Winning" and "She's Not There" from the Seventies and Eighties. Kudos to the folks at Legacy for their attention to detail.

Legacy has also reissued *Loggins & Messina On Stage*, the double-live collection from 1974 which was the highest charting album of the duo's five-year career together. This addition to the label's *Live From The Vaults* series has been released as a double-CD for the first time, and includes such memorable cuts as "Your Mama Don't Dance," "Danny's Song," "Nobody But You" and "Vahevela," which is heard for the first time in its original 20-minute concert version.

A LIVING ROOM CONCERT: This past March marked the radio debut of *Jim Ladd's Living Room* on L.A. radio station KLDS (95.5-FM), which features intimate conversations and live performances from top recording artists. Pictured during the show's premiere is Jackson Browne, with Ladd sitting in the background.



THE BOTTOM LINE IS...GUSTER: Hybrid/Sire recording act Guster recently showcased at New York's Bottom Line, in support of their release *Goldfly*. Pictured (L-R) after the performance are: Randy Miller, Executive VP/GM, Sire Records; John Scher, President/CEO, Metropolitan Entertainment Group; Adam Gardner, Guster; Foye Johnson, Hybrid Recordings; Michael Leon, Hybrid Recordings; and Guster's Brian Rosenworcel and Ryan Miller.



TALKING DRUMS: The powerful percussive ensemble Talking Drums, featuring (L-R) David Garibaldi (Tower Of Power), Michael Spiro (Bobby McFerrin and David Byrne) and Jesus Diaz (independent percussionist), recently appeared at the Guitar Center in Arlington, Texas, where they performed group and solo pieces, discussed the instruments they use, and shared tips with the audience. The clinic, which hit nine Guitar Centers throughout California, Washington and Texas, was co-sponsored by Guitar Center, Yamaha, Sabian and Latin Percussion.



VAN HALEN HITS THE BIG APPLE: Guitar great Eddie Van Halen is pictured chatting with a fan during the group's in-store appearance at the Virgin Megastore in New York. Drummer Alex Van Halen can be seen signing an autograph in the background.



IT'S AN RCA SATURDAY NIGHT: Following Natalie Imbruglia's debut appearance on NBC's *Saturday Night Live*, and Jai's sold-out performance at the Fez in New York, the duo were honored with a party thrown by RCA label execs and friends. Pictured (L-R) are: Jack Rovner, Executive VP/General Manager, RCA Records; Jai and Imbruglia; and Bob Jamieson, President, RCA Records.



ANDREW DIXON

NEW BLUES QUEEN: Tone-Cool/Rounder recording artist Susan Tedeschi recently played a showcase for press, radio, retail and booking agencies at B.B. King's Blues Club in Los Angeles, in support of her latest album, *Just Won't Burn*. And, as a result of her performance, the blues artist was signed by the Monterey International booking agency and has since been asked to open summer and fall dates for B.B. King, himself. Pictured (L-R) are: Miki Mulvehill, Blue Sky Management; David Bartlett, Label Manager, Tone-Cool Records; Susan Tedeschi; Sean Costello, guitarist; and James Klein, Blue Sky Management.



ENTERING THE DANGFR ZONE: L.A.-based comedy group Danger Zone has released its debut CD, *First Offense*, which is made up of live sketch performances recorded at various L.A. comedy venues over the past three years. The CD is now available on the Internet through Kspace, at <http://kspace.com/dangerzone>. The group can also be reached at 310-840-2395.

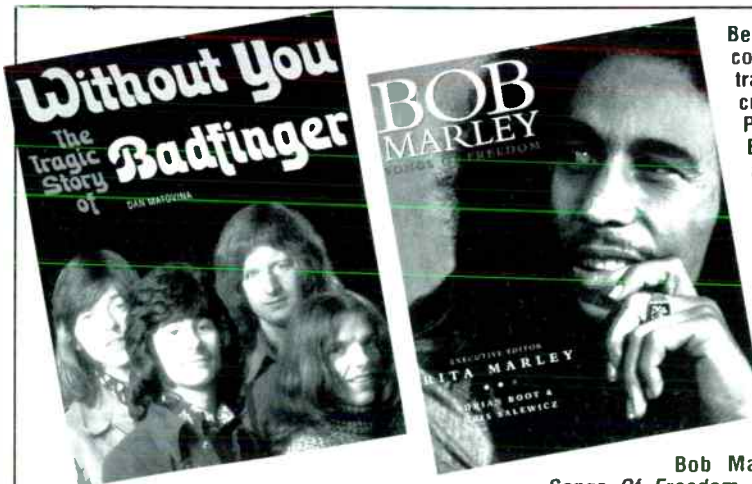
Celebrating **21** 1977-1998 **MUSIC CONNECTION**
Tidbits From Our Tattered Past



1993—Is He Dorian Gray? (Issue #1): Legendary music industry entrepreneur Dick Clark spoke with MC about his illustrious career. When asked about his famous youthful appearance, he replied: "The other night my wife and I were watching television, and there was a comedian doing his routine and he said, 'Dick Clark went to a psychic, and the psychic said to him, 'In your other life, you were Dick Clark.' It was funny. I've been in the entertainment business now for some 46 years. That's a long time."



1990—On The Road (Issue #21): In honor of the recent re-release of their landmark album, *Live At Budokan*, which features the entire 1978 concert on a double-CD, we take a look at Cheap Trick when they graced our cover nearly a decade ago. Guitarist Rick Nielsen talked about the band's incessant touring schedule: "This is what we do. There are bands that get some success and stop touring. They say they hate it, and they moan and groan. Then they want to spend more time at home, so they do, and end up divorcing their wives. We've always been a touring band."



Beatles' label, Apple Records, as well as for the tragic suicides of its two creative focal points—Pete Ham and Tom Evans—nearly a decade apart. But there's much more here, as Matovina tells a riveting tale of the band's career as well as what impact stardom and the business of music can have on the artists, themselves. Also, Penguin Studio has released an exciting look at the late great reggae icon

Bob Marley, in *Bob Marley: Songs Of Freedom*. Marley's widow, Rita, served as Executive Editor for the book, which was written by journalist Chris Salewicz and features spectacularly intimate photos provided by photographer Adrian Boot, who served as Marley's photographer for many years. This is a fine coffee-table tribute book to one of music's greatest voices and most influential artists.

THE BAD & THE GOOD: Two vastly different books centered on tragic musical figures have arrived. *Without You: The Tragic Story Of Badfinger* (Frances Glover Books), by Dan Matovina, is a thoroughly researched look at the Seventies band which was best known for being the first act signed to the

A.B. 2357

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- (a) Acts of criminal violence, including, but not limited to, murder, assault, assault on peace officers, sexual assault, and robbery.
- (b) Necrophilia, bestiality or pedophilia.
- (c) Illegal use of controlled substances.
- (d) Criminal gang activity.
- (e) Degradation or denigration of females.
- (f) Violence against a particular sex, race, or ethnic group.

Does Proposed California Legislation Infringe Upon Your Creative Freedoms?

On March 25, Hilary Rosen, who serves as President and CEO of the Recording Industry Association of America (RIAA), testified before the California State Assembly in opposition of Assembly Bill 2357. In plain language, A.B. 2357 would prohibit investment by state retirement funds in companies producing "objectionable" music, leading some to believe that the bill is sanctioning state-run blackmail against corporations with financial interests in record



companies. Rosen communicated her concerns for the hundreds of thousands of Californians who work in all aspects of the music business, and who would be adversely impacted if the bill results in stock sell-offs, stock devaluation or other significant financial consequences.

What follows are portions of Rosen's recent statement before the California State Assembly Committee on Public Employees, Retirement and Security.

Good morning. My name is Hilary Rosen. I am the President and CEO of the Recording Industry Association of America (RIAA). The RIAA is a trade association representing companies that produce, manufacture and distribute more than 90 percent of the sound recordings sold in the United States.

I appreciate the opportunity to appear before you today to discuss music, corporate responsibility and the RIAA's opposition to Assembly Bill 2357. We are hopeful that when today's hearing is complete, you will have a fuller view of the music industry and its real value to society. At the end of the day, you will understand how seriously our member companies take their corporate responsibility. And most importantly, you will see that responsibility does not stop when the recording leaves the manufacturing plant. Indeed, music retailers are key partners in this effort to provide critical information to parents—the only appropriate arbiters of family values.

A Challenging History

The industry trade magazine, *Billboard*, runs an editorial titled "Control The Dim-Wits" criticizing sexually explicit records

by black artists and urges the music industry to control itself lest someone else do it. Radio stations announce that they will no longer air records considered offensive. A "Wash Out The Air Committee" assembles a list of objectionable records it wants banned from the air and threatens to file complaints with the FCC if they are played. Record industry distributors say they will stop carrying suggestive albums and have in fact already started screening records. A major New York radio station criticizes record labels for supporting "filth passing under the guise of pop lyrics."

This is rap, we're talking about, right? No. Actually the target was Rhythm & Blues, and the year was 1954. The outcry 40 years ago was against R&B's "poor quality and obscene content," what one critic dubbed "pornophony." Targeted performers included Hank Ballard, the Midnighters, the Dominoes, the Drifters and Roy Brown.

You see, Mr. Chairman, today's debate is not new. It's been around for generations. This is not to say lyrics should go unexamined. I simply want to put today's discussion into some historical context.

Cultural values change. Elvis and the
Statement Before The Assembly 28 ►

Interviews By Steven P. Wheeler

In order to get a better understanding of Assembly Bill 2357 and the possible ramifications for the music business if it were to pass, *MC* recently spoke specifically about the issue with Assemblyman Keith Olberg, the author of the controversial legislation, and the recording industry's leading advocate of First Amendment rights, Hilary Rosen. The California Assembly's vote on the bill had not yet taken place at press time.

KEITH OLBERG, Author, A.B. 2357

First elected in November of 1994, Keith Olberg is finishing his second term this year as the Assembly member representing the Thirty-Fourth District of California, which covers the desert portion of San Bernadino County, eastern Kern County, and all of Inyo County.



MC: In regards to Bill 2357, when did you come up with the idea, and was there a catalyst moment that led to your decision to draft up this particular bill?

KO: There was no defining moment or catalyst moment, as you put it. But, over the course of the last several years, I have become increasingly concerned in the decline of the culture in California, and throughout the country. It's shocking when you see more and more violent crimes happening by younger and younger people.

There are a number of factors that contribute to that. There isn't any one factor, there are a number of factors. But certainly, based on testimony we heard last week, and based on research that you read in newspapers periodically, I think there is a causal link between some of the music that is being listened to and some of the actions that are occurring on the streets.

MC: What do you feel that your bill will ultimately accomplish?

KO: There are a couple of things to point out. Let me first say that many of the corporations that produce this kind of music also produce some very good things, and I'm not in any way going after any one corporation or individual. I think this bill is far more important than just one group or one small segment of the population.

What concerns me is that we criminalize bad conduct on the one hand—things like murder, rape and pedophilia—but then, on the other hand, we are in effect subsidizing such activity through state employees' investments in corporations that produce the music. We're not saying that anyone should stop doing what they're doing; that is an issue that will be addressed by the courts through the First Amendment.

We're not in any way impairing anyone's ability to produce this material. We're simply saying that where there's conduct that, by any definition, is considered bad, the state of California should not be investing its state employees' retirement funds in that kind of material.

MC: Do you know of any state funds that are currently being invested in corporations that your bill addresses?

KO: To be honest with you, I have not looked at a list of corporations that are producing specific types of music. And, quite frankly, it really isn't my concern of which corporations are involved. This is not some bill where we're trying to target a corporation. What we're saying is that the state investment policy should be "x."

Assemblyman Keith Olberg 40 ▶

HILARY ROSEN, President/CEO, RIAA

A veteran Capitol Hill lobbyist and consultant, Hilary Rosen first joined the Recording Industry Association of America in 1987, and rose to the level of President and COO in 1994. She received her promotion to her current post of President/CEO in 1997.



MC: If this bill were to pass what do you think the financial ramifications to the recording industry would be? In other words, are significant state funds being invested into corporations who have interests in the recording industry?

HR: Actually, the pension fund people testified that there are several significant investments into companies that would be affected. But, if the bill were to pass, I think two things would happen: I think we'd challenge it in court and win, and number two. I don't see the staff of the California Pension Fund sitting around and analyzing the meaning of music lyrics. So I think the only thing they would do is simply divest.

And if that were to happen, what do I think the impact would be? Well, these are growing companies, there's a market for their stock, and I think other people would buy it. So I don't think that there would really be a financial impact on the companies. We're involved with this because of the principal involved; that it is simply inappropriate for the government—state or federal—to make a decision on investments, or public policy, or anything else that requires the interpretation, and therefore the prohibition, of certain kinds of speech.

MC: In speaking with Keith Olberg, he raised the point that his bill in no way infringes upon the First Amendment. And, in terms of the wording of the bill, he's correct. But do you see this as a bill that has a far different agenda?

HR: I was just going to say that this bill is clearly a backdoor way to try and limit what artists can and can't say. That's the only purpose of this particular bill. If [Olberg] didn't think that it would have such an effect, what is he doing it for?

MC: Aside from the censorship or free speech issue, do you think that this bill would have a significant impact on recording artists?

HR: No. But I don't think we should kid ourselves. When public companies who do have responsibilities to their shareholders get attacked for protecting artistic expression, I think that it's important for people within the creative community to speak out and defend them.

When these things come down to a corporate decision, the easiest decision is simply to not put out the music. The tougher decision is to take the heat in the name of a diverse roster. That was one thing that kept coming up at the hearing, that these companies were all about money. But, then they were citing names of all these records that hardly sell. It doesn't make sense.

RIAA - Hilary Rosen 40 ▶

The 1st Amendment To The U.S. Constitution

"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances."

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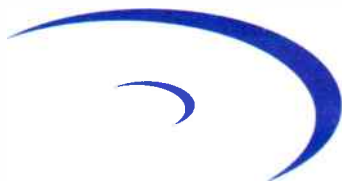
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Compiled by Constance Dunn

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626-282-5181 FAX 626-282-5182
Services: Full service high-speed cassette duplication, vinyl manufacturing, typesetting, layout and design.

J ALLIED RECORD CO., INC.
6110 Peachtree St.
Los Angeles, CA 90040
213-725-6900 FAX 213-725-8763
Services: CD and CD-ROM manufacturing.

J ALSHIRE CUSTOM SERVICE
1015 W. Isabel St.
Burbank, CA 91506
800-423-2936 or 818-843-6792
FAX 818-569-3718
Web Site: <http://www.alshire.com>
E-mail: alshire@alshire.com
Services: Cassette, CD and record manufacturing, printing and packaging.

J AMERICAN SOUND & VIDEO
5 Whatnet Ave.
North Hollywood, CA 91605
818-980-6700 FAX 818-508-8273
Web Site: <http://www.asvc.com>
Services: Audio/video duplication.

J AUDIO CASSETTE DUPLICATOR COMPANY
12426-1/2 Ventura Blvd.
Studio City, CA 91604
818-762-ACDC FAX 818-762-3074

Web Site: <http://www.acdc-cdr.com>
Services: Cassette duplication (real-time and high-speed), digital/analog duplication, 1/4" & 1/2" analog, CD-R and DAT formats.

J AZ IZ PRODUCTIONS
3825 Willat Ave.
Culver City, CA 90232
310-841-2340 FAX 310-204-6412
Services: Real-time cassette duplication.

J BIG FISH AUDIO
11003 Penrose
Sun Valley, CA 91352
Services: CD and CD-ROM replication and packaging.

J BJM AUDIO CASSETTE DUPLICATION, INC.
6821 Tujunga Ave.
North Hollywood, CA 91605
818-761-2924 FAX 818-761-2715
Services: Cassette duplication and CD and CD-ROM replication.

J C&C DUPLICATORS
220 Knickerbocker Ave.
Bohemia, NY 11716
800-289-9155 FAX 512-244-0907
Services: Cassette duplication, CD replication, mastering, design, printing and packaging.

J CAPITOL MASTERING
1750 N. Vine St.
Hollywood, CA 90028
213-871-5008
Services: CD replication, cassette duplication, mastering and editing.

J CASSETTE EXPRESS
2882 Walnut Ave., Ste. B
Tustin, CA 92780
800-850-TAPE FAX 714-731-5871
Services: Audio and video cassette duplication, mastering, packaging and printing, on-site duplication, equipment rental, custom loading of blank tape; no minimum order.

J CASSETTE PRODUCTIONS UNLIMITED
7 Holland St.
Irvine, CA 92618
714-454-1400 FAX 714-457-1812
Services: Audio production, scripting, analog and digital recording, mastering, editing, high-speed duplication, custom packaging and fulfillment.

J CASSETTE WORKS
125 Aspen
Azusa, CA 91702
626-969-6699 FAX 626-969-6099
Services: High-speed cassette duplication, video duplication.

J CD CONNECTION, INC.
Los Angeles, CA
888-306-6363 FAX 310-306-2660

J CD EXPRESS
1191 Chess Dr., Ste. 202
Foster City, CA 94404
650-578-0582 FAX 650-578-8329
Services: CD design, mastering, replication, packaging, and graphic design.

J CD HOUSE
3599 Cahuenga Blvd. West, Ste. 308
Los Angeles, CA 90068
213-969-0908
Services: CD mastering, editing, replication and packaging.

J CD LABS
12517 Chardler Blvd., Ste. 107
N. Hollywood, CA 91607

800-4CD-LABS or 818-505-9581
FAX 818-505-9581
Web Site: <http://www.cd labs.com>
Services: CD and cassette mastering and replication/duplication.

J CD SONIC
273 Commonwealth Ave.
Boston, MA 02116
888-CDSONIC or 617-424-0670
E-mail: cdsonic@aol.com
Services: Full service CD replication, tape duplication, printing and packaging.

J CHAMPION DUPLICATORS
2305 S. Vasco Rd.
Livermore, CA 94550
510-373-6060 FAX 510-373-8160
Services: Complete replication services.

J CINRAM DISC MANUFACTURING
Anaheim, CA
888-411-DISC FAX 818-995-1854
Web Site: <http://www.discmsg.com>
Services: CD replication in all formats, VHS, DVD and cassette duplication.

J COMPACT DISC SERVICE/ CDS GRAPHICS
1220 S. Central Ave., Ste. 205
Glendale, CA 91204
818-241-9103 FAX 818-240-7927
Services: Complete CD and cassette production, replication from DAT and graphic design service.

J CREATIVE SOUND CORPORATION
25429 Malibu Rd.
Malibu, CA 90265
800-323-7225 OR 310-456-5482
FAX 310-456-7886
Web Site: <http://csoundcorp.com>
Services: CD, record, tape, video replication/duplication, graphic design services and digital process.

J CREATIVE DISCS & MULTIMEDIA
888-CDM-DISC
Services: CD replication.

J CREST NATIONAL
1000 N. Highland
Los Angeles, CA 90038
800-309-3472
Services: CD, CD-ROM, CDI and DVD manufacturing.

J C.R.T.
7532 Hickory Hills Ct.
White Creek, TN 37189
615-876-5490 FAX 615-876-4260
Services: CD, CD-ROM manufacturing, high-speed cassette duplication, printing and packaging.

J CUSTOM DUPLICATION, INC.
3404 Century Blvd.
Inglewood, CA 90303
310-330-4655 FAX 310-330-4666
Services: High-speed audio, video and computer software duplication.

J DATADISK, INC.
10334 Battlevue Pkwy.
Manassas, VA 20109
703-331-2200
Services: Complete replication services.

J DIGI DOC PRODUCTIONS
1432 E. Kattella
Anaheim, CA 92805
800-344-4362 FAX 714-385-1532

J DIGITAL BROTHERS
1125 Victoria St., Ste. C
Costa Mesa, CA 92627
714-645-9702 FAX 714-642-7249
Services: Mastering, manufacturing, duplication.

J DISC MAKERS
3445 Cahuenga Blvd. West
Los Angeles, CA 90068
800-731-8009 or 213-876-1411
FAX 213-876-6724
Web Site: <http://www.discmakers.com>
Services: Full service CD and cassette replication/duplication and packaging.

J DISC MAKERS
42650 Christy St.
Fremont, CA 94538
800 869-0715 or 510-226-0800
FAX 510-226-0455
Services: Full service CD and cassette replication/duplication and packaging.

J DISC PLUS
5397 Cochran St., Ste. 5
Simi Valley, CA 93063
888-DISC-PLUS or 805-520-1614
FAX 805-520-6061
Services: Complete CD and cassette replication/duplication, digital bin and printing.

J DOC DATA CALIFORNIA
8960 Eton Ave.
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800-852-3124 or 818-341-1124
FAX 818-341-9131
Services: High-speed cassette duplication, mastering and related services.

J EARTH DISC
5900 Wilshire Blvd., 26th Floor
Los Angeles, CA 90036
213-954-7832 FAX 213-954-7840
Services: Full service CD replication, cassette duplication and packaging.

J EMBASSY MEDIA, INC.
800-593-5757 or 714-557-5757
Services: CD replication, cassette and video duplication.

J ENAS CASSETTE WORLD, INC.
5018 Lante St.
Baldwin Park, CA 91706
626-962-1115 FAX 626-962-6162
Services: CD replication and cassette duplication.

J ERIKA RECORDS
12031 Regentview Ave.
Downey, CA 90241
310-904-2701 FAX 310-904-2733
Services: CD replication, vinyl and cassette duplication (real-time and high-speed), picture discs.

J EUROPADISK, LTD.
75 Varick St.
New York, NY 10013
800-455-8555 or 212-226-4401 FAX 212-966-0456
Services: CD, cassette, vinyl and CD-ROM replication/duplication, mastering, graphics, fulfillment.

J EVERMARK TAPE
1201 Olympic Blvd.
Santa Monica, CA 90404
310-450-2898 FAX 310-452-0807
Services: Audio cassette and CD manufacturing and distribution.

J FANFARE PRODUCTIONS
2103 S. Wadsworth Blvd.
Denver, CO 80227
888-765-2323 FAX 303-985-3950
Web Site: <http://www.fanfaresstudio.com>
Services: CD manufacturing, printing and packaging.

J FAT CAT DISC PRODUCTIONS
1639 11th St
Santa Monica, CA 90403
310-399-4505 FAX 310-314-3882

J GKS ENTERTAINMENT
1800 N. Argyle Ave. Ste. 203
Hollywood, CA 90028
213-962-2444 FAX 213-962-3666
Services: Cassette (real-time and high-speed), DAT and CD-R duplication, CD manufacturing, graphic design, radio and singles edits, digital recording, mastering and editing.

J GLENDALE AUDIO CASSETTE, INC.
4900 San Fernando Rd.
Glendale, CA 91204
818-548-0919 FAX 818-548-0263

J GOOD VIBRATIONS/R.J.R. DIGITAL
P.O. Box 764
Bonita, CA 91908
800-828-6537 FAX 619-267-1339
Web Site: <http://www.sandiegoweb.com/goodvibrations>.
Services: CD mastering for replication, vinyl pressing, cassette duplication (real-time and high-speed) and graphics.

J HEALEY DISC MANUFACTURING
58 Anteres Dr.
Ontario, Canada K2E7W6
800-835-1362 FAX 613-226-9950
Services: Full service CD, CD-ROM, cassette, VHS and DVD manufacturing, graphic design, complete packaging, web design.

J I.C.C.A.
429 Briabend Dr.
Charlotte, NC 28209
800-624-5940 or 704-523-7219
FAX 704-529-5277
Services: CD, video and cassette replication/duplication.

J IMPERIAL TAPE COMPANY, INC.
1928 14th St.
Santa Monica, CA 90404
800-736-8273 or 310-396-2008

FAX 310-396-8894
Web Site: <http://www.nutunes.com>
Services: Audio/video duplication and cassette sales.

J IVORY MUSIC
2080 Karen Ave., Ste. B-58
Las Vegas, NV 89109
702-737-1725 FAX 702-737-4506
Services: CD and cassette production, design, printing and packaging.

J JCP
15724 Lorain Ave.
Cleveland, OH 44111
800-205-9336 FAX 800-941-0123
Services: CD and CD-ROM manufacturing.

J JOE'S PRODUCTION & GRILLE, INC.
4919 N. Broadway, Ste. 22
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800-688-4212 FAX 303-442-1794
Services: CD manufacturing, graphic design, indie distribution.

J KABA AUDIO PRODUCTIONS
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J LAS VEGAS MASTERING
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Las Vegas, NV 89104
888-MASTERS
Services: CD mastering, digital bin cassette duplication.

J CHARLES LAURENCE STUDIO
818-368-4962
Services: CD mastering, DAT transfers and real-time cassette duplication.

J MAN ALIVE PRODUCTIONS
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Studio City, CA 91604
818-753-3959
Services: Mastering and CD packaging.

J MARTIN AUDIO DUPLICATION
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Seattle, WA 98109
800-553-8906
Services: Full service CD and CD-ROM replication, cassette duplication, graphic design, packaging and mastering.

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Services: Tape-to-CD duplication, manufacturing and replication.

J MASTER DUPLICATING CORP.
2907 W. Fairmount Ave.
Phoenix, AZ 85017
800-228-8919 or 602-274-9111
FAX 602-279-6297
Services: Complete replication services.

J MASTER GROOVE STUDIOS
818-830-3822
Services: Cassette duplication, 2" to ADAT duplication.

J MAXI CASSETTE PRODUCTIONS, INC.
426 E. Duarte Rd.
Monrovia, CA 91016
626-358-1644 FAX 626-357-1666
Web Site: <http://www.cassette-cd.com>
Services: Audio cassette and CD manufacturing.

J MEDIA ONE CO.
200 W. Pomona Ave.
Monrovia, CA 91016
626-358-2556 FAX 626-358-2826
Services: Full service CD replication and

video cassette duplication, mastering and packaging.

J MEDIA SERVICES
14223 U St.
Omaha, NE 68137
402-891-9091 FAX 402-891-9293
Services: Full service CD replication, graphic design, mastering and packaging.

J MEDIA SYSTEMS
693 S. Raymond Ave.
Pasadena, CA 91105
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J MEDIAWORKS
1719 West End Ave., Ste. 100
Nashville, TN 37203
615-327-9114 FAX 617-327-3438
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J MIRROR IMAGE DUPLICATION SERVICES
7503 Sunset Blvd.
Hollywood, CA 90046
213-876-1666 FAX 213-876-7831
Services: CD replication, cassette duplication (real-time and high-speed), VHS duplication.

J MR. SPEED
12426-1/2 Ventura Blvd.
Studio City, CA 91604
818-76-SPEED FAX 818-762-3074
Services: CD and cassette replication/duplication (real-time and high-speed).

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FAX 503-223-4737
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Services: CD and cassette recording, mastering and duplication.

☐ **OLD WEST**
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800-739-3000
FAX 415-647-7169
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Pomona, CA 91768
800-785-8868
FAX 909-598-6187
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West Hollywood, CA 90048
213-655-4771 FAX 213-655-8893
Web Site: <http://www.pcsww.com>
Services: CD mastering and replication.

☐ **TOM PARHAM AUDIO PRODUCTIONS**
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La Habra, CA 90631
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FAX 714-871-5126
Web Site: <http://www.tomparham.com>
Services: CD mastering, cassette duplication (real-time and high-speed), Pro-Tools 32-track recording, Digalog, digital bin, in-house graphics and printing.

☐ **PM PRODUCTIONS**
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☐ **POWERHOUSE MULTIMEDIA**
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Services: Real-time cassette duplication, recording and multimedia graphics.

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Hollywood, CA 90028
213-464-2285
Web Site: <http://www.projectone.com>
Services: Audio/video duplication.

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10627 Burbank Blvd.
N. Hollywood, CA 91601
818-753-8273
Web Site: <http://www.projectone.com>
Services: Audio/video duplication

☐ **PUBLIC RECORDING**
714-526-0323 or 800-660-6770
Services: CD and cassette editing, mastering, packaging and duplication.

☐ **QUADIM CORPORATION**
5356 Sterling Center Dr.
Westlake Village, CA 91361

818-706-8843 FAX 818-706-8426
Services: CD and cassette (real-time and high-speed) replication/duplication, CD and CD-R mastering.

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1938 South Myrtle Ave.
Monrovia, CA 31016
626-357-1330
FAX 626-357-1320

☐ **QUALITY CLONES**
Hollywood, CA 90028
213-464-5853 FAX 213-464-5925
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☐ **QUALITY DUPLICATION**
W. Hollywood, CA 90069
310-659-0432
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☐ **RAINBOW RECORDS & CASSETTES**
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Santa Ana, CA 92704
800-3-RECORD FAX 714-241-0951
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Services: CD recording, mastering, design and replication.

☐ **RECORD GRAFIX**
San Luis Obispo, CA
805-781-6860
Web Site: <http://www.recordgraphics.com>
Services: CD replication and graphics.

☐ **RECORD TECHNOLOGY, INC. (RTI)**
486 Dawson Dr.
Camarillo, CA 93012
805-484-2747 FAX 805-987-0508
Services: CD, cassette and vinyl manufacturing services.

☐ **REEL TIME DUPLICATION**
125 Altana St.
San Rafael, CA 94901
415-459-7180 FAX 415-459-7180
E-mail: reelspace@aol.com
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☐ **ROCKET LAB, LLC**
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415-495-2297 FAX 415-495-2684
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☐ **ROXAN, INC.**
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Chatsworth, CA 91313
800-228-5775 FAX 818-702-0849
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San Diego, CA 92111
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E-mail: info@sadvice.com
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 Los Angeles, CA 90036
 800-WAVE-CD1 or 213-931-1746
 FAX 213-931-1748
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 Outside California: 800-433-4271
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 510-430-1000
 FAX 510-430-1034
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☐ U.S. MEDIA
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 Los Angeles, CA 90066
 310-574-9888 FAX 310-574-9889
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☐ V-CORPORATION
 1044 E. Edna Pl.
 Covina, CA 91724
 626-966-0412 FAX 626-966-0465
Services: Cassette duplication (high-speed and real-time) and packaging.

☐ WAREHOUSE STUDIO SALES & SERVICES
 2071 Emerson St., Unit 20
 Jacksonville, FL 32207
 800-483-8273 FAX 904-398-9683
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Services: CD, cassette and CD-R replication/duplication overnight, audio supplies.

☐ WAVE (WORLD AUDIO VIDEO ENTERPRISES)
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 Nepean, Ontario, Canada K2H 8V8
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☐ WESTLAKE AUDIO
 2896 Lavery Ct. Unit 18
 Newbury Park, CA 91320
 805-499-3686 FAX 805-498-2571
Web Site: <http://westlakeaudio.com>
Services: Audio manufacturing, graphic design.

☐ WESTLAKE AUDIO
 7265 Santa Monica Blvd.
 Los Angeles, CA 90046
 213-851-9800 FAX 213-851-9386
Web Site: <http://westlakeaudio.com>
Services: CD and cassette recording, transfers and replication/duplication.

☐ WMG, INC.
 6737 E. 30th St.
 Indianapolis, IN 46219
 317-549-8484 FAX 317-549-8480

Web Site: <http://www.wmginc.com>
Services: CD, CD-ROM, cassette, video and vinyl manufacturing, replication/duplication and shipping.

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Stabbing Westward

By Bernard Baur

It's been nearly two years since industrial rockers Stabbing Westward released their second, and most successful album *Wither Blister Burn + Peel*. And with the completion of *Darkest Days*, their third album for Columbia Records, the band's lead singer Chris Hall and drummer/songwriter Andy Kubiszewski reflect on what the group has gone through since their breakthrough success.



Stabbing Westward are (L-R): Mark Eliopoulos, guitar; Walter Flakus, keyboards; Andy Kubiszewski, drums; (seated) Christopher Hall, lead vocals; and Jim Sellers, bass.

Carving out a career in rock & roll has never been easy for the members of Stabbing Westward, the industrial rock outfit originally from Chicago, Illinois (they currently reside in L.A.), whose 1994 debut album, *Un-god*, racked up less than stellar sales results. In fact, the relative failure of their debut not only resulted in various personnel changes, but also a slightly different musical approach to their music, which paid big dividends, on their second effort, 1996's *Wither Blister Burn + Peel*, which was buoyed by the hit single "What Do I Have To Do."

And while their latest recording, *Darkest Days*, may be the closest they've come to achieving their creative goals, whether or not they're truly satisfied with their current status in the music scene is another question entirely. Sitting in their manager's office overlooking the Sunset Strip in Hollywood, Stabbing Westward's lead singer, Chris Hall, and drummer/songwriter Andy Kubiszewski gaze out the window at a lone hawk slowly circling the Hollywood Hills. Noticing the pristine dwellings nestled into the hillside, Hall sighs loudly and says, "You know, I've heard rumors that some musicians actually make money playing music," to which Kubiszewski replies,

"Yeah, and I hear some even get to live in real houses—as nice as those."

Whether or not the band will ever make enough money to live in that proverbial house on the hill is anyone's guess, but the fact that the band hasn't been a favorite of the industry's critics or the media in general hasn't helped their cause. Although *Music Connection* gave the band its first cover story, back in 1996, Hall says, "It's true that we haven't done a lot of interviews or had much written about us. There seems to be a lack of respect out there for [the industrial] genre in general, and anybody who isn't a front runner doesn't get covered. But I think we have our own unique style and have some interesting things to say."

Kubiszewski agrees, noting, "You always read about a band that's obviously the flavor of the week. And then there's a band like us who are on their third record, with a hit single ["Save Yourself," currently #24 on

Billboard's Mainstream Rock chart, and #32 on its Modern Rock chart], and there's no interest. We just haven't been popular with the press."

Hall believes that they'll make it anyway, despite this perceived slight. "We went beyond our goals without any help from them, but it would be nice if they at least gave us a chance. I mean, just listen to the music, see if you like it, and let us fail ourselves, before you write us off."

Unlike many popular groups in today's rapid-fire society who shoot to the top with a hot debut album and then fall off with their sophomore shot, SW has had to weather personnel firings and departures, and differences in creative vision after their debut floundered.

Hall explains that the band's nucleus came to an artistic realization following their initial release: "You have to stop caring about who you are supposed to be, and focus on who you really are. When you form a

band, you decide

what kind of band you want to be, but then it becomes hard to break down your preconceived notions. Like when you're in an industrial band, you're not supposed to write a pop song."

Kubiszewski maintains that "the real change in this band came about when new members entered the mix and stimulated a new direction," while Hall adds, "We should have knocked down those walls earlier, but it was a slow hard grind. Now there are no rules anymore. We just do what the music tells us."

This metamorphosis actually came about rather quickly, once certain events were set in motion, as the band's lead singer recalls: "Stuart Zechman, our old guitarist, was kicked out after the first record for being too close-minded, musically. We just couldn't get along. And then, when our first album didn't explode, our drummer, David Suycott, quit."

In addition to these lineup changes, Hall contends that the real modification had to

Stabbing Westward 39 ▶

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◀ 36 Stabbing Westward

do with the band altering their overall artistic perspective. "With Stuart, 'pop' was an evil word, but when Andy came in, he asked, 'Why are you guys drowning everything in distortion? Why don't you just let it be the song that it is?' And that became a totally different point of view for us. Andy joining us was very important, not only for the change in attitude, but, because he was a songwriter, too."

Indeed, it was Kubiszewski's contribution of "What Do I Have To Do" to the band's sophomore effort that not only put the group on the charts, but also in heavy rotation on MTV. "I came from a more pop background than anybody else, and didn't think it was a bad thing," says Kubiszewski. "But still, from my perspective, when SW did a song it darkened up quite a bit. This band does have a dark vibe to it, we're not really that happy and poppy."

With *Darkest Days*, it becomes quite obvious that the band didn't exactly lighten up under Kubiszewski's pop influences. "Well, it's not sunshine and roses, but it's not Satan and suicide either," argues Hall. "I think the best music in the world is music that's emotionally impactful, whether it's extraordinarily happy or very, very sad. That's what I'm inspired by. Besides, I really don't write much when I'm too happy."

Fellow writer Kubiszewski confirms that attitude. "We do like to write about things that everyone can relate to on some level," the drummer says, "something that affects you personally. And personally, for me, there aren't a whole lot of happy pieces of music out there that I can relate to. It's usually the darker stuff that grabs me and the rest of the band."

And the "dark stuff" which SW celebrates is everywhere they look, even in their success, as Hall would seem to indicate when he addresses questions about the recording business. "No one should believe that the music industry is a healthy place to be. We all knew coming in that it's about selling things, but you have to keep a handle on it, too, because God knows what they're gonna do to you."

As for an example, Hall admits that one success does not necessarily translate to more artistic freedom: "When we finished this latest record, the label execs came in and said, 'We're concerned, where's the single?' And, to tell you the truth, we knew there was a problem. We weren't happy with it either. But telling you to write a single is such a crock; it's a myth."

"If it's so easy to crank out a hit single just because someone told you to, wouldn't everybody write them?" Hall asks rhetorically.

With that opinion, it's no surprise that the band didn't put together a preconceived recording for a single, although they did ultimately tinker with the album, as Hall freely admits: "We went back and remixed the whole record ourselves. We argued a lot about it, but we got it done. And as soon as we finished the song 'Save Yourself,' we knew that it was the single. Remixing made

"We're the Bruce Springsteen of [industrial rock]; simple and sincere. And we're so much more organic than a lot of those other bands. We still use computers to write and play our music, but we also have people who actually play their own instruments."

—Christopher Hall

such a big difference, because when you write a song you hear it a certain way, but it doesn't always turn out that way when you record it. But by going back in the studio and doing it ourselves, we got what we wanted."

As for the new album, the band's vocalist says of the new material: "Some of the other bands in our genre, like Nine Inch Nails and Marilyn Manson, are very over-the-top. We don't say anything that's absurd one way or the other."

"We're the Bruce Springsteen of our genre; simple and sincere," Hall maintains. "And we're so much more organic than a lot of those other bands. We still use com-

puters to write and play our music, but we also have people who actually play their own instruments."

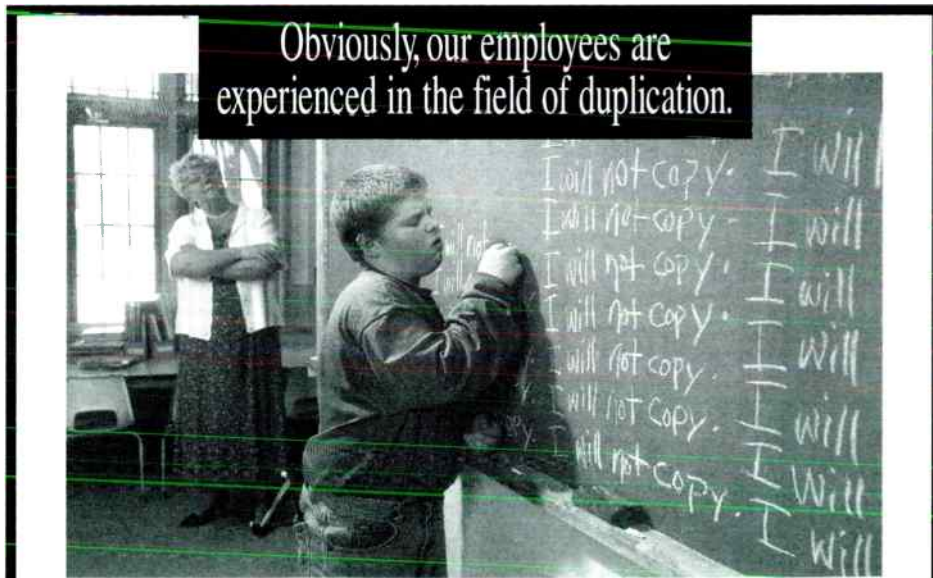
Kubiszewski, who also played with Nine Inch Nails prior to his current gig, says, "We are different from NIN in that Trent [Renzor]'s whole vibe is that he's one man in complete control. And a lot of what he does is pristinely assembled to fit his vision."

To which Hall quickly adds, "Stabbing Westward is about five guys in a band, and, for the most part, everyone contributes something to the music. And when we have something to say, we say it straight out without a lot of complications."

And just what is the message that Stabbing Westward is delivering to their growing legion of fans? Hall puts it all into a simple context: "Life fucking sucks, so get used to it. We also talk about how you can deal with it, to get through it all, because we're big on making it through. Our career is proof of that." To which Kubiszewski adds, "Yeah, the world is a pretty shitty place right now, but, at the same time, our philosophy isn't to go out and kill yourself, or become a junkie because of it. You should fight for what you believe in."

But the final words belong to Christopher Hall, who echoes his bandmate's previous assessment, stating: "That's true. You know, we had to fight to make this album happen. And even if you don't win out in the end, you know what? It's kinda fun just to fight."

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POINT

◀ 27 Assemblyman Keith Olberg

MC: What steps have you taken to determine just what corporations will fall under the umbrella of what this bill calls for?

KO: We're working on a definition to that. The one criticism of the bill that I think is legitimate is that we need to be much more specific; I agree with that criticism. My hope is that those who make that criticism are engaging in constructive criticism, and that once we correct that concern they will be supportive of the bill.

MC: Some people in the music industry believe that this is just another attempt to quell free speech, in that companies who release material that others may deem "obscene" will be at risk of financial penalties, brought on by legislation such as Bill 2357. What would you say to people with that belief?

KO: I would say what I did say in Committee, and that is that I don't support quelling free speech. The Supreme Court has acted in a number of cases, and they have said with one voice that not all things can be said. There are some things that are restricted. But the important point to this bill is that we're not restricting any of those things. We're not saying that you should increase the restrictions, reduce the restrictions, or in any way modify speech that is currently restricted.

All we're saying is that the state of California should not invest its funds in corporations who produce that kind of material. For anyone who would like to make the argument that this bill is an infringement of free speech, they were there to make that argument at the Committee when I simply read them the First Amendment and then offered the rest of my time to anyone who could meet the challenge.

The First Amendment says that "Congress shall make no law restricting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech or of the press; or the right of the people peaceably to assemble and to petition the government for a redress of grievances." Nowhere does it say in there that the state of California shall insure the right of corporations to receive public employee retirement funds. It's just simply not a free speech issue.

MC: But couldn't it be said that this bill is designed to financially penalize—through government legislation—corporations who produce material that might be considered offensive?

KO: I am not in anyway advocating limitation of free speech under any circumstances. I am simply saying that as we have defined the criminal activity, or activity that is universally agreed to be bad, the state of California should not be rewarding corporations that promote that kind of activity. It's pretty simple.

I would be willing to bet that a vast majority of public employees—such as teachers and judges—whose funds would be covered by this bill, would be upset if they knew that their retirement dollars were being invested in corporations who were producing this material, and that their funds were indirectly responsible for some of the conduct that many people believe is an outgrowth of the music. I think a vast majority of them would support reinvesting their funds in corporations that are solid investments, but also corporations who invest in conduct that is intended to secure the public peace.

MC: What was your reaction to Hilary Rosen's statement before the Assembly?

KO: I think if she wants to speak against the bill she has every right, but I think testimony that this bill contravenes the First Amendment appears to misunderstand the intent of the bill. This bill simply says that we're not interested in investing state funds in corporations that produce music that is of a certain type, and that type of music is clearly spelled out in the bill.

MC: How long would it take for this bill to be enacted?

KO: An Assembly Bill is heard in the Policy Committee first, then, if the bill is of a fiscal nature, it would go to the Appropriations Committee in the Assembly, and assuming it gets out of the Appropriations Committee, it would then go to the floor of the Assembly, and once it passed through the floor of the Assembly we'd repeat the same process in the Senate, and then it would go to the Governor. If it passes, it would not take effect until January of 1999, but the bill says that there would be no further investments any later than 2005, to allow for contracts to expire and that kind of thing.

COUNTER POINT

◀ 27 RIAA - Hilary Rosen

MC: By the same token, do you feel that such legislation would cause corporations who have stakes or interests in record labels to look harder at what kind of artists the labels are signing, and what type of lyrical content they're releasing?

HR: They're already making a decision about whether there's artistic credibility, creativity, or something new being said in an interesting way. The second thing they consider, once they agree that they like it, is whether or not the lyrics are kind of explicit, and should they put a [Parental Advisory] sticker on it.

So they're already making judgements about lyrics, but I think there's a big difference between simply providing the voluntary warning labels that record companies do, currently, and actually having some government-imposed test.

MC: You are clearly a staunch supporter of the First Amendment, but, from a personal perspective, have you ever heard song lyrics that have offended you?

HR: Yes, but "offended" is sort of the wrong word. I've heard songs that are basically mean-spirited or sort of gratuitous. But it's not that I'm offended by it. I react as though those words were coming at me, and the alternative is to have the opposite messages come at me.

MC: Do you believe that there is any kind of correlation between mean-spirited lyrics and a few misguided people who may take those things to an extreme, and, in effect, cause a negative impact on society; and secondly, do you believe that free speech rights should supercede the rights of society at large?

HR: The answer to the first question is no. I think that there are artistic and creative limits, and I think that artists and record companies can and do act responsibly about them. Are there some artists that I feel are gratuitous in their language, just because they think it's fun? Yes. Do I think that's the majority of them? No.

But then the second question is, do the rights of those people to say what they want supercede the rights of a civil society? I think the answer's absolutely yes. That's the whole point of the Constitution—it protects the minority from the tyranny of the majority. The point is that words themselves are not the weapon, the words are the messenger of the weapon.

MC: After your appearance before the Assembly, what do you think is going to happen to AB 2357?

HR: I think we're going to kill it. I think that enough legislators in California think that this is bad public policy, that it's not a place for government involvement.

MC: As you mentioned in your statement before the Assembly, the state of California is "the undisputed center of the worldwide music industry." So do you think that you would have a much tougher fight against similar legislation in states who may not have any sort of allegiance to the music industry?

HR: I think that legislation like this is always a battle. And I think that's why this bill should not be perceived as a battle over corporate interest, because the fact is that these corporations probably won't be financially affected by this. But it's the overall environment that this kind of policy creates for artistic expression that is the troubling part.

I've never been somebody who hides behind the First Amendment to fight this kind of legislation. It's not so much that it's a First Amendment issue as it is an artistic expression issue. I don't believe that we should be afraid to let artists speak, and it's not because the Constitution says so, although it does, it's just because it's not right.

MC: What other bills is the RIAA fighting around the country?

HR: There's currently one in Wisconsin, which is a similar divestiture bill. There's a labeling bill in Pennsylvania, and there's a divestiture bill and a labeling bill in Tennessee.

MC: Why do you think these issues continue to crop up around the country, and do you feel that the recording industry is doing everything in its power to deal with these lyrical issues?

HR: It makes for good political press conferences. As for the recording industry, I do think we're currently acting responsibly.

Contact Keith Olberg's office at 916-445-8102

MC

Contact the RIAA at 202-775-0101

MC

◀ **28 Statement Before The Assembly**

retail. You see, this is a two-part process: first, record labels affix the sticker warning parents of explicit lyrics, and then those records are treated differently by retailers. Those stores use the sticker to prevent the sale of these records to young children.

Societal Contributions

We do not believe that our responsibility stops after labeling the product. Corporate responsibility is an ongoing commitment by our member companies and their artists.

"Cultural values change. Elvis and the Rolling Stones were once considered threatening and even subversive by some; now, they're in the Rock & Roll Hall Of Fame...Elvis has been immortalized on a U.S. government postage stamp."

**—Hillary Rosen
President/CEO, RIAA**

Our companies and their artists are actively engaged in many social causes. You see, many artists take their relationships with their fans very seriously and participate in various activities in order to have a positive influence in their lives.

For example, one of the best known rappers, Chuck D, is a spokesman for the "Stay In School" program and the "Stop The Violence" campaign. Heavy D is actively involved in "Operation Unity," an organization that uses students to promote messages of racial harmony in urban America. Queen Latifah, one of the best known female rappers, single-handedly established an educational foundation called "Daddy's House," providing educational programs for underprivileged children, adopt-a-school programs and educational scholarships. Bone Thugs-N-Harmony, a rap group from Cleveland, Ohio, sponsors midnight basketball games in that city to keep young people off the streets and out of trouble. Cypress Hill, another rap group, has been active in a program that encourages people to turn in their guns in exchange for concert tickets and other goods—B-Real, the lead singer has personally donated \$10,000 to the effort. Rappers like KRS-One and the group A Tribe Called Quest recently collaborated on an album whose proceeds were donated to the Children's Health Fund.

In addition to direct artist involvement, our member companies engage and support a variety of activities to expand opportunities for young people and to make their community a better and safer place. I know of no other industry as generous with its resources and talent than the music industry.

An Important California Industry

Assembly Bill 2357 tries to quiet speech it finds objectionable by prohibiting investments in, and requiring divestiture of stock of companies that produce or distribute explicit lyrics. One "bad" song out of thousands produced every year could trigger that drastic measure. This is simply unfair.

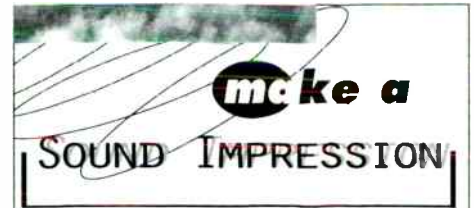
It is also unfair to try to chill the speech of America's performing artists, yet that is precisely what this bill would do—undermining the freedom of expression that is at the heart of the Constitution and America's soul. In doing so, A.B. 2357 directly attacks one of California's most creative and vital industries. Hundreds of thousands of Californians work in all aspects of the music business. Songwriters, musicians, recording artists, engineers, producers, managers, retailers—all may feel the sting of this legislation if the arbitrary action required by the bill caused stock sell-offs, stock devaluation, or other financial consequences.

Also, administering the bill would prove costly and difficult. Who would review the songs? Whose judgement would determine whether a song "glamorizes" violence or is merely describing a harsh reality of life? What resources would be devoted to trace the ownership of a song through the various layers of label and company relationships? Or will that process simply prove so cumbersome that the pension funds choose to divest the stock of all companies in the music industry, as was suggested in Texas by the state fund there?

Finally, the bill sends a signal to other states that discrimination against the music industry and its artists is fair game. If California, the undisputed center of the worldwide music industry, can consider A.B. 2357, what's to stop Wisconsin, Washington, or every other state with fewer constituent interests to target our artists and companies?

Conclusion

The RIAA and our member companies are committed to fulfilling our responsibility to parents by identifying explicit material with a well-recognized Parental Advisory label. Record retailers will continue to fulfill their responsibility by prohibiting the sale of labeled records to young children. Finally, our members, and their artists, are committed to continuing their positive involvement with young people and their communities. Thank you for the opportunity to speak for our industry today.



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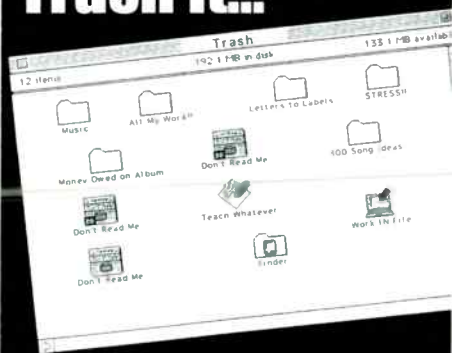


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Jann Arden: The "Insensitive" Canadian Returns For More

By Eric P. Fleishman

"American and Canadian audiences are the same," declares Jann Arden, as she brushes back the long brown mane that occasionally tumbles across her face. "There's no difference because emotions are the same, and the way people process music is universal."

Arden speaks the truth, as the numbers support her claim. Her last album, *Living Under June*, released in 1995, was a huge commercial success in her native Canada, and also sold more than a million copies worldwide, largely due to the infectious hit single "Insensitive."

Yet, with her latest effort, *Happy?* (A&M Records), Arden returns with swirling tales of discontentment and lost love—far from the sunny confidence one might expect from the folk-pop tunesmith, following such a breakthrough success. "This new record was incredibly difficult to write," admits the outspoken artist, "but it was surprisingly easy to record."

Elaborating on the writing aspect of her new album, Arden says, "I had a lack of desire to write. It wasn't a classic case of writer's block; I was just disinterested. So I forced myself to write songs, and that first pass yielded nothing but formulated pop garbage. It was stuff that I thought the record company would like—the kinds of songs that sound good on the radio—but they weren't me. So I scrapped all those songs, went back, and wrote this record."

When asked if she still takes chances as an artist, she answers confidently, and without hesitation: "As an artist, you are what you are. Now, if art is a quest to break down boundaries, I've already done it. In my career, I've sung everything from Ray Charles to Led Zeppelin. But most importantly, you make choices as an artist."

Continuing her thought, Arden goes on to say, "One of those choices is genre—country, reggae, folk, electronica. I chose my genre [folk] because it fit who I am. And with the industry flooded with music, the best thing any artist can do is be true to themselves. But sometimes that's the hardest thing of all. I've had times in my life where I found it difficult to sit in a chair and be happy with who I am. Taking chances also involves moving forward as an artist, and I think if you're constantly creating, it's impossible to remain static in your life."

"The mind is so vast. It's only when you

momentarily stop to look behind you that you see how far you've traveled forward. Hill leads to hill, and looking back gives you perspective. And life doesn't have to be awful in order to grow and change. I'm not a tortured artist."

Having always been an artist to follow her own artistic path, Arden, who was approached by the organizers of the enormously popular female-led Lilith Fair concert festival, turned down the invitation, instead choosing to tour on her own—a decision she still doesn't regret. "I don't want to be seen as part of Lilith; I am off that scale.

What [Lilith founder] Sarah [McLachlan] did was a cool thing, and I'd go see it as a concert-goer, but, as a performer, I don't like the segregation. And don't forget, broads can be tough, too. I mean, they tried to make it out as this festival of peace and love, [but] these were not charity concerts. This festival was about making money, and big money was made."

Besides the fame that accompanies commercial success, Arden has had to wrestle with what success really means and where it fits into her life. "As you get older, you learn to let go of your regrets. I think that process makes room for other important things—like depression.

"People talk about how bad depression is," she continues, "but I think it's terribly underrated. It's absolutely normal. As a matter of fact, it's the human condition. Having great friends, family and good health is definitely important, but a dose of reality is what keeps you in touch. I feel sorry for really happy people."

Arden balances the different extremes in her life, which are also found in her music, by playing to different crowds. "From the bookstore appearance to the arena show, the sincerity and emotional connection must be there," she explains. "But with every compliment I receive, I must be prepared for the insult. That's the balance of life.

"Everything in your life can be reduced to its simplest form," Arden concludes. "Whether it's husband/wife, human/machine, good/bad, or poetic/vulgar, you cannot escape the aspects of relationships. Those, too, are universal."



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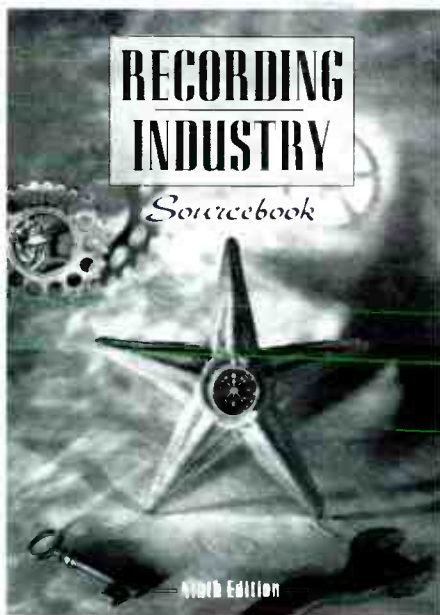
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Robert Bradley's Blackwater Surprise

By Jose Martinez

What do you get when you combine the grit of Van Morrison, the soulfulness of Marvin Gaye, and a touch of Al Green for good measure? The answer in 1998 is the blues-drenched soul of Robert Bradley's *Blackwater Surprise*.



Robert Bradley is a 47-year-old Southern gentleman, who was born blind in Alabama. After moving to Detroit, he made his living for years as a wandering troubadour setting up shop wherever the Greyhound would take him, and, by 1980, Bradley had become a local legend in the Motor City, where hundreds of people would gather to hear his songs.

Eventually, the singer would pull in between \$400-500 for an afternoon's performance. "In the Seventies, this old man who played guitar said 'Learn some chords, as good as you sing, you'll make some money,'" Bradley says, looking back. "I learned a few chords and went out and tried it. The first day I made about \$20. I just forgot about everything else."

Some 20 years later, about a year-and-a-half ago, Bradley and his band released their self-titled debut on RCA, however, the band's efforts seemed destined to be overlooked, but the critical response has been favorable.

"It doesn't even feel like it's been out a year," says bassist Andrew Nehra. "The record we made is a timeless record. We've been lucky to develop as a grass-roots thing."

It all started back in 1991 when the gregarious Bradley was approached by a blues-influenced white rock group to join their band. "We were in Detroit in our studio and Robert was singing outside," explains Nehra. "We heard him, got his number, and that's where it all began. Months later, Robert came into the studio."

It's ironic that Bradley, the father of five, is now starting to get the fame he's looked for all his life. Nearly 30 years ago he made the trek to L.A. to make it as a singer.

"I came and did a few shows, but they wanted everybody back then to be like the Temptations, and I didn't really fit that. My voice had too much rock & roll, so I went home. I don't regret not making it, because I'd probably be a dead motherfucker. God knows best. I'd probably been strung out on something, because I was headed that way," the singer admits.

Along the way, Bradley found disappointment, experienced his first earthquake, and was arrested while visiting San Francisco ("I figured when I came to California everybody was smoking weed. I didn't know you could smell the shit a mile away.").

Touring for the band's elder statesman is more pleasurable today than in the old days. The singer jokes that as long as no one leaves items laying on the floor he's happy. "We all get along pretty well. If they get into a fight, I just let it happen. Whoever wins, I pick that side. Back when I was traveling, people were really nice, they had manners, but in the Eighties it started changing, people started getting rude. Today I'm meeting a lot of new people, young people cheering for the music. I never thought I'd be here."

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UP CLOSE

Mike Watt

By Jose Martinez

Racing down the Harbor Freeway in Southern California, nearly side-swiped, and late for an interview with punk-rock pioneer Mike Watt, this writer begins to get a sense of the man and the city he calls home. The former member of the Minutemen and Firehose, who lives 30 miles outside Los Angeles in San Pedro, is a gentle, bearded, gregarious, flannel-clad giant. He not only has a lot of exuberance, but he likes to reminisce about the old days



PHOTOGRAPH BY J. V. KIRBY

This past October, Watt released *Contemplating The Engine Room*, a rock opera "about three guys in the engine room of a boat. It's also a metaphor for what's flying through my head—it's about the Minutemen, my pop [who graces the album's cover], the navy, Pedro, and how I got to where I am now. Each song is a piece of the day. What I really wanted to do was make one whole piece that celebrates three people playing together," Watt explains.

On a personal note—and very unmusician-like—Watt's daily routine begins every morning at the crack of dawn with a two-hour bike ride around San Pedro. (For those interested, the complete itinerary of his daily ride can be found on the album cut, "Pedro Bound.") As is turns out, however, on this morning, Watt was struck by a car while riding, but, being a big man, he wound up doing more damage to the car in question than anything else.

Ever since the album's release, Watt has been on the road relentlessly performing his opera. As a matter of course, his band played 62 shows in 70 days, performing 34 shows in a row during one stretch. In regards to his feelings about the tour, Watt replies over a plate of huevos rancheros, "It was happening. It was really good to play the opera to people. It really tripped them out."

Having put over 200,000 miles on the old tour van this year, it was important for Watt to perform the fifteen songs that make up *Contemplating The Engine Room* for his fans. "This piece is for D. Boon, for my pop, the old days, where I'm at now, trying to be relevant," Watt reflects.

"A lot of my gigs aren't to a bunch of foaming people," he continues. "I've got to work. A lot of cats don't know Watt. I always feel like I have something to prove. Even with my own work, I always want it to be a little too hard to play so I can get better."

Far from being a stereotypical musician, it's no surprise that life on the road for the 20-year music veteran is far different from your average rock star's. Not playing to stadium-sized crowds, nor being a household name, during tours Watt and his Black Gang Crew set up their own equipment, drive the van, and sleep on floors.

"It's easier work than salt mining," he muses. "You have to keep this relative. Even the hell schedule I went through isn't as hard compared to some of the jobs I've done, and a lot of cats do for a living. In a way, the labor and reward is really close. You do the spiel, you do the drive, then you get to play."

Having performed so many shows over the past few months Watt is asked which shows stood out? "Chicago was tough. The bar was louder than the band! In Salt Lake City, a drunk got onstage and started quoting old Minutemen. I tried not to react to him."

As he finishes breakfast, Watt is asked whether or not he has any regrets. "None at all," he answers. "A goal of mine is to keep playing and keep relevant, and not just be an old trophy case."

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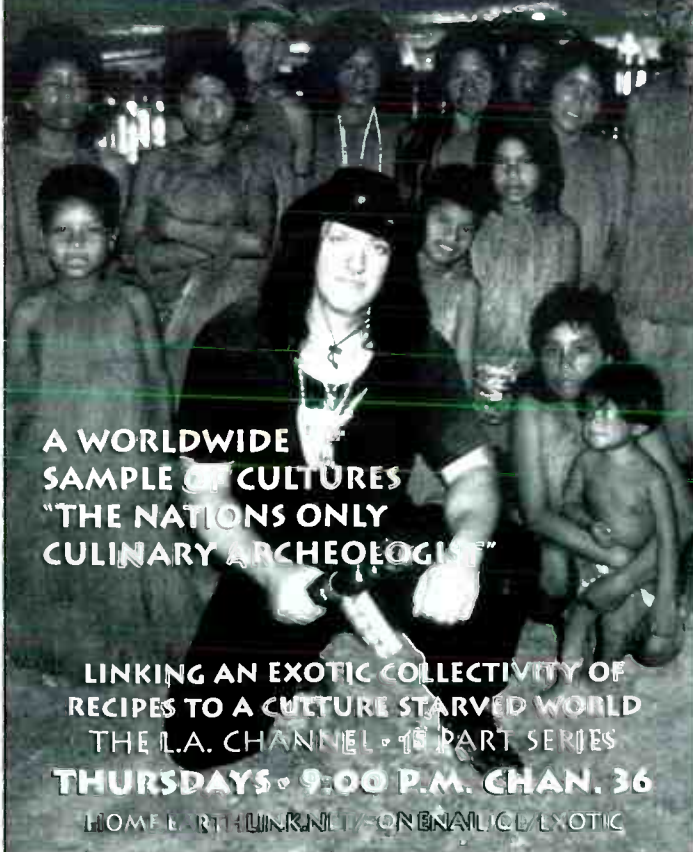
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Jaye Foucher

Contact: Rad Plaid Music
781-899-8285
Seeking: Management
Style: Rock

What we found here was a largely instrumental rock album from a very talented guitarist, and Foucher is most successful on the instrumental tracks where her fingers fly off into Satriani-styled territory. There are plenty of engaging melodies, but things falter when she moves into the lyrical and vocal area. If Foucher wishes to expand her artistic focus into those arenas, she would benefit from working with a true vocalist and lyricist. As things stand now, she has plenty to offer instrumental guitar fans.

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



Alexa's Wish

Contact: Artist Hot Line
909-986-1168
Seeking: Label Deal
Style: Alt. Hard Rock

These Southern California rock veterans have spent the better part of the past five years opening shows for the likes of such Eighties-era stalwarts as Great White, Dio, Dokken and L.A. Guns, and, to their credit, they have chosen a more contemporary artistic course for their hard rock slant. However, the net result on this recording failed to excite our collective ears. There are quite a few thoughtful ideas going on here, but such cleverness must ultimately pay off in the end, and, unfortunately, it didn't for us.

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



Pillohead

Contact: Red Rose Records
818-986-8425
Seeking: Distribution
Style: Alt. Rock

Led by a singer-songwriter/guitarist who goes by the moniker of Mad Matt, this Los Angeles-based trio tends to avoid pushing the artistic envelope of high-energy alternative rock, and, not surprisingly, the results are mediocre. The material of Pillohead is slightly below-average all the way around, but what hurts the group most significantly is the noticeable absence of hooky riffs or engaging melodies. There is plenty of work to be done, and perhaps more of a collaborative effort would help matters.

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



Marie Michaels

Contact: Artist Hot Line
310-827-4037
Seeking: Label/Mgmt. Deal
Style: Country

Michaels gets some fine support from a few stellar L.A. area musicians like Marty Rifkin and Bob Malone, but, unfortunately, her country-pop material sounds a bit too forced—especially on the lyrical end. Like a majority of unproven singer-songwriters, Michaels should focus her attention on further developing her songwriting skills, and then going back into the studio with a session vocalist, which could help bolster the material to the point of being ready for submission to the publishing industry.

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



Electricoolade

Contact: Salt Shaker Mgmt.
888-409-9696
Seeking: Label/Dist. Deal
Style: Alt. Rock

Electricoolade is a four-year-old alternative rock outfit which has recorded a hit-and-miss collection of often enticing and infectious hard driving rock. While things are a bit raw, singer-songwriter/guitarist Frankie L. Medina does show impressive signs of promise, but there is still plenty of work to be done. Overall, the material needs to be a bit stronger for serious A&R attention, and the delivery of these songs could also be a bit more passionate. The good news is that they are moving in the right direction.

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



The Crosswalk

Contact: Hardline Music
818-753-5722
Seeking: Label Deal
Style: Power Pop

These three East Coast transplants came together in Los Angeles early last year, and have put together a power pop/rock collection, not unlike the approach of bands like Foo Fighters. There are some seductive melodies throughout, but they tend to get lost in this muddy production. A stronger vocalist would also help the accessibility of the material. In a nutshell, this trio is off to a good start, but they need to isolate their weaknesses and figure out the best way to correct them.

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



Barbara Max

Contact: Loggins Promotions
310-325-2800
Seeking: Label/Dist. Deal
Style: Rock

Singer-songwriter Barbara Max has compiled a wide range of original material, covering the past five years, and while there is a clear artistic focus, our feeling is that the resulting product lacks a creative spark and is in need of some musical punk. Max obviously knows about songwriting structure, but this is a case of lacking that intangible factor which makes a songwriter sparkle. The vocals were less than effective, leading us to believe that Max should work on her writing and pursue a publishing deal.

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

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Ali
Crucial

Island Records

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Love Letters," "Whatever You Want," "So In Love."
Summary: With heavy production by the cutting edge Family Stand, one would expect Ali to venture into daringly unfamiliar terrain. And the singer is adventurous, but in the other direction. Picking up where Tony Toni Tone dropped the ball, Ali has crafted an impressive concoction of retro-soul songs and vocal stylings that borrow liberally from Al Green, the Isleys and the Temptations. How much is the artist, and not the production, remains to be seen, but *Crucial* is definitely a welcome introduction.
—Wayne Edwards



Jeff Berlin
Taking Notes

Denon Records

1 2 3 4 5 6 7 8 9 10

Producer: Jeff Berlin
Top Cuts: "Stung, McCartney'd & Bruced," "Tears In Heaven."
Summary: Eddie Van Halen, Billy Sheehan and Rush's Geddy Lee call Berlin the best bassist in the world, and this album does little to dispell that notion. He commands centerstage as songwriter, lead instrument and producer. From the big band strains of "Stung, McCartney'd & Bruced" and the spectacular fretwork that makes up his interesting rendition of Eric Clapton's "Tears In Heaven" to the jazzy "Hello Dali," Berlin gives a powerful lesson which musicians of any musical persuasion can respect.
—Ernie Dean



Various

Rock And Roll Doctor
CMC Records

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Roll Um Easy," "Feets Don't Fail Me Now," "Cold, Cold, Cold."
Summary: This overdue tribute to Lowell George, the late leader of Little Feat, is a groovin' testament to the man who died in 1979. Featuring the likes of Bonnie Raitt, Taj Mahal, Jackson Browne, Allen Touissant, J.D. Souther, and Little Feat, this is a wonderous album that keeps the soul of its subject very close at hand. Not only will longtime George fans enjoy this cohesive project, but it could very well lead unassuming listeners scurrying through the Little Feat catalog.
—Steven P. Wheeler



Twila Paris

perennial songs for the seasons of life
Sparrow

1 2 3 4 5 6 7 8 9 10

Producer: Brown Bannister
Top Cuts: "Perennial," "Be Thou My Vision," "Amazing Grace."
Summary: This album delivers a nice mix of worshipful songs, in classic Twila Paris style, with rich vocals and fresh music fit for any sanctuary. The album includes new reflective and thoughtful worship songs, and unique interpretations on a few favorite hymns. She has combined traditional works and new worship choruses to create a "convergent" sound. If you are looking for poppy lyrics or trendy musical style, you won't find it here, but you will find music that stirs the soul and lifts the spirit.
—Richard W. McDill



Miracle Mile

To Burn Together
Pinch-Hit Records

1 2 3 4 5 6 7 8 9 10

Producer: Johnny Indovina
Top Cuts: "Heaven," "Break Me," "Cry."
Summary: Miracle Mile puts out alternative rock which features tight harmonies, subtle dynamics and heavy grooves. Unfortunately, this album is inconsistent. The lyrics can be interesting, as they are on "Heaven," but they can also be trite, as in "Jaded Green," and the music has a tendency to meander (although the sweet sound of the B-3 salvages some of those problems). In addition, with a total of fifteen tracks on this CD, there's just too much inferior material included. Always remember that less can truly be more.
—Charlie Ray



Rebekah

Remember To Breathe
Elektra Records

1 2 3 4 5 6 7 8 9 10

Producer: Matthew Wilder
Top Cuts: "Hey Genius," "Love Song," "Be Your Own."
Summary: Following in the footsteps of Ani DiFranco and Alana Davis, this Cleveland native joins the ranks of women determined to push the pop envelope. While not as daring as DiFranco, or as innately talented as Davis, Rebekah clearly holds her own on material that rocks, caresses and grooves soulfully, without ever losing focus. Produced by Matthew Wilder (No Doubt), this 25-year-old singer-songwriter cuts to the bone. Despite radio's constraints, Rebekah will hopefully continue to be her own woman.
—Wayne Edwards



Tamia
Tamia

Qwest/Warner Bros.

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Never Gonna Let You Go," "Rain In Me," "So Into You."
Summary: This vocally-gifted Canadian has already scored Grammy, Soul Train and NAACP award nominations—largely due to her extensive work on mentor Quincy Jones' *Jook Joint*—but on her long overdue debut, the 21-year-old diva-in-waiting gets handcuffed by some standard hip-hop grooves. As evidenced on the ballads—most notably those co-written with Mario Winans—Tamia has the skills. Unfortunately, a majority of the material on this first outing sounds like little more than worn retreads.
—Wayne Edwards



Tori Amos

from the choirgirl hotel
Atlantic

1 2 3 4 5 6 7 8 9 10

Producer: Tori Amos
Top Cuts: "Cruel," "Hotel," "Jackie's Strength."
Summary: From the very first listen, Amos' latest recording effort clearly exceeds her previous album, *Boys For Pele*, with a much richer-sounding production as well as better-crafted songs. While the pure emotional intensity of her debut album remains unrivaled, Amos does continue to craft introspective piano and vocal-driven pieces, in her inimitable style. This album may take some time to grow on the ears, but if you were able to get into *Pele*, then this latest effort will surely hold your interest.
—Jeremy M. Helfgot

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CLUB REVIEWS



Big Blue DeVille: A laid-back blues cover band with a "let's jam" vibe.

Big Blue DeVille
Smokin' Johnnie's
Studio City

Contact: Artist Hot Line: 818-501-1374

The Players: Tony Del Rey, vocals, guitar; Danny "C" (Codron), lead guitar; Dennis Argenzia, harmonica, vocals; Tom Lutz, keyboards; Brian Bach, bass; Ian Patrick, drums.

Material: Big Blue DeVille is a laid-back blues cover ensemble with a friendly, "let's jam" vibe that is a little bit country and a little bit rock & roll. The group covered standards from Leon Russell to John Lee Hooker and B.B. King, with some contemporaries thrown in from the likes of Clapton and the Stones. Overall, this band achieves what I assume they aspire to—covering the standards adequately, while having fun doing it. They keep their renditions pretty light and restrained, with no searing solos or heavy, gruff vocals.

Musicianship: While each of the players held their own musically, there were clearly two stars here. Danny C is clearly a seasoned blues guitarist and a sharp, concise player and soloist. Harmonica player/sometimes vocalist Argenzia stood out as a passionate player, and when he took the mic, his pure, soulful vocals were a nice contrast to Del Rey's breezier touch. In fact, while this is clearly a blues band, Del Rey's vocals seemed most at home with the group's lighter, more contemporary material, like their covers of Clapton. And because the band played songs from all avenues of the blues, Lutz's keyboards lent to the diversity, adding the recognizable elements of honky-tonk piano and modern ballad effects.

Performance: Most of this band's charm comes from their stage manner, which is relaxed and chummy. It is apparent that the members of this seven-man lineup are friends, into the blues, and

like to play out together. Del Rey, with a wide grin and farmer's overalls, seemed completely at ease onstage, and spoke casually and directly to the audience between songs. And while Danny C was visually the most sedate and detached player, he nevertheless fired off some animated fretwork.

Summary: This fine blues bar band rates high in versatility and accessibility, while also providing a relaxed atmosphere for light-hearted blues.

—Andi Patterson

Laura Burgo
LunaPark
West Hollywood

Contact: Bill Mona, Wallflower Productions: 310-289-7908

The Players: Laura Burgo, vocals, guitars; Tony Mandracchia, guitars; Ida Bodin, bass; Bob "Beto" Street, percussion; James Sitterly, fiddle; Mike Sauer, drums.



Laura Burgo: A rock and blues singer with a sound steeped in soul and history.

Summary: Burgo's voice and choice of material help to keep her removed from the amazingly saturated market of female singer-songwriters. In fact, her current independent release, *Turned On Too Long*, will be going out as birthday gifts to my friends who happen to be Tracy Chapman fans. Burgo's sound is so steeped in soul and history that it would seem like she has not only been around for a while, but like she's going to be around for quite a while to come. Laura Burgo is a performer who is definitely worth catching on the club circuit.

—Amy DeZellar



Hot Rod Lincoln: True to the retro sound of Fifties rockabilly music.

Hot Rod Lincoln

Taxi's
Huntington Beach

Contact: Amy Nelson: 760-634-3307

The Players: Johnny G. d'Artenay, bass, vocals; Buzz Campbell, guitar, vocals; Dave Bernson, drums, vocals.

Material: The trio known as Hot Rod Lincoln performs material that is true to the retro sound of Fifties rockabilly music. From the first chord, there seemed to be little chance that feet wouldn't be a-tappin' and, within a few moments, the crowd would likely be compelled to shake some serious booty. These guys write most of their material, which is sometimes reminiscent of Brian Setzer, while at other times carrying a strong jazz/swing vibe. At some points, there even seems to be a little bit of country influence. In the tradition of Hank Williams, Sr.

Musicianship: Hot Rod Lincoln is an extremely tight and well-oiled machine. Bassist d'Artenay and guitarist Campbell share the lead vocals, and both are strong, versatile singers—d'Artenay has a deeper voice, slightly reminiscent of Dwight Yoakam, while Campbell does the Elvis "wobble" thing and has a wonderful rockabilly yodel. And even the group's newest recruit, drummer Bernson (formerly with the Forbidden Pigs), occasionally took his turn at the mic, making the girls swoon.

Performance: Hot Rod Lincoln put on a lively, energetic show. And considering that the stage was barely large enough to hold them, this was no small feat. Wild-eyed bassist d'Artenay was particularly animated, and romanced his big stand-up bass with plenty of showmanship and pizzazz. Taxi's was packed to the rafters with heavily-

tattooed folks clad in such Fifties-era items as bobby socks and poodle skirts, and Forties-era gangster garb. And everyone seemed determined to show off their own retro moves on the dance floor.

Summary: This trio has been playing together for six years, and they have successfully built a large following in their hometown of San Diego. They've released three

albums along the way, and their latest, *Blue Cafe*, features the title track which was written especially for them by Brian Setzer. They also won the 1997 San Diego Music Award for "Best Roots/Rockabilly/Swing Band." And from the looks of this particular full house of happy-as-clams patrons, it shouldn't be long before they duplicate their popularity in Orange County, L.A. and beyond the boundaries of Southern California. —Pat Lewis

Formula

The Roxy
Hollywood

Contact: Artist Hot Line: 805-496-8893

The Players: Chris DePalma, vocals; Chris Almeida, drums; Chris Deceasar, guitar; Randy Monteleone, guitar; John White, bass.

Material: Formula plays guitar-driven, earthy, rambunctious modern rock. Their songs are mostly rapid-paced dirges with some of the familiar hooks of early grunge. While some of the songs suffered from occasional blandness, the varying dynamics kept the audience fully engaged. The overall feel of this group is reminiscent of an early STP meets an "unplugged" Alice In Chains, with an occasional Anthony Kiedis-styled vocal tinge added to the mix.

Musicianship: What really boosts this band is that the individual musicians each bring something unique to the table, and this creates a nice texture which differentiates their overall sound from the blandness of cookie-cutter modern rock. For instance, drummer Almeida added hints of Latin rhythms and used timbales in his playing, and the guitars hit an occasional funk slide. And DePalma's vocals are distinctly intimate and warm, yet still powerful.

Performance: Formula performed a well-rehearsed and tight set—with a no-nonsense intensity—to a well-filled room. Vocalist DePalma worked up a beaded sweat and engaged his audience with a sure-footed stage presence. Guitarist Deceasar added even more to the picture with his alluring moves and powerful delivery. And the rhythm section of White and Almeida seemed in total control of every note they threw out, while grooving heavy and hard.

Summary: This is a relatively new band, with a well-formed sound and a fine group of players. Overall, their direction is one which is already familiar to my ears; however, with just a few more fresh twists in the material, these guys could find themselves on the rise toward a bright and prosperous future. Look for good things to come from Formula as the group continues to develop. —Andi Patterson



Formula: Guitar-driven, earthy, rambunctious modern rock.

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 **CLUB REVIEWS**



Larocca Chait: A young group with an interesting vision.

Larocca Chait
The Key Club
West Hollywood

Contact: Artist Hot Line: 818-753-1241

The Players: Jason Larocca, vocals, guitar; Joey Larocca, drums, vocals; Josh Chait, guitar, bass.

Material: Larocca Chait ventures into the swinging funk-pop arena, and occasionally blasts a surf song or two. Their swing-pop tunes employ sophisticated structures with a fresh funk approach, while the surf songs are simple but powerful. Lyrically, most of their material is on the light side, but infused with enough humor to make it likeable. By far the most interesting thing that this band does is the funky swing, but it's also quite difficult, and the group didn't always measure up. This is a very young group, and at times it seemed as if they were trying to enter musical territory that is slightly beyond their reach. When they did hit the mark, though, it was not only impressive, it was imaginative. Unfortunately, those moments were too few and far between. This band would do well to spend a little more time on rehearsing their material so that they could perform it as well as it should be played.

Musicianship: The musicianship demonstrated by this trio was very loose, bordering on sloppy. It was difficult to discern if this was a last minute gig and they didn't have time to prepare, or if they simply have a lackadaisical approach to playing. Drummer Larocca, however, was nothing less than outstanding. If the other members could play up to his level, they might get something going. The drum solos were often the best part of a song.

Performance: The highlight of this show was, of course, a drum solo. There were several interspersed in the set, but midway through the group's cover of "Wipe Out," Joey

Larocca launched into a flashy display of dynamic talent. Both his brother Jason, and Chait, got into it as much as the audience did, standing on each side of his drum kit and rocking to his beat. Jason does most of the talking for the group, and it was very homey since it appeared that the entire audience consisted of family and close friends. But they also exhibited a sense of rebellion when their set was cut short. Rather than simply moving on to their strongest song to conclude it, Jason decided that they should roll into a funk-jam in order to eat up as much time as possible. While this sort of attitude can be exciting, his selection was anything but. The jam meandered nowhere and was anticlimactic.

Summary: This is a young group with an interesting vision. The music they're attempting to play is complex and requires more attention than they appear to be giving it. It could be so much more if they get their act together.

—Bernard Baur

Mauro
The Loft
Old Town Pasadena

Contact: Artist Hot Line: 818-753-1241

The Players: Mauro A'sha Martins de Oliveira, vocals; Makoto Izumitani, drums; Darren Ross, percussion; Jon Dunmore, keyboards; John DePatie, guitar; Daniel Pearson, bass; Annette Austin, backup vocals; Janine Freeman, backup vocals.

Material: Mauro is a man on a mission, tapping his talents to support a cause dear to his heart, utilizing expansive musical arrangements and lyrics that are spiritually, consciously and morally lifting. His cause is the world in general, and Native Americans in particular. Indigenous rhythms of the Na-

vajo and Hopi Indians back many of his songs, which tell of loss, longing, love and hope. These are not just the laments of another bleeding heart or a self-righteous preacher claiming to know the truth, but rather articulate descriptions of tragedies. Yes, the themes are as well-worn as a defiled earth, an oppressed people and an evil government, but the heart-felt manner in which they are presented is classic, as it is in the best sense of any traditional folk song. Mauro's cause clearly fortifies his music and vice versa, in a way which not only enlightens, but endures.

Musicianship: Mauro's vocals were vibrant, passionate and sensual. The rhythm section was strong and heavy, counterpointed by the backing vocals of Freeman and Austin, who surge like free birds. Both Dunmore's keyboards and DePatie's guitar added an ardent rock feel and dynamic delivery to the overall presentation. And while the collective members of Mauro's band are tribal, they remain current in their interpretive approach, creating penetrating, powerful and poignant songs more modern than most world music.

Performance: This was compelling musical theater. Mauro freely used Native American rituals, talismans and artifacts throughout the show, but he was not tethered to them. He began the performance by ripping an American flag into strips, then later set the keyboards on fire, not to be subversive, but rather as a demonstration of profound anguish and outrage. In fact, watching this act was like witnessing a very personal experience. Dramatic and touching, but never patronizing, Mauro is an extraordinary communicator, exuding a strength which advances his convictions.

Summary: Mauro is in touch with the essence of his being as well as his message, and he allows his audience to feel, realize and connect with it. As a warrior, shaman and child of this earth, Mauro will move you with more than his music.

—Bernard Baur



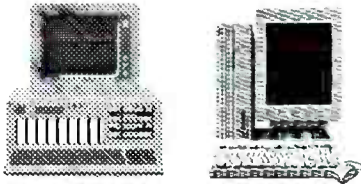
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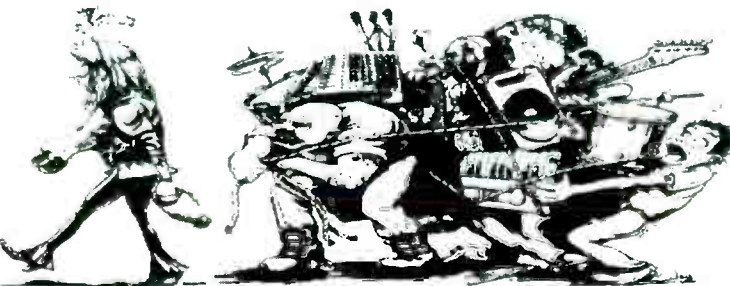
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•Awsme sngr wntd. Pwrl proj, take dedctn, awarenss & throught. Wavlnght along lines of Janes, Deftones. Filter. 213-303-1964.
•Band w/srs bckng skng fem voc for upcmng pd gigs & to join band. Pros only John 310-204-3143
•Bckup sngr ndd for 50s-60s R&R. R&B band. must know materl 2 girl, 5 guy grp Wally 213-257-0549.
•Bluesy mod rock band sks org m/f sngr/lyrcst. no beginnrs, rdy to compose, recrd, perf 818-506-4457.
•D Johansen, S Tyler wntd. Band has financng. lckout in Reseda. 626-856-1506.
•Drmr & guit basd in Pasadena. age 30-35 sk nvl sngr/sngwrttr & bass plyr for orig rock proj. No HM, but HR. 626-442-3119
•Fem voc wntd for collab w/guit to ply pwr pop type HR.Lunaticks, Muffs, Vrcs Salt, CoGoC, Tilt, Ednaswap 1.7. Ramones. Sam 818-248-9777
•Fem voc wntd to join rock band. KROO, KLOS type music. We hve recrdng ready for vocals. Recording, performing exp. preferrd. Dave or Amy, 818-829-8551.
•Fem voc wntd, 20-25, to strt band, main infl Cranberries. Pls be dedctd & srs about music, Jimmy 626-964-7631.
•Fem voc, all orig funky prj. Pairt sit. Mature, positv, pro. HipHop, jazz, reggae, & work a super quiet dynamic. Thc Eggman, Eggymns@aol.com 213-852-0900
•Fem voc/lyrcst maj connex wntd by sngrwrttr/kybdst. Must hve deal in the wrks. 818-342-3100.
•Fem yng sngr lyrcst wntd for pop rock duo, hve music mngr pendng deal. No exp. Welcome. 310-299-6234
•Gay male voc wntd for dnce music. Baritone/tenor. Marhall, msongs@pe.net. 909-788-8327
•Guit 22, 2 Cds lknng for sngr/sngwrttr, instrmt a +. Styls pop, rock, w/jazz. funk infls. Srs only. Lv ms. 213-871-1686
•Iron Maidn trib w/gig pendng sks B Bickenson. 818-894-4612.
•Music inspird by LA, alcohol & fear. Lknng for Johnette, PJ, P Smith, to interpret. No Alanabes. 213-850-8563.
•Newly frmd metl band sks voc. Ed 310-837-9657, pgr 310 960-1872

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•Reggae, soca, Afro roots eclectic pop. Must hve soul & finesse. Xint pitch, rhythm & stage pres. Double a +. For soon wrking, presnlly recrdng group. 818-345-2345.
•Sngr or sngr/guit wntd for hvy gritty Hllywd band Infl Zep G&R, Halen, Motley etc All orig 213-461-3023.
•Sngr/guit wntd by bass/sngwrttr to frm indie recrdng band Infl Folk Implosion 310-898-7558
•Sngrs & musics ndd to frm Chrstn music grp. Daniel 818-990-5500.
•Sngrwrttr lknng for fem sngr to start all girl band Hve grt connex & songs avail. Heather 818-508-7861.
•Voc w/gd ear & feeling of moods & emotion ndd, dynamics a must. Do you hve your own style? Janes, Deftones, Filter, Radiohd, 818-955-9022
•Voc w/strng voc: ndd by guit/sngwrttr for collab. Must be able to write meldy & lyrics for all pop materl. Dave 818-708-9171
•Wntd, harmny sngr for male voc grp. Bch Boys. 4 Seasns Be able to build chords & commit to gigs 310-230-2037
•WORMWOOD sks exp vocs, Pwr, emotin, rdnctn, heart Infl Tool, Janes, Incubus. We hve demu, studio, connex. We're ready to go. 310-575-9857.

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•Commtd creatv ldl gnt ndd for fem frnt orig acous pop rock band Gigs & recrdng 213-644-0866.
•Cool, hip, yng who knows & easily learns standrds for quant featuring male sngr. 26. to ply yngnng gigs in locl clubs 310-236-7558
•DOZEN DOSES sks guit Hvy goth indstrl groov nnd talntd plyr wth aspiratins Travis 626 358-0810
•Fem guit wntd - for all rock/pwr pop band, grt plyr, grt harmonies, poss lds vocs, much labl intrst, srs only, email to fishewe@aol.com 818-702-6884
•Fem guit wntd for mod rock band w/bckng Nd chops, youthfl image, pro gear Infl Doors, Fiona, Garbage 213-993-6022
•Fem voc sks guit who can ply gorgeous sonic noise pop Echoplxc etc, Fymanchu, psychdlic, lush, hvy, no beginnrs Hole, Radiohd, Cornrshop 213-466-5094
•FROG DISH skng 2nd guit for sngrwrttr & perf in LA. Infl Radiohd, Sndgarn, Bowie, Lv msg. 213-960-7893
•Gilby Clark, K Richards wntd. Band has financng, lckout in Reseda. 626-856-1506
•Guit plyr wntd for trio, rock, reggae. Must be confidnt, versfl w/lve & studio exp. 213-883-1937.
•Guit w/Br1 pop snd for radio rdy all pop band w/fem sngr, grt sngs, labl intrst. Creatv, exp, srs only. OC basd 714-642-1072.

MUSICIANS WANTED

•Guit wntd by guit to frm 2 guit progrsv metl grp. Srs pro plyr. Bran 818-845-0490.
•Guit wntd by onng pop rock band. Unique srngs w/unique sngr Infl Moody Blues, P Collins, Lennon, Demo avail. Emily 562-869-5013
•Guit wntd by sngr/sngwrttr to gig, recrd, groovn, all rock, funk, blues Labl intrst. srs musics D Matthews, Hendrx, Kravitz Dave 618-981 8636.
•Guit wntd w/Page, Kravitz, infl & vibe for Zep, Beatles. 70s infl and for the 90s 213-465-2264.
•Guit wntd, infls: B Frisell, J McLaughn, A Holdsworth, Zappa, J Scotfield, P Metheny.

22. GUITARISTS WANTED

•Acous guit plyr wntd for upcoming job w/fem voc. Ld &/or bckgrnd vocs + + asap Andrea 818-754-4468
•Acous guit wntd for new proj. inu Nirvana, N Young, early Bowie, Swans, Rick 213-461-9592.
•Acous guit wntd. Versfl styl, Tour, recordings, must sing. 818-907-7004.
•All pop band w/studio, rehrl spc, sngs, lknng for guit plyr. Infl Live, Oasis, Tonic, Todd 376-3975.
•Blues styl guit/sngwrttr wntd. Zep, Skynnrd, Temp/Dog, Allmans, Ply slide a +. Must write. Shelby 818-760-3065.

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Stern, K Eubanks, Montgomery, K Burrel, Ritenour, etc 310-548-5399, clavegroov@artnet.net
Guit wntd for orig proj. Infl V Morrison, Pixies, Stooges, 818-766-6687.
Guit/sngr wntd by bass/engwrtr. To frm wntd rcdng band. Infl Folk Implosion 310-898-7558.
Indie labl artist skng guit/harmny voc for best pop band on earth, Bch Boys mts Replemnts, 310-319-9424.
Newly frmd mell band sks guit. Ed 310-837-9657, pgr 310-960-1872

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Pop band ala Beatles, Cheap Trick-w/grt songs. lking for ld guit w/chops & flair. Hve gigs & labl intrst. Henry 818 354 7810
Pop rock band sks guit/sngwrtr to collab on orig materi, Must hve elec guit. 310-379-9654
Pro lem sngr/ sngwrtr lking for vertl guit w/home studio for studio, wring, collab & live perfs w/existing band. 310-238-0359.
Pro guit wntd. Melodic progrs rock. Heart mts Drm Theater, must be creatv, dedctd, verstl. Gigs pendng, pro gear, divrse, starvd for success. Any 818-348-5548.
R&R guit wntd. Vry bluesy feel to frm orig band w/bass. SRV, mxhd/w Cult. No slakers or schmucks tape ndd. 213-526-2979.
Screw wining wisper rock. Rhythm crew in 30s wntd to frm hd bangng pro HR band. Much tour, rcdng, airply exp. Spike 818-700-8616
Sidewlk serenadr sks eclectd guit snr for street cornr, coffee hse, musical mayhem. KROQ KLOS cntny & blues covr. Fun folks only. 213-268-9275
Ska jazz band in the making sks talntd guit for gigs, studio, etc. 30+ sngs ready to go. Max 818-353-4093.
Supr funky guit wntd for funk, R&B, disco cvr band. Heavies, JB, Prince, Rufus, hve fun & make some SSS Mike 805-499-3927
Three-pc band desires guit to complt rcdngs & ply shows. 213-965-1877.

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Top 40 guit wntd by wrkg group, 70s-90 materi, vocs a +. 626-447-3428
Well known LA pop band w/repstatr sks grt guit w/rlt voc abilitie, Professionlsm a must. 213-961 4767.
Wntd, ld guit for Bch Boys, Beatles, 4 Seasns type group. Pls be able to commit to gigs & practice. 310-230-2037
Wrld class male ld voc sks guit for wring collab. Hrd edge blues/southern rock. Gibson tone only. No Strat daddies. Ovr 30. Nathan 818-243-2696
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Alt pop band w/fer sngr sks simple but creatv bass. Grt sngs, labl intrst. Fun but srs sit for last learnr. OC basd. 714-642-1072.
Alt pop band w/studio. rhrnl epn, engs, lking fu bass. Infl Live, Oasis, Tonic. Todd 376-3975.
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Bass for acous basd, blues folk, Hot Tuna styl duo. wntd by exp guit/sngr for fun & profit. Covrs & orig. Rob 818-567-4563
Bass ndd for band w/demo infl, new order, verve, rde, superchunk, luna, call carlos after 8pm 313-262-4620, satoricar@aol.com
Bass ndd for gngng jazz, funk, rock, improv band. Must be srs & prepd to rehse often. Infl Zappa, Phish, Miles, H Hancock, Dead. 626-296-6874.
Bass ndd to complt blues/rock band. Must be a top notch plyr & hve lnt 'cuz you're so in/pckct. Clyde 818-556-6771
Bass plyr for hvy drk spacey theatrl band into the spirital, magical & kaotic. Sabbath mts Doors w/addcd space rock trppy. Ryan 213-845-0253.
Bass plyr wntd for wrkng pop rock band, 213-368-4924.
Bass plyr wntd to complt orig mod rock proj. Must be career mindd & dedicatd. Infl Pumpkins, Foo...? Sy 213-876-6471
Bass plyr wntd, 18-25, Tool, Alice Cooper mts A Warhol, 213-876-3750.
Bass plyr wntd. Alt music in vein of KROQ. Paul 818-985-2788.
Bass plyr wntd: Blues, funk, dance. LA area cvr band CENTRE Funky bass, all orig funky proj. Paid sit. Mature, positfv, pro. Hiphop, jazz, reggae, & work a super quiet dynamc. The Eggman, Eggums@aol.com 213-852-0900
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Bass wntd for band infl by B Hog, J Spencer, G Club, Brthdy Parly & Royal Trux. Pls be fuzzbx frndly. Roy 818-752-4080
Bass wntd infls J Pastorius, S Clarke, Cachao, A Johnson, R Carter, M Miller, E Gomez, G Peacock, M Vitous, J Garrison, etc. 310-548-5399, clavegroov@artnet.net

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A creatv proj w/business objectvs sks bass to recrd CD & ply shows, Radio rdy orig 90s styl R&R. Cream mts Sndgarden. Sean 818-386-0919.
A grt opprtnty for someone wntng to wrk. 23-29. Band has mgmt, indstry contact, grt sngs, talntd musicns. Infl Wallflwrs, Bush, S Crow. 818-386-5808.
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Acous. cool, hip, yng who knows & easily learns standrds for quint featurng male sngr. 26. to ply pyng gigs in locl clubs. 310-236-7558.
Album orindt commrcd rock band sks bass w/ckng vocs. 818-845-1518
Alt pop band skng bass plyr for summr tour opening for maj act. Hi enrgy vocs a must. Infl Beck, Snkr Pimps. 310-378-0790.

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- Bass wntd, pockt plyr. Styls, Skynrd, Zep, Temp/Dog, Allmans, Crowes. No slap. Shelby 818-760-3065.
- Bass wntd for orig proj. Infl V Morrison, Pixies, Stooges. 818-766-6687.
- Byrn Young, sngr/sngwrtr, guit. frmng band. Hve CD, demo, w/platnum plyrs. Nd ld guit bass, drums, vocs helpfl. Infl Beatles, T Rex, . 818-994-5383.
- Career mindd bass nnd undr-26 to complt 3 pc mod rock band recrdng CD Live shows, must be dedctd. Joe 818-713-1035
- Creatv bass plyr nnd for ferm frnd orig acous pop rock band. Gigs & recrdng. Commitd, ars only. 213-644-0866.
- Drk bass wntd by sngr/sngwrtr w/supr pop snd. Tom Peterson styl is ideal. Ken 213-467-2392.
- Fem bass plyr wntd for well estab LA band w/private rehrl space & labl intrst. 310-670-7154
- Fem bass wntd for mod rock band w/bckng. Nd clrops, youthfl image, pro gear. Infl Doors, Fiona, Garbage. 213-993-8022.
- Freak pwr ticket nds low end. F/M Demo speaks for itself. I'll end it to you jam when you can. Sean 818-842-8399 ph/tx KINGSHHEE-BA@SPRYNET.COM
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- Guit lkg for bass to recrd mell black, doom, delth- material for release on cd. Locald in NYC, if you ars intrsd email me. ares@mindless.com
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- LEANING ON WOOD is lkg for an exp bass plyr to complt sng orintrd acous/elec mod rock band. We hve CD & gigs. 213-851-5460.

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- M & F guit & sngr sks bass plyr & drmr for rock alt covr band. Pros only, no drug. James 213-850-9370.
- Male bass wntd. Cool persn, solid sylt, sngrwrtng abil, divrs music exprmntl, accessbl, at times vry hvy as well as laid back & moody 213-360-6584.
- Mod, psychdl, 60s, 70s band nds bass w/bckng vocs immed. JP Jones, N Redding, J Jamerson for modrnzd Beatles, Zep, Cream. 213-960-2010.
- Monster uprgh bass are you ready to shine. We're lkg for you to complt orig proj loadd w/expression. Contact Paul 562-492-6101
- Open mindd bass nnd to complt 3 pc mod rock band recrdng CD in May tri wklly rehrls. Lamarmie 818-475-3186
- Orig alt pop rock band lkg for yng talntd vertl bass plyr for long term. We hve gigs. 213-464-8339.
- P Jam trib band sks bass plyr. No drugs, no attitd. 818-506-1470
- PETROL FISH lkg for bass plyr. 213-653-2123.
- Screw wting wisper rock. Rhythm crew in 3us wntd to frm hd hangng pro HH band. Much tour, recrdng, airply exp. Spike 818-700-8616
- Ska jazz band in the making sks talntd bass for gigs, studio, etc. 30+ sngs ready to go. Max 818-353-4933.
- Styls of G Lee, JP Jones, S Harms, Rush, Zep & countlss HR bands. 010-048 8846.
- VICIOUS REASONING eke bass plyr. Must hve it all. Infl Slayer, Metallica, Sabbath, etc etc. Doing shows now. Rox 213-465-6979
- Voc & guit w/3 well rec'd indie releases sks bass. Infl Opal, Mazzy S, Mercury Rev, Flaming

MUSICIANS WANTED

- Lip. Space rock blues. John 213-469-0412
- Xtrmly talntd guit, sngr/sngwrtr in W Val skng rhythm sectn to form nucleus of mostly orig, soufl, pwrfl, expermntl, funkadlc rock band. Chris 818-704-9754.
- Yng christn bass wntd to complete rock band. Mary inlls, many etyles, one vision. David (310) 828-7712 Sirensatdawn@hotmail.com
- Yng, motivd kybdst & guit lkg for bass plyr. No drugs or slacks. Dr John, Booker T, Phish, Santana, Sun ra, P Butterfield, C Berry. 213-662-8900.

MUSICIANS WANTED

- Kybdst wntd by orig pop rock band. Unique sngs w/unique sngr. Infl Elton, P Collins, Lennon. Demo avail. Emily 562-869-5013
- Kybdst wntd for orig rock band. Infl Duran, Queen. Corey 213-874-1055.
- Kybdst wntd who uses dsirtn pedl. Infl Floyd, Crystl Mthd, psychdlc trance. Chris 213-851-1260.
- Kybaast Wntd, infls. J Zawinul, H Hancock C Corea, K Jarret, K Kirkland, G Rubalcaba, B Evans, Monk, K Barron, E Palmieri etc. 310-548-5399, clavegroov@artnet.net
- Kybdst wntd, lkg for synth artist & trance tech ambient styls. Infl Pet Shp Boys - Orbital. Must be dedctd, no drugs. Matt 310-474-4110

24. STRING PLAYERS WANTED

•Violinist/Violist wntd by estab jazzcore sextet. Styl is unqly drk & aggrsv. Your ideas count! www.renfield.com Buddha 818-757-1147

25. KEYBOARDISTS WANTED

•Estab complt band, gigng locally sks kybd plyr w/lots of gear. Styls, Queen, early Bowie, Zep, Beatles, Elton, brit pop etc. 310-289-4501.

•Kybdst nnd for BFD. Must be totally into early Devo. John 805-291-0947.

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•Local sngr/sngwrtr & band sks creatv B3/Rhodes, piano, keys plyr for rock, blues, funk, orig mix. Srs. reliable & personable onlv Chris 713-8413-4490
•Pianst/kybdst nnd by pro singer for live entemntm gigs. Able to play various styles preferd. 818-761-4242
•Pop rock band sks kybdst/sngwrtr. Donna 310-379-9654.
•Rock/Alt band sks B-3 Keys, we hve mgmt. prod. gigs, & CD. Fax bio to 310-395-4309
•Supr funky kybdst wntd for funk, R&B, disco cvr band. Heavies, JB, Prince, Rufus, hve fun & make some \$\$\$ Mike 805-499-3927

MUSICIANS WANTED

26. DRUMMERS/PERCS. WANTED

•#1 dynamic R&R band w/outout, upcmg showess, sks soulf, hrd hting, inpockt dmmr ala Bonham. Kenny 818-785-5095.
•1 funky verslt rockng perc wntd for gigng all orig pop rock band w/CD & labl contax. Infl D Matthews, Gabriel, Seal, U2. Derek 213-389-6619.
•90s rock band w/punk ethic sks pro drmmr. Styl Nirvana, Everclr, Social D, Clash, Foo. Short hair, undr 30, airply. Labl intrst. 714-737-5111.
•A creatv proj w/business objectvs sks drmmr to recrd CD & ply shows. Radio rdy orig 90s styl R&R. Cream mts Sndgarden. Sean 818-386-0919.
•A drmmr w/voccs wntd for psychdlc pwr pop trio w/huge harmnies, enormous sngs & big big plans. Kirk 310-204-5645.
•Aggrsv, progrsv shifty drmmr wntd by aggrsv progrsv shifty band. Spd mell enrgy, Reseda area. Stan 818-343-8045.
•Amazingly cool pop rock band sks same in drmmr. Current gigs. 213-368-4924.
•Band 2 HIT CREEPER sks 25 & under funky/hiphop rhythc drmmr into creepv eere snds. Acous or elec drums. Mike 714-839-6228.
•Band lknng for drmmr, bckng voccs a +, all rock, acous rock, bluesy groov, melodic snd. Must be team plyr. Marc 310-398-9283.
•Bonham & Moon infl drmmr wntd for for Zep, Beatles, Infl band. 213-465-2264.
•Drive by styl perc demandd for slam dance hall band. Infl Manson, NIN, Stomp. Image, rehrsng

MUSICIANS WANTED

& touring mandatory. CD now in comptn. Mick 213-467-2595.
•Drmmr & bass nnd now by guit sngr/sngwrtr. Orig melncly rock sngs, Radiohd, J Buckley. Vry dedctd. 818-213 pls call 710-540-1804
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•Drmmr to recrd w/ artist w/indie devlpmtnt deal Nd gd listner. Create hypnotc groovs. No \$ up frnt. Future optys for rght plyr. 818-788-5098
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•Drmmr wntd by sngr/sngwrtr to gig, recrd, groovn acous, alt rock, funk, blues. Labl intrst, srs musics. D Matthews, Hendrix, Kravitz. Dave 818-981-8636.
•Drmmr wntd to recrd & touring. Infl Police, U2, Clash, rap, reggae, pop, 3rd Eye. 213-205-7897.
•Drmmr wntd for DIG THE VACUME we don't necessarily snd lk the Doors, but the approach is smilr. Mixng drk & hvy w/jazz. 818-781-3326.
•Drmmr wntd for electrnc trip rock. Must ply w/loops & click. Hi energy, pro attld, goal orintd a must. No jerks. 310-204-6225 x3
•Drmmr wntd for exprmntl hvy alt band w/gigs & CD must be open mindd to many styls. Infl Helemet, H Heat, B Boys, K Moon. 213-833-0619.
•Drmmr wntd for guit pop band of Christians non-ministry-. Low key, responsible & creatv pref. Gigs upcmg & recrdng. Chris 714-744-3275.
•Drmmr wntd for hvy drk spacey theatrl band into the spirital, magical & kaotic. Sabbath mts Doors w/addd space rock trippy. Ryan 213-845-0253.
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MUSICIANS WANTED

http://home.earthlink.net/~smaackk, for sample songs. Or call Mike 310-360-0348.
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•Estab pop punk band w/labl intrst lknng for drmmr. Gary 213-931-6699.
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•Yng long-haird, bisex drmmr wntd to reinvent gity-boy Spandex-glam-rock as artsy progrsv rock. Odd meters requird! Trav? Jeff 770-343-1345.
•Yng, motivd kybdst & guit lknng for drmmr/perc. No drugs or slacks. Dr John, Booker T, Phish, Santana, Sun ra, P Butterfield, C Berry. 213-662-8900

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•Sax plyr for 50s & 60s R&R, R&B band. 2 girl, 5 guy grp Sómé pop stuff also, must know materl. Wally 213-257-0549.
•Sax plyr wntd for ska reggae funk band. Lots of gigs, mgmt, must hve own attitud & gd trans 818-845-5945
•Trumpet plyr w/gd improv skills & cool snd wntd to compit orig proj Paul 562-492-6010 or Vexworks@earthlinks.com

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•Guit, sngwrtr sks voc lyrnst for collab Nd your meldy lines & lyrics. My music all pop. Dave 818-708-9171.
•Lyrnst wntd by recrdng artist, kybdst w/2 albm. Must hve maj connex to get sngs placed 818-342-3100.
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•SGA lyrncst sks pianist arrng to collab on strndrds. Dusty 818-785-6196.
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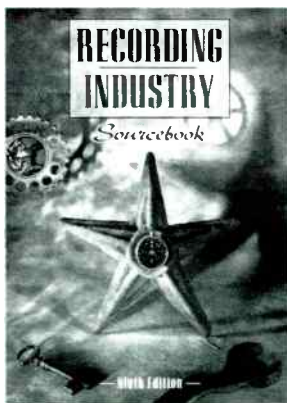
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- Discmakers <http://www.discmakers.com>
- Electric Pencil <http://www.electric-pencil.com>
- John Golden Mastering <http://www.johngoldenmastering.com>
- Groove House Records <http://www.groovehouse.com>
- Imperial Tape Company <http://www.nutunes.com>
- Live-Wire Mastering <http://www.Live-WireMastering.com>
- Gary McLaughlin www.netlisting.com/dnoproductions/
- Tom Parham Audio <http://www.tomparham.com>
- Record Grafix <http://recordgrafix.com>
- Rocket Lab <http://www.rnckellab.com>
- Tape Specialty, Inc. <http://www.diamondhard.com>

WEB SITES

VOCAL INSTRUCTORS

- Rosemary Butler <http://members.aol.com/fairydust1/rose.htm>
- Edie Layland <http://www.halsguide.com/sing/>
- Lis Lewis <http://home.earthlink.net/~lisard>

WEB DESIGN

- Allied Music <http://www.alliedmusic.com>
- Always Open For Business <http://wsin.com/ratercard.html>
- Audio Host <http://audiohost.com>
- Diamond Hard Music & Entertainment <http://www.diamondhard.com>
- DreamSea Design <http://dreamsea.com/design.html>
- HiSite Design <http://www.hitesite.com>
- IUMA <http://www.iuma.com>
- Los Angeles Music Access <http://www.lama.com>
- Midnight Publishing midnight@nowopen.com
- MistChild Enterprises <http://www.mistchild.com>
- Multi Media Mania <http://www.multimediamania.com>
- MusX.com <http://www.musX.com>

WEB SITES

- Netwaves Interactive Radio <http://www.netwaves.net>
- On-Site Media Services <http://www.on-sitemedia.com>
- Pocket Dynamo Productions <http://member.aol.com/pdynamo>
- Rhythm Net <http://rhythmnet.com>
- Sensitive Artist Design <http://www.sensitiveartist.com>
- Stewart Brodian <http://users.nni.com/shar/brodian.html>
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